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***The Role of Movies Industry and Social Media on Making and Shaping
The American Public Opinion After 9/11***

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Master's Degree in Field of English Language and Literature***

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Dedication

We dedicate this research work to our dearest families, friends, relatives and all those we know, to all those who helped us in the writing of this thesis and to you our regular reader.

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Abstract

This piece of research aims to reveal the power of the media and the film industry in setting the US government's agenda, to focus the public's attention on many key public issues because of its enormous and well-documented impact. People don't just get factual information about public affairs from the media put it in the news so that the media sets the agenda to draw the public's attention to that small set of issues around it that has been shaped by public opinion. This message aims to reveal the role played by the media and the film industry in shaping public opinion through several influential devices such as the press, radio, television, cinema, theater, books and social networking sites, among the most important means of communication with the public. This means affecting teamwork, consistency and integrity. Forming American public opinion on various topics, conditions, situations, and problems that come to mind and that relate to various political, social, cultural or economic aspects. The film industry is also the most powerful weapon and the latest means to influence American public opinion. This paper examines the changing agendas and perceptions in the United States. This study examined the content analysis and methodology of two films to reveal the strength of the film industry and its reliance on manipulating American public opinion.

Keywords: American Public Opinion, Movies, Social media.

المخلص

يهدف هذا البحث إلى الكشف عن قوة وسائل الإعلام وصناعة السينما في وضع أجندة الحكومة الأمريكية لتركيز انتباه الجمهور على العديد من القضايا العامة الرئيسية بسبب تأثيرها الهائل والموثق جيدًا لا يحصل الناس فقط على معلومات واقعية حول الشؤون العامة من وسائل الإعلام بل يضعونها في الأخبار بحيث تضع وسائل الإعلام جدول الأعمال لجذب انتباه الجمهور إلى تلك المجموعة الصغيرة من القضايا التي تم تشكيلها من قبل الرأي العام حولها. تهدف هذه الرسالة إلى الكشف عن الدور الذي تلعبه وسائل الإعلام وصناعة السينما في تشكيل الرأي العام من خلال عدة أجهزة مؤثرة مثل الصحافة والإذاعة والتلفزيون والسينما والمسرح والكتب ومواقع التواصل الاجتماعي من بين أهم وسائل التواصل مع الجمهور هذا يعني التأثير على العمل الجماعي، الاتساق والنزاهة. تكوين الرأي العام الأمريكي في مختلف الموضوعات والظروف والمواقف والمشكلات اللاتي تتبادر إلى الذهن وتتعلق بمختلف الجوانب السياسية، الاجتماعية، الثقافية، الاقتصادية. صناعة السينما هي أيضا أقوى سلاح وأحدث وسيلة للتأثير على الرأي العام الأمريكي. تبحث هذه الورقة في الأجندات المتغيرة والتصورات في الولايات المتحدة. تناولت هذه الدراسة تحليل المحتوى ومنهجية فيلمين للكشف عن مدى قوة صناعة السينما واثبات اعتمادها على التلاعب بالرأي العام الأمريكي.

الكلمات المفتاحية: الرأي العام الأمريكي. الافلام. وسائل التواصل الاجتماعي .

List of Abbreviations

ABC	American Broadcasting Company
AFL	American Federation of Labor
APSA	American Political Science Association
CBS	Columbia Broadcasting System
CIA	Central Intelligence Agency
CIO	The Congress of Industrial Organizations
DOD	Department of Defense
ELO	Entertainment Liaison Offices
NBC	National Broadcasting Company
NFU	National Farmers' Union
OWI	Office of War Information
RDP	Republican Democratic Party
US	United States of America

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Introduction

Communication methods are evolving we live in a digital world. The world is online, and social media has become an integral part of individual life. Media in general has a huge impact on individuals and society, as many people rely on the media as a source of information without even thinking about whether it is true or not.

Moreover, the media is a very powerful weapon that can quickly change people's views and beliefs within a few minutes. The press, radio, television, and film play a prominent role in confirming already established positions and opinions. The mass media also focus on the public's interest in particular characters and issues, leading to many people forming opinions about them.

Accordingly, government officials have observed that communications with them from the public tend to “follow the headlines.” The media can also reinforce underlying attitudes and energize people to take action. People think by giving political leaders big audiences.

In this way, the media makes it possible for public opinion to include large numbers of individuals and large geographical areas. American media has become more partisan in the first two decades of the twenty-first century focusing conservative or liberal segments of the audience on specific personalities and issues and generally promoting the pre-existing political positions of their audience. The media plays an essential and prominent role in the formation of public opinion through several influential devices such as the press, radio, television, cinema, theatre, books and social networking sites and it is one of the most important means of communicating with the public. This means influencing work together, consistency and integrity, forming public opinion on various topics, circumstances and situations. And problems that pose themselves to the mind and that relate to different aspects of the political, social, cultural or economic. The press is one of the most powerful media and the most capable of forming public opinion and raising the conscience of the masses through what publishes articles, comments, news and investigations.

State and non-governmental agencies pay more attention to the use of the media, because the mass media reach the masses and the messages conveyed through the media are clear. The film is also seen as the global medium profile which reaches a huge amount of audience with the same message during the film industry plays the leading role in the global media system. Films have a heightened ability to capture imagination, shape, and direct a sense of what is

Real, true, and preferred, because film contains both motion picture and sound. Promoting American culture through Hollywood films may make the rest of the world decide whether to fear or favor the promise of Americanization. It may facilitate the emergence of a global culture during the conquest of national sovereignty and the identity of the other nation states. American culture continues in the future to be a major force in the global community. America is seen as the only superpower in the world, and his decision to promote American culture to the international community may affect relations with other nation states. Promoting American culture through Hollywood films and representing cultural imperialism. Hollywood movie is a cultural product where America is trying to imperialize the world again using a soft tool. American culture is America's leading export .America is trying to sell its culture to any other country around the world.

Hence, the main aim of this study is to reveal whether the Hollywood film industry's media are powerful enough to manipulate, shape, direct and change. It distorts public opinion and is used as a forward-thinking advocate for American war. Promoting terrorism and war, in addition to revealing how Hollywood films are somehow created to manipulate, shape, direct and distort public opinion about contemporary issues, the study also seeks to reveal various aspects of conflict representation by describing the heroism, morals, and missions of the US military. By exposing the close and cherished relationship between Hollywood and various government departments and agencies and revealing the different ways in which Washington controls and manipulates Hollywood as its policy plate. Responses to some controversial issues such as the war on terror, the invasion of Iraq, the spread of democracy and the dissemination of the message of intolerance towards countries hostile to America, the study focuses on the media and the production of Hollywood films and films. It affects public opinion in America in particular and the world in general.

Thus, the study based on its variables was designed in three chapters. The first chapter deals with public opinion in America and how it is formed and what affects its visibility and intensity, and referring to the media in general and films in particular.

The second chapter seeks to expose the long and deep relationship between social media, films, the government, American services, the CIA and the Pentagon to distort, shape and change American public opinion in favor of and against American wars abroad. Fight and abort terrorism. This chapter will also discuss the relationship between political decision-makers, government advertising, and the film industry in order to brainwash the masses,

brainwash the masses, and provoke a certain public euphoria from support for perpetuating wars or policies related to the war on terror.

The final chapter deals with the methodology of content analysis and the methodology of film analysis. We highlight two films that are important to reveal how Hollywood films were deliberately created with the help and control of the United States to convey certain messages and support counterterrorism policies, and to generate support and sympathy for the US Army.

Moreover, the study reveals all the clever Hollywood brainwashing tactics that are changing American public opinion to US government policies and legitimizing US military interventions and killings in the US. Name the War on Terror, the Promotion of Democracy, and Outside the United States to explore the dangerous impact on Hollywood around the world by endangering the culture and security of other countries through the Americanization of the world.

This study also shows the power of the media and the film industry and its ability to communicate messages in an entertaining way without alerting the viewer that he is subjected to some kind of instructions on how to interact and feel about certain issues or events in his world. And reveal the hidden mechanisms behind Hollywood's brainwashing films, where the American public supports unjustified atrocities and government and military policies.

Chapter One

Public opinion in America

Introduction

Every citizen is entitled to voice his opinion, which constitutes the very foundation and the intrinsic value of the political mind. Public opinion has become of extreme importance to the people to divulge their vision about the form of government. Furthermore, this chapter will introduce the brief history of public opinion (origins, development and theories).

Additionally, the same following chapter leads us to now the structure of public opinion in US and foreign policy effects on US public opinion after 9\11.

1. Public opinion

1.1. Origins

Public opinion are usually traced to liberal the origins of our modern conception of theories of the eighteenth century, with precursors reaching all the way back to ancient Greece. And yet the connections between empirical public opinion research and political theory have been remarkably loose. Despite the encouragement of leading researchers such as Berelson⁹⁵²), Lazarsfeld (1957), and Noelle-Neumann (1979), public opinion researchers have only recently taken up the task of trying to integrate empirical and philosophical models (e.g., Herbst, democratic 1993; Price & Neijens, 1997; Althaus, 2006.)

In addition ,Public opinion measurement was originally published in English not in Spanish Radovan was particularly interested in communicating his work in Mexico to the international academic community ,and to contribute to the identification of Latin American Social Since and the collective a series of essay written about the state of Social Sciences in Mexico in the Latin American origins.

Due to the increase in Public opinion political participation the idea of international public opinion emerged as a new standard in international politics between two wars.¹ (Wolfgan Danspach and MichaelW.Traugott p11.14)

¹ - Wolfgan Danspach and MichaelW.Traugott. The SAGE handbook of public opinion Research, Part 1,History,Philosophy of public opinion and public opinion Research,p11.14, 2008.

1.2. Theories of public opinion

Spiral of Silence theory

In the early of 1970s, a political sciences and mass communication theory proposed by German political scientist Elisabeth Nowell Neumann. Furthermore, Elisabeth Nowell Neumann first presented the spiral silence theory in tow scientific articles in 1974. This theory of public opinion is originates in the time between the limited effects model and the powerful effects model, that the moderate effects model.

Additionally, The spiral of silence as a dynamic: the most critical component of spiral silence it is dynamic character, the spiral of silence theory is a process that work over time, as people who perceive themselves to be in the minority fall silence .There are two contingent conditions for his spiraling process to take place the first one is the nature of issue that is being discussed Previous research suggest that the spiral silence only works for issues with a moral component. The second factors that can play an important role in the process of a spiral silence are the news media.

The spiral silence as a macro-theory is examining opinion expression controlling for peoples predisposition, such as fear of isolation and also demographic variables that have been shown to influence peoples willing to publicly express controversial opinions¹. (Xing Jin 2019)

Lippmann vs. Dewey theory

In Public Opinion, Lippmann relied on the allegory of the cave, from Book VII of Plato's The Republic. Furthermore, a group of men has been chained together in a cave since childhood. Englishmen, Frenchmen, and Germans lived on an island, sufficiently remote that it received mail once every two months. When the mail arrived in mid-September 1914, they learned how their respective countries had been engaged in hostilities. "Theories of public opinion - 291 friends, when in fact they were enemies" (Lippmann 1922: 3) Lippmann used these two examples to illustrate how indirectly citizens know the environment in which they live. As much as citizens can use the media to learn about their unseen life space, they inherently cannot process mediated information fully. Dewey's thinking reflected a profound concern with improving how citizens learned and how they could reach their fullest potential.

¹-Xin Jin ,Qianying Ye ,2019.

In his works (e.g., *The Logic of Inquiry*, 1938), he advocated the use of logic, supported application of the scientific method, and argued that the use of reasoning should be linked to policy and social concerns. Though most reviews of Lippmann and Dewey tend to juxtapose them as almost diametrically opposite in thought the two strands of thinking are aligned with each other. As Sprouted (1997: 97) noted, "Their ideas fed a view that the weak minded and dangerously neurotic public could not be trusted to take intelligent political action without formal training, supported by quantitative assessment, in how to think." Nonetheless, this debate would transcend time and implicate the Views of how researchers saw citizens being influenced by messages they received.' (Moy Patricia p244)

Democracy Theory

Participatory Democratic Theory: Drawing upon the communitarian notions of Rousseau and other 'developmental republicans that political autonomy arises from collective engagement in political action and discussion. Participatory democratic theory is countered by another contemporary trend in political philosophy that draws its inspiration not from classical republican and communitarian notions but instead from democratic theory's liberal foundations. Participatory democratic theory in general and 'deliberative democracy' theories in particular have emerged in tandem with a multi-faceted critique of contemporary social and political life-Competitive.

Competitive Elitism Theory: Schumpeter proposed that citizen's choices should extend only to periodic selection of the men who are able to do deciding.

Legal Democratic Theory: Hayek who is sometimes called neoliberals it is the free market and mechanism operates best when unencumbered by government intervention and regulation.² (Wolfgang Donspach and Michael W.Traugott p14.15)

Neoliberals Theory: Became ascendant in American political science in the 1950s And1960s accept many of the minimalists' views of citizens but emphasize the role of intermediary interest groups and quasi-elite 'issue publics' in maintaining a competitive

¹ -Moy, Patricia and Bosch, Barando, theories of public opinion Sociology Department 2013 page244 .

² - Wolfgang Donspach and Michael W.Traugott, public opinion research,2008,London,New Delhi, Los angelos,Singapore,p14.15.7-

balance of power and providing a critical 'linkage' function in tying popular wishes to governmental decisions.¹ (Wolfgang Donspach and Michael W. Traugott p13)

1.3. Development of Public Opinion

The formation of public opinion starts with agenda setting by major media outlets. Media agenda is set by a variety of different. Furthermore, Agenda-setting effects can be moderated by one's need for orientation (Weaver 1977) Need for orientation comprises two dimensions: relevance and uncertainty. Even incidental exposure to media messages can have significant consequences. As McCombs (2004) illustrates, the strength of agenda- setting effects is not monotonic.

Another key component in the formation of public opinion is framing. Framing is when a story or piece of news is portrayed in a particular way and is meant to sway the consumer's attitude one way or the other. Most political issues are heavily framed in order to persuade voters to vote for a particular candidate. For example, if Candidate X once voted on a bill that raised income taxes on the middle class a framing headline would read "Candidate X doesn't care about the Middle Class". This puts Candidate X in a negative frame to the news reader. Framing refers to media influences based on what media coverage of an issue includes. Despite being characterized as a "fractured paradigm" with "scattered conceptualization" (Newman 1993: 51), framing enjoys generally consistent definitions. Framing highlights certain aspects of the world in a text "as to promote a particular problem definition, causal interpretation, moral evaluation, and/or treatment recommendation .Scholar view frames as a providing meaning about social phenomenon a through highlighting and packaging of information."² (Moy Patricia and Bosch, Brandon p294, 295, 296)

Social desirability is another key component to the formation of public opinion. Social desirability is the idea that people in general will form their opinions based on what they believe is the prevalent opinion of the social group they identify with. Based on media agenda setting and media framing, most often a particular opinion gets repeated throughout various news mediums and social networking sites, until it creates a false vision where the perceived truth can actually be very far away from the actual truth. When asked for their opinion on a

¹ - Wolfgang Donspach and Michael W. Traugott, public opinion research, 2008, London, New Delhi, Los Angeles, Singapore, p13.

² - Moy, Patricia and Bosch, Brandon, "Theories of public opinion" (2013) p294, 295, 296.

subject about whom they are uninformed, people often provide pseudo-opinions they believe will please the questioner.

Public Opinion can be influenced by public relations and the political media. Additionally, mass media utilizes a wide variety of advertising techniques to get their message out and change the minds of people. Since the 1950s, television has been the main medium for molding public opinion. Since the late 2000s, the Internet has become a platform for forming public opinion. Surveys have showed that more people get their news from social media and news websites as opposed to print newspapers. The accessibility of social media allows public opinion to be formed by a broader range of social movements and news sources. Gunn Eli identifies the Internet's effect on public opinion as being “characterized by an intensified personalization of political advocacy and increased anti-elitism, popularization and populism”. Public opinion has become more varied as a result of online news sources being influenced by political communication and agenda setting.¹ (Moy, Patricia and Bosch, Brandon p294, 295, 296)

2. Public Opinion in US

The legacy of bible reading in America throughout the colonial and post colonial era People felt the urge of political activism to prevent government's abuses of civil liberties Thus, President Abram Lincoln wrote abundantly about public opinion while in office, stating first that, "In this age, in this country, public sentiment is everything" The idea that voice of people constitutes the powers vested in government is one of the greatest ideals of American democracy. Public relation is the endeavor to engineer public support for an activity, a cause, a movement or an institution. In other words, public relation is how to control public opinion.² (Barbara A. and Robert W p4)

¹ - Moy, Patricia and Bosch, Brandon, "Theories of public opinion" (2013) p294, 295, 296

² - Barbara A. and Robert W. Oldendick. Public Opinion, Measuring the American Mind. New York: Row man & Littlefield, 2017p4.

In addition, Brays also noted in his book 'The Engineering of Consent' that Evidence of the power of public opinion prove to every man the necessity of understanding the public. The ability to do this is the test of leadership.¹ (Walid Kefali p21)

Public opinion is shaped and distorted by propaganda all around the world, but no more so as in the U.S. than in America. When we want to understand the importance of public opinion in America ,we must understand the reason behind its potency, the first one is the enlightenment and precisely of john Lock consent of the governed .The second reason is the American political culture which is several principles that draw the lines between people's prerogatives and government vested power.

America is the American political culture that represents a body of shared ideas, beliefs, customs, and the system of values and norms that define the relation between the American people and the American government.

Moreover, the terms liberty and equality had found their roots in pre-colonial American society and had been embodied literally in the US Declaration of Independence, albeit with a different interpretation.²(Stuart Matthew, Ed p15.14)

The notion of diversity is not synonymous with multiculturalism as a de facto in America. People are compelled to forsake their customs and denounce allegiance to their race and ethnical background. Different races are always subject to ridicule, racism and stereotypes, especially in American movies which portray everyone in a negative way. Political attitude can be simply defined as the way Americans feel undeceive their government's actions and policies vis-à-vis economic, social, political and military issues. More importantly, the ideological divide in American political attitude is often represented by the two major parties in the United States. Since the year 1828, republicans and democrats have been running the country and referring to each other as the only alternative. Americans have no asylum from ideology except these major two: liberalism and conservatism. There were other ideologies throughout history which endeavored to make their ways into American political. Political socialization is how we acquire our views, perspectives, and opinions about politics and

¹- Walid Kefali, the sixth Estach ?Hollywood and the making of the America public opinion vis-a'-vis war on terror and the promotion of American Model of democracy,doctorat en Sciences in American Civilization ,Kasdi merbah Ouargla University,2020,p-21

² - Stuart, Matthew, Ed. A Companion to Locke. Oxford: Blackwell Publishing Ltd, 2016 (p15.14).

government, from the morning chat on the breakfast-table, religious sermons and rituals, work, and media including films and blockbusters to peer discussion in college.¹ (Schmidt p207)

The strength of public opinion in America is second to none to the extent that most people refer to the American government as 'government by public opinion' Yet, of all the events and trials that America had endured and tested throughout time, public opinion is that which deserves best attention. Relevance of public opinion in American life was manifested in early days of the 'Federalist Papers' The Federalist Papers recognized the role of the public voice in developing public policies.² (Walid Kefail p16.29)

Additionally, Abraham Lincoln realized the importance of public opinion in America. He bought a newspaper in an attempt to control and shape public opinion. The fact that he bought the newspaper was not revealed until recently.

Furthermore, American public opinion is shaped by a wide variety of frames of reference like propaganda, political propaganda and ideology. The first is con and pro position on issues, also referred to as 'direction'. The second is intensity, which refers to the strength of sentiments and feelings that the public holds in regard to a specific issues. The third characteristic is salience, which refers to how important the public regard an issue vis-à-vis other issues.

The more important point is government responsiveness to public opinion in America. Sometimes elected officials choose to ignore the public sentiments in low profile issue.³ (Holster Harold p9.163)

3. Effects Foreign Policy on US Public Opinion after 9/11

Foreign policy refers to policies and decision made within the country but the result of these decisions and policies take place outside the country and consequently affect other countries, as opposed to domestic policy which affect the lives of citizens within the country.

¹ Schmidt Steffen W. Mack C. Shelly II and Barbara A. Bardes. American Government and Politics Today, 2018–2019 Brief Editions. Boston: Engage Learning., 2019,p207

² -Walid Kefail, , the sixth Estach 'Hollywood and the making of the America public opinion vis-a'-vis war on terror and the promotion of American Model of democracy,doctorat en Sciences in American Civilization ,Kasdi Merbah Ouargla University,2020,p29. 1-

³ - Holster Harold. Lincoln and the Power of the Press, the War for Public Opinion (page163).

Diplomacy constitutes the tools through which foreign policy is implemented¹. (Kaufman p9. 10)

This very definition explains to a certain degree the speculation and possibility that American public opinion does not place foreign policy issues among its prioritized salient issues for policies in that regard; war on terror and promotion of democracy, for instance, affect in large part other countries in a noticeable way but not within the United States.

Furthermore, Foreign policy today, irrespective of what we might wish, in its impact on our daily lives, overshadows everything else. Expenditures, taxation, domestic prosperity, the extent of social services — all hinge on the basic issue of war or peace Any foreign policy decision, especially in regard to dispatching troops for a military intervention or engaging in a full scale war, would ultimately affect the peoples' lives at the home in one way or another.² (Walid Kefali p38-40)

Unquestionably, Public opinion is a millstone around the neck of presidents and policymakers. Despite the cloak of anti-communism is. Always the same, policymakers are always manipulating public opinion and rallying support. For dishonest policies such tools and tactics include controlling the media, censorship and most of all fear, which is the ultimate weapon for rallying support for a certain decision. The tragedy of our day is the tragedy of a climate of fear in which we live and fear breeds fear. ³ (Cohen p197)

¹- Kaufman, Joyce P. A concise History of U.S. Foreign Policy. 3rd. New York: Row man & Littlefield 2014 p9-10.

² -Walid Kefali ,the sixth Estach ?Hollywood and the making of the America public opinion vis-a'-vis war on terror and the promotion of American Model of democracy,doctorat en Sciences in American Civilization ,Kasdi Merbah Ouargla University,2020,p38,40.

³ -Cohen, Michael A. Live From the Campaign Trail: The Greatest Presidential Campaign Speeches of the Twentieth Century and How They Shaped Modern America. 1st. New York: Walker Publishing Company, Inc., 2008,p197

Conclusion

We can therefore conclude that public opinion is of great importance in society in general and in our daily lives in particular. Although thinkers differ on its definition, they agree on its great value in times of peace and war and on specific issues that concern the country. Public opinion has also led to the increase in population in various countries of the world and the development and prosperity of technology.

Chapter Two

Movies Industry and Social Media in Making US Public Opinion

Introduction

Animation, movies, blockbuster, blockbuster and blockbuster movies: these terms are used daily to mean different things or perhaps the same thing. The power of the media and the film industry in setting the nation's agenda, and in focusing public attention on a few major public issues, has a huge and well-documented impact. Not only do people get factual information about public affairs from the media, but readers and viewers also learn the importance they place on a topic based on the attention it receives in the news. Newspapers provide a variety of clues about the importance of topics in the daily news: lead story on the front page, other front-page postings, headlines, etc. Newscasts also provide many cues about the prominence of topics - the opening story of the newscast, the amount of time allocated to that story, etc. These cues are repeated day after day to effectively communicate the importance of each topic. These signals are repeated day after day to effectively communicate the importance of each topic. In other words, the news media can set an agenda to focus public attention on the small set of issues around which public opinion is formed. This chapter will attempt to shed light on the role of the media and the Hollywood film industry in shaping American public opinion and promoting democracy.

2.1 .Media and Propaganda

Political parties and candidates use the media to present information to the public, to shape public opinion and gain public support. Smart voters listen to speeches and media announcements as well as read newspapers and watch news coverage to make wise decisions when voting. Smart voters know it is important to assess the accuracy or truth of everything they read and hear. Some of the methods for smart voter's assessment of information include: separating fact from opinion, detecting bias in the data, evaluating sources of information, identifying propaganda.¹

(Louisiana's Old State Capitol Museum of Political History
www.sos.la.gov/osc)

¹ - Louisiana's Old State Capitol Museum of Political History
www.sos.la.gov/osc

The word "media" has many meanings. , Media refer to different types of communication. Newspapers, books, television and radio are examples of different types of media. Media also refers to the press or news reporting agencies. The media play an important role in the political process through • identifying political candidates • informing the public about important issues • writing editorials and creating political cartoons • reporting different views • monitoring or seeing government officials and informing the public about them Actions and policies The media have a responsibility to report The news is openly and without bias, that is, without directing the news coverage to influence public opinion for or against a candidate or an issue. It is important for the media to convey the stories accurately and evenly by listening and reporting on all aspects of the story. It is important for journalists and reporters to check their sources for accuracy to enable citizens to make the best possible decisions about their government.

In addition, it is important for the media to report stories using reliable facts, not opinions.

Propaganda is a modern Latin word meaning “to publish. This word was originally derived from a new governing body of the Catholic Church (the congregation) that was created in 1622 as part of the Counter-Reformation, with the aim of “spreading” the Catholic faith in non-Catholic countries. The way people think or behave.

Propaganda is a means of communication primarily used to influence the public and increase the agenda. Propaganda is often associated with material prepared by governments, but activist groups, companies, religious organizations media and individuals also produce propaganda.

In the twentieth century, the term propaganda has been associated with Mostly with a manipulative approach, but historically, propaganda has been a descriptive, neutral term .It is also a form of persuasion that is often used in the media to advance some kind of agenda, such as a personal, political, or commercial agenda, by eliciting an emotional or compulsory response from the audience. The deliberate sharing of facts, opinions, and philosophies aimed at changing behavior and motivating people to act.¹ (The free encyclopedia: *Propaganda Fide*.)

¹ - The free encyclopedia : *Propaganda Fide*)

To explain the close links between mass media and propaganda, Richard Alan Nelson observed propaganda as a form of persuasion with assistance in the orderly transmission of one-sided information through the media. Media and propaganda are inseparable. The media, as a system for disseminating and transmitting information and messages to the public, plays a role in entertaining, entertaining, and informing individuals of the rules and values that place them in the social structure.

Therefore, propaganda creates conflicts between different classes of society. Nowadays, in a society inundated with the media, the media is the main platform and output for carrying out propaganda work and for pushing agendas forward.

Today, various amounts of modern media can be used to deliver advertising to target audiences such as radio, television, movie posters, music distributions and smart phones, to name a few. The primitive forms of propaganda were human activity. Most historians consider the ascent of Darius I to the Persian throne as an early example of propaganda. Another striking example of propaganda during ancient history is the recent Roman civil wars during which Octavian and Marc Anthony blamed each other for mysterious and offensive origins, and Genghis Khan was another early example of propaganda. The emperor was sending some of his men in front of his army to spread rumors to the enemy. It brought propaganda during the Reformation, aided by the spread of the printing press throughout Europe, especially within Germany.

The first widespread and organized government propaganda began with the outbreak of World War I in 1914. After the defeat of Germany, military officials suggested that British propaganda was helpful in defeating them. Adolf Hitler came to repeat this view, believing it was the main cause of frustration and revolutions and explaining his theory of propaganda, which provided a solid basis for his rise to power in 1933.¹(Aruba, Jonathan and Russ Castro novo)

In the early twentieth century, the invention of motion pictures gave propaganda makers a powerful tool to advance political and military interests. In the years following the October Revolution of 1917, the Soviet government sponsored the Russian film industry with the aim of making propaganda films in World War II Nazi filmmakers produced highly emotional films to create popular support for the occupation of the Sudetenland and attacking Poland. It

¹ - Aruba, Jonathan and Russ Castro novo. The Oxford Handbook of Propaganda Studies. oxford : oxford university press ,2013p5.16)

can be said that the 1930s and 1940s are the "golden age of propaganda ". Propaganda was used extensively by both the West and the Soviet Union during the Cold War. Both sides used film, television and radio programs to influence their fellow citizens, each other, and third-world countries.

During the Cuban Revolution, Fidel Castro stressed the importance of propaganda. Propaganda was used extensively by Communist forces in the Vietnam War as a means of controlling people's opinions. Propaganda has been used as a military strategy by republican governments and as a means of inciting fear and hatred.

Propaganda is not, in essence, evil or unethical. George Orwell, a broadcaster during WWII for the BBC's overseas service, stirred an apparent contradiction: "All propaganda is lies, even when one is telling the truth." Orwell realized that the validity of any statement was not the central question in evaluating propaganda".

Instead, he took the problem to a more serious level by denouncing all promotions as fundamentally fraudulent. This almost automatic rumor that propaganda is dishonest and misleading in nature arose directly from the practice of propaganda itself, specifically the accusations and counter-charges leveled between Germany and its enemies during and after the First World War.¹(Aruba, Jonathan and Russ Castro novo p12)

The existence and practice of the concept and practice of propaganda before the Great War for nearly three hundred years indicates a more moderate history, as the concept relates to mass movements such as suffrage, abolition of slavery, and environmental conservation. Appreciating the strength of pejorative assumptions about the concept that emerged at a particular historical moment that witnessed the convergence of modern warfare and modern media allows us to rethink practice and reorient propaganda studies in new potential directions. This is why we suggest we begin by treating propaganda not as a term of notoriety, but simply as a kind of collective persuasion, neither good nor evil, which can be recruited for a variety of purposes and with varied results. Publicity involves propaganda, but not everything that is promoted is necessarily propaganda. . Boxes containing unread moving brochures in a repository do not make advertising and there is no video documenting the brutal tactics of an authoritarian regime unless it uploads to YouTube and starts receiving

¹ - Aruba, Jonathan and Russ Castro novo. The oxford handbook of propaganda studies. oxford : oxford university press ,2013p7.12

hundreds of visits per day. Propaganda is a mass phenomenon. They should be circulated in public places, such that large numbers of largely unknown individuals reach and congregate to each other. Personal exchanges between close people are often shaped by a variety of rhetorical appeals, but this type of persuasive communication is on a scale not sufficient to be usefully examined as propaganda.

However, not everything that is disseminated widely in public places lends itself to analysis as a piece of propaganda. Weather forecasts, for example, can reach thousands of people at one time through radio, the press, and the Internet, but unlike other types of news, these forecasts usually carry little persuasive power. Of course, weather forecasting, or more likely a series of forecasts, can be mobilized for propaganda purposes, as in discussions of climate change. Propaganda changes according to certain media, but cannot be fully defined by the characteristics of a particular medium. Given our focus on publishing metrics, it becomes clear that not all media work the same. Although radio was initially seen as a means of communication between individuals, it soon evolved into a model for person-to-person broadcasting, as did television soon afterward, both of which are always supported and managed by any of the major corporations or governments patriotism. Propaganda in its effects can be partial, and it does not have to be comprehensive. Totalitarian regimes increase their power by extending their control outside of pure politics to culture, education, and religion. In North Korea under Kim Jung Un or Iraq under Saddam Hussein, institutions such as the press, television, schools, sports and health care were ridiculed by the state in an effort to expand its propaganda activities in all aspects of life.

However, cases of full publicity are rare. Dictatorial societies may not require the gentle persuasion of propaganda because coercion remains a tried and true tactic in these settings, but most common in totalitarian or democratic societies¹. (Aruba ,Jonathan and Russ Castro novo page 8)

¹ - Aruba ,Jonathan and Russ Castro novo .The oxford handbook of propaganda studies. oxford : oxford university press ,2013 (page 8)

2.2 .Social Media and The Making of Public Opinion

In the first decade of the 21st century, a growing number of newspapers and news magazines in the United States have closed or gone out of business. The remaining print media as well as the news sections of radio and television networks struggled to avoid huge losses in the face of the severe collapse of financial markets and the economy as a whole. The loss of advertising revenue and the emergence of the Internet as the primary source of free information have often contributed to the plight of the mainstream media and have been stark reminders that "news is a commodity" and "a product shaped by the forces of supply and demand if news is understood as a commodity.

Society applies one ethical measure to journalism and another to commerce or manufacturing. This double standard is the result of the first American Revolution in information and communication and a series of revolutionary steps in the birth of the nation, when the United States established freedom of speech as a constitutional principle. It created a comprehensive mailing network at low postal rates to ship newspapers. A free press was supported by the public arm so that citizens could be well informed and could make informed decisions in public affairs. ¹ (Palgrave Macmillan page8)

The responsibility of the media to cover a number of public affairs became an obligation for broadcasters legally mandated to provide programs of public interest in exchange for the right to use the airwaves. But contrary to the concept of broad political power in the hands of the independent press, the mainstream media have not always, nor most of the time, exercised the freedom guaranteed by the constitution in the redirection of public affairs. They have given senior government officials free rein to manipulate the news. As Lance Bennett, Regina Lawrence and Stephen Livingston have concluded the media largely takes its cues from influential government officials and stays within the official consensus and conflicts that appear in the public pronouncements of key government officials who lead the spheres of policy and decision making that make the news. So-called news indexing refers to the tendency of the media to make news decisions based on their assessments of the power dynamics in government. The perpetual propaganda or hegemonic model views the mainstream media as a tool to serve the American ruling elite, which includes the upper echelons of the economic, military and political spheres. As C. Wright Mills explains, the

¹ - Selling the Great War: The Making of American Propaganda. New York: Palgrave Macmillan, 2009 (page8)

media is one of the most important means of power development available to the elite in terms of wealth and power. ¹ (Palgrave Macmillan page8)

Moreover, some of the senior agents of this media are themselves part of the elites or are very prominent among their servants. Subsequently, Hermann and Chomsky reaffirmed that, among their other functions, they serve the media and publish on behalf of the powerful societal interests that control and finance them. While the propaganda model assumes a much wider circle of powerful elites influencing news than the indexical framework, when it comes to the essence of reporting practices, the two are not mutually exclusive. According to Hermann, the media stream tends to follow the state's agenda in foreign policy coverage, and its hostile stance reflects tactical differences among elites. While indexing includes the effect of shadowing operations on the most influential government strikes, the propaganda school also recognizes the weakness of the media in the government news cycle after a war of terrorist attacks against America Abroad.

It should be noted immediately that any attempt to define a general reaction to Nazi propaganda is fraught with difficulties. An accurate measure of the effectiveness of Nazi propaganda is weakened by the absence of opinion polls and by the fact that, in a society that readily resorted to coercion and terror, reported opinion does not necessarily reflect the true feelings and moods of the public, especially if those opinions were in opposition to the regime. However, the claim that public opinion in the Third Reich no longer existed is not entirely correct. After the "Nazi takeover" in 1933, Propaganda Minister Joseph Goebbels stressed the importance of coordinating propaganda with other activities. In a dictatorship, propaganda must address large masses of people and attempt to get them to standardize their opinions and actions.

However, the Nazis also understand that propaganda is of little value if it is isolated. This partly explains why Goebbels admired all of his employees in the Ministry of Popular Instruction and Propaganda for the need to constantly gauge the public mood². (Palgrave Macmillan p13)

¹ - Selling the Great War: The Making of American Propaganda. New York: Palgrave Macmillan, 2009 (page8)

² -Palgrave Macmillan Selling the Great War: The Making of American Propaganda. New York: Palgrave Macmillan, 2009 page13.

Thus, Goebbels regularly received (as did all the ruling elites) unusually detailed reports from the SD on the mood of the people and often quoted them in his newspapers. Hitler was also aware of these reports, and his avowed determination to avoid raising food prices at all costs for fear of undermining the popularity of the regime indicates a political sensitivity to public opinion. Reassuring themselves of continued popular support was a constant source of concern for the Nazi leadership, Hitler and Goebbels in particular. To this end, a number of different agencies were involved in assessing the state of public opinion and the factors affecting public morale. The SD, the Gestapo, the party, the local authorities, and the judiciary were involved in measuring the mood and morale of the population. They relied on information received from customers throughout the Reich, who reported their conversations with party members or conversations they had overheard. It is estimated that in 1939.

That "public opinion researchers treat society as if it were" simply a collection of disparate individuals "rather than an organic set of interacting and interconnected parts." The critic argued that suffrage is most appropriate for understanding situations in which the sum of individual preferences is appropriate, as in the case of voting or consumer preferences. This is why polling is so successful in market research and voting expectations. But what the public thinks about political issues is more complex and cannot be adequately addressed by opinion polls. Other objections came from academics and political commentators who disagreed with the concept of direct democracy inherent in Gallup's arguments about the role of opinion polls. One such political scientist was Lindsay Rogers, who wrote a book critical of polls called *The Pollsters*, which, as Converse writes, was intended to evoke the pejorative name applied to contemporary advertisers, "The Wanderers." Gallup is quoted as saying that because of the growth of the media and the invention of public opinion polls ("sampling poll"), national politics has reverted to the New England town meeting model.¹ (Moore, David W page 125)

Violence has always held a special appeal for humans, but today "media violence" has appeared through television (and more recently the Internet) in the homes of a much wider audience than that of former eyewitnesses (Bock 1998). 6 Terrorist acts, like crimes, wars, and devastating disasters, are not reported once. Only once, it is replayed "over and over again until it burns in the mind's eye (Bock 1998, 4)." The 9/11 attacks were certainly among the

¹ - Moore, David W *The Super pollsters _How They Measure and Manipulate Public Opinion in America* (p125).

highest rated violent events on the "chaos index," so to speak, and it confirmed that President Bush, his administration, Osama bin Laden, other al Qaeda leaders, and the media itself will have a very attentive audience. If 9/11 was a media event that demanded that news is considered a public good, it was also persuasive to present news as a commodity. How has the public responded there is an abundance of media coverage related to terrorism and counterterrorism in some cases and moderate or low interest in others while research has shown that there is a strong relationship between the total volume and placement of news and the public's priorities according to opinion polls? This dominant influence of media coverage of terrorist threats is necessarily seen. For this news was only one part of all the attention given to various aspects of terrorism and counterterrorism in the years following 9/11 .

However, we found that the warnings and cautions issued by President Bush and his administration related to the following: The public's perception of terrorism as a major problem facing the nation; Americans' concerns about the possibility of increased terrorism on U.S. soil; the president's (and possibly the public's) short-term terrorism ratings. Messages from news anchors and journalists, in particular, appear to be related to Americans' concerns about the possibility of terrorism occurring within six months, while messages received directly from Osama bin Laden and al Qaeda were related to individuals' increased fears for themselves or their loved ones. The latter could be victims of terrorist strikes

Since, in this particular case, the fear-provoking news was closely linked to the events of 9/11, the threat of new terrorism, and the global war on terrorism, it is likely that a high volume of such news will result in the loss of aggression in a state of anxiety. The news audience then reverted to more aggressive attitudes and support for the war when these fear messages decreased .¹(Bracelet L Nachos Yield Bloch Elkin Robert Shapiro p191)

¹ _ Bracelet L Nachos Yield Bloch Elkin Robert Shapiro. Selling Fear Counterterrorism the Media and Public Opinion. (page191)

2.3. Movie Industry and US Public Opinion about War and Terrorism after 9/11

In the 1960s, American culture, society, and politics were the site of intense political struggles. Film and media culture in the United States was a battleground between competing social groups, with some films promoting liberal or radical positions and others reproducing conservative ones.

However, many films are politically ambiguous; a paradoxical mixture of political motives or attempts to be apolitical. The United States has experienced some of the most significant drama in its history since what many consider the stolen election of 2000, an event that set off an eight-year nightmare. The Bush-Cheney administration began to push a hard right agenda.

After the September 11, 2001 terrorist attacks in New York and Washington, it imposed severe restrictions on civil liberties under the US Patriot Act and began a disastrous war in Iraq in the name of protecting the United States from terrorism and weapons of mass destruction.

In a meeting with Karl Rove in Hollywood, filmmakers were asked to serve the country in the "war on terror" and make patriotic films. . Cinema Wars attempted to show that the turmoil of the time is repeated in Hollywood films of the 2000s. The Vietnam War, the Hollywood film industry generally avoided making films about the conflict and waited for years after the withdrawal of the United States, and a whole series of films appeared the wars in Iraq and Afghanistan, as well as episodes of films about terrorism, war, militarism, environmental crisis, and conflict the first decade of the year, Gender, race, class, sex, yen and other hot topics of the 21st century. ¹(Bracelet L Nachos Yield Bloch Elkin Robert Shapiro p191)

The September 11 attacks in New York City were described as the "most documented event in history" in the HBO movie in May 2002. This documentary compiled a collection of images from teams of professional journalists, documentary filmmakers, videographers, and amateur photographers who in some cases risked their lives to document the event. As with other major media events, the events of 9/11 dominated television programming for the next

¹- Bracelet L Nachos Yield Bloch Elkin Robert Shapiro. Selling Fear Counterterrorism the Media and Public Opinion. (page192)

several days without commercial interruption, as corporate television networks focused on the attack and its consequences.

The September 11 terrorist attacks were a disaster for the American people. These events became a global disaster when the Bush Cheney administration's war on terror turned into a terrorist war that included the invasion of Afghanistan and Iraq, and a confrontation between Israel, Hezbollah and Hamas that resulted in bombing and widespread destruction in Lebanon and Gaza. Rocket fire at Israel, terrorist attacks around the world, global public fear and insecurity. First major Hollywood movie to deal with disaster.

On August 26, 2002, Vice President Dick Cheney gave a speech to Foreign Wars veterans in Nashville, Tennessee, in which he primarily called for war against Iraq. Cheney described Iraq as a clear and present danger, linking it to the al Qaeda attacks on the United States on September 11, 2001, and to the broader terrorist threat Americans now face. Cheney said, "The president and I do not for a moment forget our primary responsibility. To protect the American people from further attack and to win the war that began on September 11. The vice president said, "Since 'many of us are convinced that Saddam Hussein will soon have nuclear weapons. To some extent, "the United States simply could no longer bear to ignore this growing threat." Cheney warned that "the risks of inaction are far greater than those of action."

Indeed, the Iraqi dictator was "amassing" weapons of mass destruction. "To be used against our friends, against our allies and against us." That the Bush administration gathered public and congressional support for an action that the president, his vice president and their top advisers decided upon: toppling Saddam Hussein's regime by military force. Fear has played a central role in this campaign.

On September 8, an adviser repeated the main ideas of Condoleezza Rice Cheney, the national security chief, with more frightening images: "The problem here is that there will always be some uncertainty about how quickly he can get nuclear weapons. ¹(Kenneth Osgood and Andrew K. Frank page 2.101.250)

The exploitation of 9/11 by the right wing is evident in "The Road to 9/11," perhaps the most controversial and problematic TV movie in recent U.S. history. As the fifth anniversary

¹ - Kenneth Osgood and Andrew K Frank. Selling War in a Media Age_ The Presidency and Public Opinion in the American Century (page 1.2.101.250)

of 9/11 approaches, media culture in the United States has presented a large number of commemorative events. While the images of the sinister attack were clearly embedded in social memory, the meanings and context of the attack were less so. The Bush Cheney administration used the scene to advance a right-wing agenda, including the highly unpopular war in Iraq. ¹(Kenneth Osgood and Andrew K. Frank page250)

However, the origins, meaning, and effects of the initial attacks were generally unclear to the public, and were vehemently contested by various political factions. While resonant images such as planes hitting global commerce and the traumatic effects are etched in the collective memory, no coherent grand narrative of the events has been able to contextualize, explain, and enable the public to understand them.

The two-part television film, *The Road to September 11th*, which is scheduled to begin on the eve of the fifth anniversary of the events of September 11 and end on September 11, 2006, has become a pivotal event for the right-wing Republican Party. Building the origins meaning and history of the terrorist attacks, the *Road* was broadcast on September 11 by the Disney-owned ABC channel. The film is blatant right-wing political propaganda, blaming Clinton for the events of 9/11, while the Bush administration portrays Cheney as the heroic and decisive heir to the disaster. The event was staged to highlight the Republican Party's 9/11 streak for the upcoming 2006 congressional elections, when the Republicans were performing extremely poorly in the polls. *The Road to 9/11* was part of a Republican effort to counter the propaganda of the failed invasion of Iraq and the failures of the Bush and Cheney administration on multiple fronts, and to present the administration's image as the most effective counterterrorism force. It can thus be read as part of the campaign that presented the Bush and Cheney administration as the most reliable champion in the war on terror that the American people in a time of unrest. ²(Keller, Douglas page 109)

A campaign to get the Disney Channel to cancel pro-Bush and Clinton propaganda has been revealed, and there may never have been a fiercer movement to prevent the release of a TV movie. Max Blumenthal revealed that the director of *The Road to 9/11*, David Cunningham, was a longtime conservative Christian right-wing activist. In addition, both

¹ - Kenneth Osgood and Andrew K. Frank. *Selling War in a Media Age_ The Presidency and Public Opinion in the American Century*(page250)

² - Keller, Douglas. *Cinema Wars: Hollywood Film and Politics in the Bush-Cheney Era*. Oxford: Wiley Blackwell, 2010 (page109)

Cunningham and Cyrus Norasteh had been associated with the far-right David Horowitz group, which had been attacking the mainstream media for years in an effort to establish a right-wing presence in Hollywood, and to try to blame Bill Clinton for 9/11. As Blumenthal put it: In this project, a secretive right-wing evangelical group that has long been associated with [David] Horowitz, and was founded by The Path to 9/11 director David Cunningham, whose goal is to "transform Hollywood" in accordance with his Christian vision, She has taken the lead. Cunningham] is actually the son of Lauren Cunningham, founder of the right-wing organization Young Evangelical Group Mission (YWAM) which advocates the use of subtle political methods to bring the United States under the control of biblical law and abandon the Constitution.

Early on, Cunningham had recruited a young Iranian-American screenwriter named Cyrus Norasteh to write the script for his untitled secret film. Norasteh is not only an outspoken conservative, but also a powerful member of the emerging network of right-wingers who infiltrate the film industry with hidden political, religious and sectarian agendas, like Cunningham. A 9/11 propaganda film was revealed, and when right-wing groups began promoting it after receiving pre-screened DVDs, former members of the Clinton administration and progressive media activists stepped up pressure on ABC to cancel the event. In response to the pressure, Disney made some minor adjustments, but aired the attack primarily on the Clinton and Bush-Cheney position on terrorism.¹⁵ In response to mounting criticism before the broadcast, ABC first claimed that the depiction of 9/11 was "objective," and then asserted that The TV movie was not a documentary, but rather "theatrical," drawn from a variety of sources, including the 9/11 Commission report, other published documents, and personal interviews.¹ (Keller, Douglas.109)

As such, for dramatic and narrative purposes, the film contains fictional scenes, complex and dramatic characters, dialogue and time pressure. He said the TV movie was honest: "It's the story of how it happened," Kane said. He noted that he corrected mistakes during filming. 17 As Joe Coniston notes, Kane's involvement in the series undermined the former governor's credibility, and perhaps the 9/11 committee he headed, which had been under attack for so long, had not been rigorously investigated during the 9/11 attack. Eric Alterman noted that it was "particularly odd" that the same company, Disney, which owns ABC, decided to forgo

¹- Keller, Douglas. *Cinema Wars: Hollywood Film and Politics in the Bush-Cheney Era*. Oxford: Wiley Blackwell, 2010 (page 09)

hundreds of millions of dollars when it refused to distribute another film, *Fahrenheit 9/11*. The same historic event because as someone explained, its executives [regarding why *Fahrenheit 9/11* was not distributed], "It's not in the best interest of a major corporation to be drawn into a highly charged partisan political battle." There were reports of on-the-spot confrontations and over-editing, with some participants in the project fighting with right-wing activists involved in the production who were building a propaganda copy for 9/11. The original FBI advisor resigned in disgust because "they were faking it." Harvey Keitel reported violent conflicts over his portrayal of FBI agent John O'Neill, and his concern that he not distorts the facts of 9/11.

American Airlines has threatened to sue for portraying its security personnel as lenient. The people portrayed in the film (Bill Clinton, Richard Clark, Madeleine Albright, and Sandy Berger) raised realistic objections. Richard Clark, the senior terrorism advisor to the Clinton, Bush, and Cheney administrations, who was portrayed as a hero on the way to 9/11, vehemently objected to a scene showing U.S. soldiers on the ground in Afghanistan ready to attack and capture bin Laden, and then call off the assault because of red tape. Clark insisted that at no time were there U.S. military or CIA personnel on the ground in Afghanistan with bin Laden in sight. He also clarified that the CIA had called off a planned attack on bin Laden's camp, shown in the film, because it had not been attacked. There was only one source for the report that bin Laden was present and there was little chance that a cruise missile would actually hit him. The *9/11 Trail* runs nearly four and a half hours in two parts, with an epic panorama of characters and locations from New York and Washington to Afghanistan and the Middle East. The film often uses convulsive moving camera shots, tight close-ups, and rapid editing, and attempts to confuse viewers with visual and aural techniques and imagery in order to scare them away from the terrorist threats. This cinematic strategy is particularly effective considering that these types of camera technology and editing styles are associated with documentaries and news programs. These technologies gave the film an aura of reality, as did the actual news footage scattered throughout the film.¹(Keller Douglas p111)

Thus, while *The Road to 9/11* is cartoonish in its characters and distorts the facts, it attempts to be realistic in its style. The first half of the film explores the terrorist threat, beginning with the 1993 World Trade Center bombing. The narrative focuses on the failure of

¹- Keller, Douglas. *Cinema Wars: Hollywood Film and Politics in the Bush-Cheney Era*. Oxford: Wiley Blackwell, 2010 (page 09.111)

the Clinton administration to stop al-Qaeda. Throughout the film, we see an obnoxious Bill Clinton, appearing in unpleasant clips, including scenes from the Monica Lewinsky sex scandal, which the documentary says hampered his efforts to deal with terrorism. The film does not depict the right's attempt to impeach Clinton, which apparently distracted the administration from a number of issues and caused a major constitutional crisis, cost millions of dollars, deeply polarized the nation and produced no positive results.

In a scene recreating the 1998 terrorist attack on the U.S. Embassy in Nairobi, Kenya, a CIA officer yells at George Tenet, the head of the CIA, that they should have given the order to kill bin Laden at the first opportunity and then transferred the drama to the Secretary of State. The new Clinton, Madeleine Albright, has been described as reluctant to take on the Taliban and bin Laden in Afghanistan. At this point, the Clinton administration's attempts had failed.

By 2005, American culture was seemingly ready for the appearance of 9/11 movies. Both low-budget B-movies and major Hollywood blockbusters exploited the terror scare. In Ben Reece's *Waterborne* (2005), the Los Angeles water supply is contaminated with a biological agent, people die, and the media creates hysteria. With the disappearance of the water supply comes tension and conflict. The film focuses on how the crisis affects three groups of characters who converge at the end in a convenience store. A young man pulls out a gun to steal water when a National Guard officer shoots him. *Waterborne* has an interesting subtext about how Sikh Americans are demonized in the crisis, drawing on the realistic post-9/11 attacks on Sikhs who were mistaken for Muslims. Although a disturbed white man appears as the villain with no apparent motive - thus weakening the media's (and perhaps the public's) suspicion that this was an Islamist terrorist attack - the film is ultimately very conservative. The narrator repeats that it is in such situations that one learns to appreciate the little things in life. ¹(Keller Douglas page 11.118.126)

Thus, emotions ultimately trump the film's insight into how people would react in a terrorist crisis. Another Los Angeles terrorist film, this time directed by Chris Jerk for the first time, *Right At Your Door* (2006), shows ordinary people going to work when dirty bombs explode throughout the city. Radio and government officials give the wrong advice and make the situation worse, a subject that resonates in the aftermath of Hurricane Katrina. The divide

¹-Keller, Douglas. *Cinema Wars: Hollywood Film and Politics in the Bush-Cheney Era*. Oxford: Wiley

Blackwell, 2010 (page 11.118.126)

between bad terrorists and good Americans is undermined in USA Boll's brutal satire, *Postal* (2008). This top post-9/11 film takes an all-out swipe at corporate America, religion, commodity culture, cultural clichés, Islamic terrorists and the director's home country of Germany. Interspersed with jokes about hijackings and suicide bombings, the film presents Osama bin Laden and George W. Bush as good friends, who end up walking off into the sunset holding hands as a nuclear explosion is about to destroy the earth. It's full of bad taste, and it clearly shows how deep irony and muddled irony have taken their revenge in contemporary cinema when irony was supposed to be banned after 9/11. ¹(Keller, Douglas p11.118.126)

Contemporary youth concerns were expressed in the films *Clover field* and *Diary of the Dead* (2008), both of which take the form of horror/youth films that deploy the "movie-on-video" technology of *The Blair Witch Project* (1999). Directed by Matt Reeves and produced by JJ Abrams, *Clover field* uses a rampaging monster storyline as a backdrop for the New York City scare. The film plays on post-9/11 anxieties and uses the images of 9/11: falling skyscrapers, panic in the streets, bloody dust and crowds fleeing the disaster, and public chaos that foreshadows the collapse of society. A panicked crowd wanders the streets of New York in terror, joining other hysterical people, and the jerky movements of the camera mirror the social catastrophe into which the characters and the city have been thrown. The monster is never clearly shown, and the images of crowds and collapsing buildings reveal the film as a 9/11 movie.

However, the severed head of the Statue of Liberty seen in a crowd scene in Lower Manhattan indicates a broader theme of the end of innocence, even for affluent young people, in the era of Bin Laden and Bush Cheney, where scenes of terror are part of everyday life. There have also been epic Hollywood thrillers dealing with global terrorism, such as *Syrian* (2005), and a series of anti-Bush and Cheney films that I will discuss in Chapter Four. In the next chapter, we will see how Michael Moore's films address the struggles and controversies of the times, making him the most popular and controversial documentarian of all time. ²(Keller Douglas.p11)

¹ - Keller, Douglas. *Cinema Wars: Hollywood Film and Politics in the Bush-Cheney Era*. Oxford: Wiley Blackwell, 2010 (page 11.118.126)

²- Keller, Douglas. *Cinema Wars: Hollywood Film and Politics in the Bush-Cheney Era*. Oxford: Wiley Blackwell, 2010 (page 11)

In 2006, the War on Terror was the predominant subtext of the political thriller of the day. The hit television series *24* and the hit Hollywood film series *Mission: Impossible III* (2006) had storylines that focused on the dangers of catastrophic terrorist attacks and villains within the U.S. government, raising questions about who could be trusted. The popular television series *Mission: Impossible* (1966-1973) and the two earlier *M: I* series frequently featured the dangers of terrorism in a global context. *Mission: Impossible* (1996), directed by Brian de Palma, examines efforts to prevent a list of U.S. agents from falling into the hands of international arms dealers, a threat far removed from the catastrophe that marked the decline of Cold War tensions. John Woo's *Mission: Impossible II* (2000) features a deadly virus and a pharmaceutical company whose evil world wants to unleash it in Sydney, a conspiracy that predicts the weapons of mass destruction hysteria that will soon appear in American and world politics. Director JJ Abrams is tasked with raising the threat level, featuring sinister powers within the U.S. government, as well as international arms dealers looking to put weapons of mass destruction in the hands of terrorist organizations. Owen Deviant (Philip Seymour Hoffman), who has supplied numerous weapons to terrorist groups around the world, seeks to steal a doomsday weapon from China and sell it to terrorists. By quickly shifting the narrative from Berlin to Rome to Shanghai and the locations from the West Coast to the East Coast of the United States, the film underscores the global and immoral nature of the illicit arms trade and the dangers of terrorism from multiple sources.¹ (Keller, Douglas p11.126)

As in previous TV series and films, the spy agents in *M: I III* work as a team, demonstrating the importance of combining individual initiative with group competence, and presenting surprising reversals of fortune, with control shifting from the bad guys to the good guys' buddies. The fast-paced narrative moves back and forth in a ballet of grabs, escapes, stalking, feats of action and adventure, high-tech explosives, battles and decisions. Tom Cruise's Ethan Hunt dons masks and false identities, showing the social construction of identity and how espionage includes masks and deception. According to the series' icons, a dynamic white man is at the center of the team, which is made up of a loyal and dedicated multicultural team that includes an African-American man, Luther (Fang Rams), an Asian-American woman, Zane (Maggie Q), and an adorable white boy, Declan (Jonathan Rhys Meyers). Most importantly, *MI: III* features and legalizes torture and murder in the fight

¹ - Keller, Douglas. *Cinema Wars: Hollywood Film and Politics in the Bush-Cheney Era*. Oxford: Wiley Blackwell, 2010 (page 11.126)

against vicious terrorists and their accomplices. The team uses similar torture techniques as the bad guys, presenting torture as normal and making it normal as part of the rules of the game. Thus, the film legitimizes torture at a time of intense debate over whether its use by the Bush and Cheney administration was really effective, whether it had exposed U.S. forces to violations of the Geneva Conventions and international law, and whether the U.S. should sacrifice higher moral values and political ground in the name of national security. Torture was normalized in the fight against terrorism in the television series 24 (2001) which showed its members using increasingly extreme methods as terrorist threats escalated.

Nevertheless, season 5 of 24 (2006) offers one of the most radical attempts to address American politics and terrorism in a post 9/11 context. The first four seasons demonized a range of Muslim, Arab, Slavic, Russian, and other ethnic terrorists, leading to a repetition of the Manichean rhetoric of the Bush and Cheney regime and reinforcing fears that the administration was being used to advance its right-wing agenda and invade Iraq. Season 5 featured paranoia and a disfigured president allied with terrorists in an ill-defined attempt to control the oil supply of the former Russian republics. The president and a group of activists worked with terrorists to block progress toward a breakthrough in the fight against terrorism between the United States and the Russian Republic. The terrorists who were part of the former Soviet Union promised that they would get their oil if the U.S. secretly promoted the independence of countries hostile to Russia and formerly part of the Soviet Union, a policy promoted by the Bush and Cheney administrations and also espoused by John McCain in the U.S. 2008 presidential election.

In Season 5, the threat came to the 24th from within and without. The series played on the ambiguity of not knowing whether members of various U.S. government agencies are allied with the president or fighting to thwart his nefarious plans. It turns out that the president looks like Richard Nixon and adopts some of his expressions and mannerisms. In addition, 24 stories of a right-wing political gang aligned with rogue U.S. intelligence forces to secure long-term oil interests for¹. (Keller, Douglas page 119.126)

Press Foundation. The horrific events of that day immediately gave rise to a new focus on the U.S. national goal that the president had so vigorously articulated and a new media

¹ -Keller, Douglas. Cinema Wars: Hollywood Film and Politics in the Bush-Cheney Era. Oxford: Wiley Blackwell, 2010.(119.126page)

framing device: the war on terror. What was most immediately apparent in the coverage of this war was its scale and the scope of what needed to be included.

Take the coverage between January 1 and April 5, 2002, in the ABC, CBS and NBC Evening News. While there were some hotly contested stories, such as the Enron scandal and the Salt Lake City Winter Olympics, 28 percent of all stories were still terrorism-related. There were stories about the battle of Garden in the mountains of eastern Afghanistan, the escalation of Israeli-Palestinian violence in the Janine refugee camp, airport security testing, the kidnapping of Wall Street Journal reporter Daniel Pearl in Pakistan, the crackdown on terrorism in Yemen, the prosecution of John Walker Lind and Zachariah Mose, and Distinctive stories about how people are handling this, and business stories about the impact on the stock market.

It was a foreign story and a domestic story. It was a military story, of course, but it was also a diplomatic and economic story. Coverage of the anthrax scare included health and science. The creation of the department of Homeland Security was supposed to be a major story about governance and politics.¹ (Hess, Stephen and Marvin Kalb page 02)

The United States of America remains at the forefront of world events, is still engaged in a "global war on terrorism" and is coming to grips, at home and abroad, with the various consequences of the terrorist attacks of September 11, 2001 (9 /). 11, or 9/11), while closer to home, they are dealing with a severe economic recession and two devastating environmental disasters: Hurricane Katrina (2005) and the Deepwater Horizon oil spill in the Gulf of Mexico (2010).The "meaning" of these various events, how they are handled, and what they can teach us about the United States as a national and international power explain why it is important to continue to study and analyze "America" in all its formations. In recent years, common concepts in American history such as "nation," "empire," "homeland," "freedom," and "patriotism" have been given new meanings and interpretations.². (Neil Campbell and Alasdair Kean page 01)

¹ - Hess, Stephen and Marvin Kalb. The Media and the War on Terrorism.(page2)

² -Neil Campbell and Alasdair Kean. American Cultural Studies_ An Introduction to American Culture (page01)

2.3.1. The Role of Hollywood in Shaping the US Public Opinion

Films about politicians and the political process in America have been called political films, and I think they constitute a distinct genre, with its own characteristics and traditions

Of course, all films are "political" in a sense, in that they present assumptions about class, behavior, values, and social order, but the films discussed here are less concerned with electoral politics. They are about elections and the choices politicians make when running for office and when governing.

As a result, these films have something to say about the personality of the politician and the nature of the electorate—they depict the dilemmas faced at the ballot box in public life and the social context in which the dilemmas are resolved. The central theme of these films seems to be the American Republic as a quest and culture. . The films are primarily concerned with the struggle between principles and politics, and they particularly seriously examine the relationship between personal integrity and political success. But like all genres, the political film has developed. The "classic" stage (which was in the 1930s) was succeeded by a period of revision (from the mid-1940s until 198), which produced many branches and variations distinguished. The 90's revive the classical stage, in a modified form .

The directors used animated images to tell stories. These are astonishingly powerful storytelling techniques. They have captivated millions of viewers for more than eighty years, and have formed the common language of cinema around the world. Of course, over the years, American movies have changed dramatically. They have become sexier, more profane and more violent. The industry has become a huge enterprise, while new technologies have transformed production and exhibition. And to come to my central concern, during these same decades, new strategies of plot and style have become prevalent.

However, behind these strategies lie principles firmly rooted in the history of studio cinema.¹ (ANTHONY SLIDE page05)

The Bush-Cheney era has been one of the most turbulent and contested periods in history. As Washington and Wall Street shamed themselves and the economy entered the most terrifying period since the Great Depression of the 1930s, as America's standing in the world plummeted to an all-time low, Hollywood could have stood relatively straight and proud. Its

¹ - ANTHONY SLIDE - Screening Politics; The Politician in American Movies, 1931-2001 (page05)

cinematic visions of the first decade of the 21st century included a large number of films critical of the Republican administration, its policies and ideologies, among them some of the finest films and a cycle of the most impressive documentaries ever made. The right has long criticized Hollywood as a hotbed of liberalism, but in the face of Bush and Cheney's extremism and the collapse of contemporary conservatism, that criticism has become a badge of honor.

The late 1960s and 1970s described by Keller and Ryan (1988) Wood (1995) and others. At the same time, there were the usual failed films, grim sequences, and very bad films, but Hollywood production as a whole deserves to be met with a controversy, such as that of David Thompson who put all contemporary American Cinema into the equation: *A History of Hollywood* (2004). It's easy to criticize the reckless blockbuster, the overkill, and the dominance of mid-movies, but it's also surprising that there are so many critics of the era who address the big issues of the day. Critics like Thompson have not gone the way of Hollywood, or world cinema, and instead celebrate nostalgia for the history of older Hollywood films, against which current shows have been found wanting.

Thus, while Thompson attempts to provide an overview of the "complete equation" of Hollywood cinema (i.e., business, stars, success, art, audience, and social and cultural resonance), he fails to contextualize his studies within the social and political history of cinema in the United States and fails to address the ways in which he can That critical cinematic visions oppose dominant ideologies and political hegemony. In general, Thompson does not see film in American politics at all, with the exception of the McCarthy-era blacklisting discussion, where politics entered the cinema from the outside. He does not see the film at all as related to social struggle by expressing opposing positions within society or by conveying social and political ideas . ¹(Bardwell, David page 11)

For more than a century, American filmmakers have received production assistance from the U.S. military in the form of men, advice, locations and equipment to cut costs and create films that look real. The Pentagon is considered, and has been since its inception, the most important governmental powerhouse for Hollywood films. One of the earliest examples of Hollywood military cooperation was when the Home Guard provided tanks for the popular feature film *The Birth of a Nation* (1915), in which black slaves rebel against their masters

¹ - Bardwell, David. *The Way Hollywood Tells It: Story and Style in Modern Movies*. Berkeley: University of California Press, 2006(page 11)

before facing the Ku Klux Klan on horseback to save the day. This propaganda of racist hatred was brutal and had the support of the government. The United States was in the aftermath of World War II. With the creation of the Pentagon in 1947, the military formalized its operations in Hollywood .

In 1948, it created the Entertainment Liaison Offices (ELO) under the authority of Donald Baruch. Phil Strobe took over in 1989. If the DoD feels that script changes are needed to allow the grant, producers must comply with these requests and sign a production assistance agreement (see Appendix D) .The technical advisor ensures that the agreed-upon Script is actually used during filming. The department of defense requires viewing of post-production to certify that nothing in the film violates the agreement and may make other suggestions at this point. ii] When cooperation is limited, a written agreement may not be necessary. The official documentation record of DoD textual changes dries up around 2004. Huge amounts of annotated texts and correspondence between the DoD and Hollywood were either taken by or given to one historian-Lawrence Suit-from 1976 to 2005, perhaps thereafter. iii] Suit continues to keep his material in a private archive in a public library in Georgetown, Washington, DC, and his apparent refusal to share this material represents a significant and unnecessary loss to the research community.

In the fall of 1945, OWI film critic Dorothy Jones assesses the transformation Hollywood underwent during the war. "Traditionally, the film industry has maintained that the primary function of a Hollywood film was entertainment," Jones writes. ¹(Bardwell David page239.240)

However, the war opened up new responsibilities and opportunities, and so "traditional ideas about filmmaking that had long been ruled by the industry are slowly succumbing to more progressive ideas about the function of film in today's world." Jones, as well as government and American officials across the country, looked forward to Hollywood unleashing its power to unite the world in peace and illuminate domestic conflict at home. President Harry Truman also expressed his appreciation for what he called "an outstanding wartime record of industry" and an understanding of its potential to influence the postwar world. Shortly after the war ended, Truman welcomed industry leaders to the White House,

¹ - Bardwell, David. *The Way Hollywood Tells It: Story and Style in Modern Movies*. Berkeley: University of California Press, 2006(page 239.240)

praising their craft as one of the most effective and powerful media for disseminating knowledge and truth, and also expressing hope that the industry would perform "a public service of increasing importance." Truman appointed John R. Stillman president. ¹(Keller Douglas page240.239)

War Mobilization and Reconfiguration Office, to create a single point of contact between the government and Hollywood that would link the functions of production, distribution, and screening to enable films to contribute significantly to public understanding of many serious postwar issues, while Truman and Stillman attempted to develop a peacetime working relationship. With the film industry, building on the work begun by Roosevelt, Republicans intensified their criticism of "New Deal propaganda" They claimed that it had permeated the cinema during the war. Senate leader Robert A. Taft of Ohio said that propaganda in wartime might be justified but nowhere in peacetime government. Taft said, "Production must be left to the commercial corporations in order to preserve our economic system." In a speech very similar to that of his Senate colleague Gerald Nye on the eve of the war, Taft urged the motion picture industry not to "get involved in the" New Deal conspiracy "to continue to sell liberal propaganda with pictures." New critic and House Speaker Joseph Martin (R Massachusetts) targeted postwar cooperation between the film industry and the Office of War Mobilization and Recreation. Martin said he is confident that the Republican majority in Congress will use the power of the financial chains to defeat these efforts.

At the time of the 80th Republican Congress, Variety seemed perplexed about its ability to launch another investigation. The trade journal warned that "there are Republicans who are convinced that the film industry has been so strongly in favor of the New Deal that it makes sense to put the fear of the U.S. Congress into it." Influence Management For twelve years, the newspaper had feared that in 1947, it was reasonable to expect Hollywood to fare the worst. ²(Matthew Alford page 22)

Although Dorothy Jones and Harry Truman enthusiastically anticipated how the film industry could translate wartime achievements into political prestige and peacetime opportunities, the death of Franklin Roosevelt and the rise of anti-New Deal conservatism

¹ - Keller, Douglas. Cinema Wars: Hollywood Film and Politics in the Bush-Cheney Era. Oxford: Wiley Blackwell, 2010 (page240.239)

² - Matthew Alford - National Security Cinema - The Shocking New Evidence of Government Control - roflcopter2110 (page22)

revived national concerns about the political status of the telecommunications industry. West Coast which proved powerful in shaping public opinion and promoting a liberal wartime agenda, HUAC's 1947 investigation of the film industry's communist activities was part of this larger debate about New Deal film propaganda and Hollywood's role in American politics in general¹. (Matthew Alford p22)

Hollywood has always paid attention to the most violent expressions of American foreign policy. Indeed, in the early days of the American film industry, the American Civil War and Reconstruction and the rise of the Ku Klux Klan were the main theme of the silent film *The Birth of a Nation* (1915, D.W. Griffiths). As for the number of war films produced in this country, Nazareth South University, a Christian liberal arts university, lists only 510 feature films and documentaries (most but not all American-made) about the Vietnam War on its website, and Wikipedia lists 31 Hollywood feature films and television series about the war in Iraq. American television series or films made about Iraq or Afghanistan include *Over There* (2005, FX), *Generation Kill* (2008, HBO), *Coming Home* (2011, Lifetime), *Homeland* (2011, Showtime, about Afghanistan), *Saving Jessica Lynch* (2003, NBC Movie) the *Baker Boys*: *Inside the Rush* (2010, HD Net). After the abolition of military conscription in 1973, Americans were conscripted for a variety of reasons.

Since World War II, no nation has fought a war as often with more global consequences than the United States, and it is clear that Hollywood records every moment of this near-constant combat extravaganza. In the second decade of this century, mainstream and independent war cinema since Vietnam has done what no American politician would dare to do: raise issues of war, politics, and class in a complex and compelling mix.² (Brownell, Kathryn Cramer page152.153)

Hollywood filmmakers would rewrite history to ensure that the American Revolution would lead to negotiations. Peace, with a king more respectful of the rights of the colonies, and the creation of a separate nation gradually attached to the crown. In other words, Alan McGregor was behaving like the Canadian he was, not the American he looked like. The changing nature of labor-management relations this year made the issue of labor insurrection particularly

¹ - Matthew Alford - National Security Cinema - The Shocking New Evidence of Government Control - roflcopter2110 (page22)

² - Brownell, Kathryn Cramer. *Showbiz Politics: Hollywood in American Political Life*. Chapel Hill: The University of North Carolina Press, 2014 (page152.153)

disconcerting and led to a keen interest in the depiction of rebellions of all kinds. As for the particular emphasis on the preservation of British institutions despite their vulnerability to tyrant misconduct, it also reflects the times: 'With the growing fascist threat from the Continent, the rapprochement between the United States and England grew. With the threat of war, American and British films gave rise to many representations. The English were often seen as embodying the same kind of Anglo-American morals and virtues - fair play, democracy, and equality .Since the CIA first appeared in the movies in the 1960s, the agency has been portrayed in an extremely negative light .¹ (Keeton, Patricia and Peter Shocker page 90)

Indeed, Langley's most popular Hollywood act centered on the image of the CIA as a rogue organization, operating outside of effective oversight; as a rogue organization that betrays its assets and agents; as an organization with strong assassination tendencies or as a hopelessly incompetent clown suit. Given this cinematic history, it is understandable that the CIA wanted to reflect its popular image by working with film creators, but because of its clandestine culture, it did not really embark on this public mission until the 1990s.² (Chou, Nicholas 112)

In the early 1990s, the CIA faced a number of setbacks that eventually forced it to become more active in shaping its image domestically. These challenges included the collapse of the Soviet Union, which led many to question whether the CIA was still needed in the post-Cold War era, and the much-publicized Aldrich Ames affair, which not only exposed the CIA's inability to get rid of the mole, but also the failure to investigate corruption³. (INA RAE HARK page 157)

In June 2005, a poll sponsored by America Online and broadcast by the Discovery Channel asked American citizens to vote for the greatest American of all time. The "Top Twenty-Five" included eight presidents: John F. Kennedy, 16th. Thomas Jefferson, 12th; Franklin Roosevelt, 10th; Bill Clinton, 7th; George W. Bush, 6th; George Washington, 4th, a close 2nd, and Abraham Lincoln, the perennial favorite in this type of poll. The greatest American, according to this poll, is none other than Ronald Reagan - the president and movie

¹ - Keeton, Patricia and Peter Shocker. American War Cinema and Media since Vietnam: Politics, Ideology, and Class. New York: Palgrave Macmillan, 2013(page 90)

² -Chou, Nicholas. How the CIA Hoodwinked Hollywood. 14 July 2016. 24 December 2019.5page112)

³ - INA RAE HARK .American Cinema of the 1930s_ Themes and Variations (Screen Decades_ American Culture American Cinema. (page 157)

star. Reagan's life is perhaps the greatest American success story of all time. Like Lincoln, Reagan was the personification of the American dream, from poverty to affluence. Hollywood has acted as a one-way mirror, through which the world sees America - while Americans see only one introduction: the ideology of American political films; little by little, the country's appearance changes because of the men we admire.

As a result, filmmakers have used movies to cement powerful patriotic myths that benefit citizens, reflect individual and societal aspirations, and - not insignificantly - export themselves as America's spellbinding "ideology" for consumption by the rest of the world.

¹(Coyne, Michael page7)

A. Brain Wash

In the summer of 1941, Senator Gerald Nye (Republican on the Duck) turned up the heat on the film industry. Angered by Warner Bros.' 1939 release of *Confessions of a Nazi Spy* and the recent release of Charlie Chaplin's *The Great Dictator*, the prominent reclusive orator eagerly accused Hollywood studios of "flooding" the big screen with "picture after picture" designed to awaken us into a state of war hysteria. "I Nye largely blamed the industry, which he heads. »Foreign-born" men from "Russia, Hungary, Germany and the Balkans" pushing the country to the brink of war because of their selfish desire to protect the profits of their British markets threatened by the German bombing campaign. And these films, turned newspaper editor, confirmed that they had whipped up aware "frenzy" on unsuspecting audiences across the country. Using flashy actors and the lure of entertainment, Jewish studio executives forced audiences to "maliciously" support military involvement in the war abroad, Nye argued, warning audiences that "in 20,000 movie theaters in the United States tonight, they are holding block parties for war." Emotionally, Gerald Nye was trying to build public support for the Senate decisions he had just put together with his isolationist colleagues, Senator Bennett "Champ" Clark (Mo. Democrat) and America's First founder John T. Flynn. Through this formal investigation of the propaganda efforts of the film and broadcasting industries, Nye aimed to highlight two intertwined concerns. ²(Brownell, Kathryn Cramer p42)

¹ - Coyne, Michael. *Hollywood Goes to Washington, American Politics on Screen*. London: Reaction Books, 2008.(7)

² - Brownell, Kathryn Cramer. *Showbiz Politics: Hollywood in American Political Life*. Chapel Hill: The University of North Carolina Press, 2014 (page42)

First, he wanted to explore the political power of entertainment. The Senate resolution clearly stated that «if movies and radio is the most powerful tool for ideas» and possesses the ability "to influence the public mind" by accessing "the eyes and ears of a hundred million people," the content displayed on the surrounding screen is of such interest that a major politician like a foreign war intervention requires attention. Throughout the survey, Nye explained how animation should stick to its primary role of pure entertainment. He stressed that major studios should not produce works that would give weight to any aspect of the political debate. He referred to the moral censorship campaign of a decade ago, reminding listeners that film producers "just a few years ago filled their films with so much immorality and filth that the main Christian churches had to rise up in protest and organize the League decency to stop this. ¹(Brownell, Kathryn Cramer. Page 42)

Second, Nye also suspected direct collaboration between the entertainment industry and the Roosevelt administration. The senator charged that "the motion picture companies were conducting war propaganda almost as if it were directed from a central office."The industry aimed to convey a militaristic spirit to an uninformed public. Nye told radio listeners, "What I would like to know is whether the movie moguls are doing this because they want to, or whether the U.S. government has forced them to become the same kind of propaganda agency as the Germans." Nye concluded that he had "excellent reasons to believe that this governmental influence prevailed." Many of Nye's concerns fell under the rubric of anti-Semitism, which ultimately allowed industry-appointed advisor Wendell Willkie to discredit the charges. The senator's suspicions of a behind-the-scenes collaboration between Hollywood and the Roosevelt administration were not unfounded. The administration praised various "warmongering" films and invited the same celebrities who expressed strong opinions on international events to Christmas celebrations and recent inaugurations. Franklin Roosevelt encouraged actors such as Douglas Fairbanks Jr. to generate support for the British cause and producers such as Jack and Harry Warner to continue producing "meaningful" entertainment: films such as Confessions of a Nazi Spy that Nye condemned. Nye doubted what was really beginning to happen during the Roosevelt administrations: the incubation of entertainment as a tool of political communication. By calling a Senate hearing to denounce the film industry's "propaganda" campaigns, Nye publicly questioned the legality and legitimacy of using

¹ - Brownell, Kathryn Cramer. Showbiz Politics: Hollywood in American Political Life. Chapel Hill: The University of North Carolina Press, 2014 (page42)

entertainment to advance a political agenda. In doing so, the senator led a national debate about the definition of "entertainment" and the appropriate political venue for "celebrities."

In 1941, Gerald Nye realized and feared the propaganda inherent in the film industry. The European conflict had led to a massive politicization not only of individuals, but also of studio productions, where he worked." Hollywood activists intervened diligently to change the definition of entertainment from "pure family pleasure" to a tool for "enlightenment and education.

During the war, Hollywood-inspired propaganda was fully developed, with filmmakers, studio executives, actors, writers and producers uniting to assert the patriotism of the film industry from film productions to war bond campaigns Hollywood Democrats and republicans suspended partisan hostilities to serve the nation in ways that expanded industrial politics in the 1930s. Wartime collaboration with the Office of War Information (OWI) and the Treasury Department, in particular, gave Hollywood new ways to make entertainment and propaganda strategies not only respectful and ethical but also an essential aspect of Allied efforts and expressions of American patriotism. The industry's national political mobilization used the power of the Hollywood dream machine to improve morale and equip Allied troop funds. From 1939 to 1945, the government and the American people came to believe that movies and their stars could spread news, politics, and ideology. An extensive literature has explored Hollywood's propaganda efforts during World War II, describing how political beliefs, profit-seeking, and patriotism shaped commercial and non-theatrical productions. On the front lines, it taught appropriate wartime behavior, propelled forces, attacked enemies with "black propaganda" and exposed to the world the intense ideological and military struggles that plagued the United States and its allies. But scholarship focused on the messages of the silver screen has neglected to examine how World War II propaganda efforts provided Americans with a new way of viewing film and its characters outside the "sphere of pure entertainment." The war transformed celebrities from consumer icons and civil society role models into patriotic leaders and government spokespersons.¹(Brownell, Kathryn Cramer p42.45)

In addition to the short-term goals of winning the war, Hollywood's inclusion in the war effort provided politicians with lasting lessons on how to promote politics and political

¹ - Brownell, Kathryn Cramer. Showbiz Politics: Hollywood in American Political Life. Chapel Hill: The University of North Carolina Press, 2014 (page42.45)

ideologies using Hollywood production tactics, while also providing the film industry with an entry into the political world that it had previously seen only from the periphery

Furthermore, war bond campaigns demonstrated that recreational and informational exploitation did not diminish civic consciousness and activism.

Conversely, during World War II, Hollywood's integration of media personalities, productions, and scenes into the political process raised awareness of international events and encouraged a new kind of political activism rooted in the structures of entertainment.¹
(Brownell, Kathryn Cramer p42.45)

B. Creating Unreal Stereotyped Enemies

The United States is undergoing a very unique development. It is not the first country in the world to do so. There are growing domestic social and economic problems, in fact, perhaps disasters. No one in power has any intention of doing anything about it. If you look at the local government agendas over the last ten years - I include the Democratic opposition here - there really is no serious proposal on what to do about the problems, education, homelessness, unemployment, crime, increasing numbers of criminals and prisons, deteriorating inner cities; a whole host of problems. You know them all, and they're all getting worse. In the two years of George W. Bush's rule alone, three million children have fallen below the poverty line, debt has increased, educational standards have begun to fall, and real wages are now back to where they were in the late 1950s for much of the population, and nobody is doing anything about it. In such circumstances, you should change the confused herd, because if they start to notice, they may not like it, it is they who suffer. Getting them to watch the Super bowl and sitcoms may not be enough. You have to get them to fear the enemy.²(Chomsky, Noam p45)

In the 1930s, Hitler got them to fear the Jews and Roma. You had to crush them to defend yourself. We also have our methods. In the last ten years, every year or two, big monsters are created that we have to defend ourselves against. There has always been one person always available: the Russians. We can always defend ourselves against the Russians. But they are

¹ -Brownell, Kathryn Cramer. Showbiz Politics: Hollywood in American Political Life. Chapel Hill: The University of North Carolina Press, 2014 (p42.45)

² - Chomsky, Noam. Media Control, the Spectacular Achievements of Propaganda. 2nd. New York: Seven Stories Press, 2002. (page 45)

losing their appeal as an enemy, and using them is becoming more difficult, so we have to bring in new enemies. People have unfairly criticized George Bush for his inability to speak out.

In the mid-1980s, when I was asleep, we played the record: the Russians are coming. But he lost that and had to make new devices, just like Reggie PR in the 1980s. So the international terrorists, the drug dealers, the crazy Arabs, and Saddam Hussein, the new Hitler, were on their way to conquer the world. They must continue to emerge one after another. You scare, terrorize and frighten the population into being afraid to travel and afraid of fear. Then you score a brilliant victory over Grenada, Panama or any other defenseless third world army that you can crush before you even bother to look at it, which is exactly what happened. It gives one comfort. We were saved at the last minute. It's a way to keep the confused herd from paying attention to what's really going on around them, and to keep them distracted and in control.

The next one, most likely, will be Cuba. This will require the continuation of illegal economic warfare, and perhaps the rebirth of extraordinary international terrorism. The most organized international terrorism to date was the Kennedy administration's Operation Mongoose, and the things that followed, against Cuba. There was nothing like it, except the war against Nicaragua, if you call that terror. The World Court classified it as something akin to aggression. There is always an ideological attack that builds a fictitious monster, and then campaigns to eliminate it. You can't leave if they can fight. It's very dangerous. But if you're sure they're going to be crushed, you can let it go and breathe a sigh of relief again.

Franklin Roosevelt, the liberal and international president of the United States, began to prepare for a possible entry into the war.

By 1940, he was already deeply involved in the conflicts in Europe and Asia. His planning included building a viable intelligence apparatus. It is necessary to hurry. It appears that he may soon conquer England, as well as the continental countries. Japan's intentions were also troubling.¹(Chomsky, Noam p45)

In response, Roosevelt decided to send a special envoy to Europe to gauge England's resistance to invasion. The additional task was to find out how England organized its

¹ - Chomsky, Noam. Media Control, the Spectacular Achievements of Propaganda. 2nd. New York: Seven Stories Press, 2002. (page 45)

intelligence services. Roosevelt's representative was instructed to send back proposals on how to remedy America's apparent intelligence weaknesses. Good advice was needed. The United States had always had a history of staying out of international conflicts and had a naive aversion to espionage. While the nation increased its surveillance of the world and suspected domestic enemies, its intelligence services remained small, weak and extremely disorganized. There were many groups gathering information, but they often crossed paths and failed to monitor important targets.¹ (Chomsky, Noam p45)

Worse, they have a history of refusing to share information. There were many uncoordinated efforts. The Army, Navy and Coast Guard had intelligence departments, and even radio spy agencies. The State Department compiled reports from its overseas bureaus and had its own intelligence group, albeit small .Treasury Department.² (The Roman & Littlefield p125)

C. Readjusting the Notion of Democracy VS Terrorism Dichotomy

For many people, democracy means "the power of the people," with government based on the consent of the governed .

As Abraham Lincoln explained, democracy is "government of the people, by the people, by the people. Athenian democracy was practiced in a small city-state .It needed more neighboring countries. It did quickly. After the Greeks, the concept of democracy went out of fashion, because it was associated, in the eyes of the rulers, with factional fighting and violence."³ (Watts, Duncan page66)

Even the tenth of the tenth, out of power, by many, perhaps to dominate .They are subject to further communication skills, languages, other products, languages, languages, and languages of the following who wish to formulate the U.S. Constitution: "Such a democracy" [as the Greeks and Romans] "The word "democracy" is not invented in the Constitution of the United States. The framers describe the term "republic" to describe the form of government in

¹ - Chomsky, Noam. Media Control, the Spectacular Achievements of Propaganda. 2nd. New York: Seven Stories Press, 2002. (45)

²-The Roman & Littlefield - America's Information Wars_ The Untold Story of Information Systems in America's Conflicts and Politics From World War II to the Internet Age 2018 (page125)

³ - Watts, Duncan. Dictionary of American Government and Politics Edinburgh: Edinburgh University Press, 2010 (page66)

its creation. There was no connection with democracy, with its links to demagogues, mass government and the mob. The vision of the founders is a representative system, so that it is able to govern in the system of government by participating in it.

Today, America is a representative democracy that plays the people have a role in decision-making indirectly, which is represented by actors. The nineteenth century is the spread of democracy that has become widely accepted ... America has long been considered a model, but some commentators believe that the system works well. Indeed, Kenneth Delbert (1996) writes about "the withering away of American democracy" and wonders if this state is final. The reason for this is the enormous power of government in Washington, because it appears in a big way. Decline: Specifically, this implies a somewhat continuous continuation of voter turnout, especially a problem for those in the third of the social hierarchy. He points out the paradox that has arisen: the growing underclass has increased needs for education, employment, training, health care, etc., but these particular services are minimized or even reduced - and yet the voter turnout of this same underclass is declining faster than any other group. Other authors have noted that just as Soviet control of Eastern Europe collapsed and led to the creation of "new democracies," the American version of the same system showed signs of extreme fatigue. Paul Taylor (1990) is one proponent of this view: "As democracy advances around the world, it is losing its place in the United States. Democracy is seen as a preeminent American value.

However, the United States has not always recognized the democratic rights of all its citizens, and some developments during the twentieth century have cast doubt on the true connection to the values of democracy. For example, the existence of the right to vote is considered an essential criterion of any democracy. While large segments of the population are denied the opportunity to express their views, the Democratic Party is the oldest political party in the states .Thad, and arguably the oldest party in the world. Its origins go back to the democratic Republican Party, which was founded by Jefferson, Madison and other influential opponents of the Federalists in 1792. ¹(Watts, Duncan page66)

Throughout the twentieth century, Democrats have consistently positioned themselves to the left of the Republican Party in economic and social affairs. 1960 is correct when he suggests that the usual characteristic of democratic governance is a willingness to embrace change. The

¹ - Watts, Duncan. Dictionary of American Government and Politics Edinburgh: Edinburgh University Press, 2010 (page66)

party accepts innovation and has been, since the days of Woodrow Wilson, more willing to expand government intervention and welfare programs. The very names that presidential candidates put on their party platforms indicate an acceptance of the need to innovate and move forward in the task of reform. Woodrow Wilson's "New Freedom," Franklin Roosevelt's "The New Deal," Harry Truman's "The Fair Deal," John Kennedy's "New Frontier," Lyndon Johnson's "The Great Society," and Bill Clinton's "The New Testament" influenced Franklin Roosevelt's campaign philosophy. Heavily influenced by American liberalism, it has also shaped much of the democrats' economic agenda since 1932. Roosevelt's New Deal coalition generally controlled the national government until 1964. Since the New Deal, the democrats have been the party associated with more positive governmental measures to promote social welfare and regulate commercial activity. They were seen as favoring some income redistribution, expansion of welfare measures and increased government spending. The civil rights movement of the 1960s, which the party championed despite opposition from its southern wing at the time, continued to inspire the party's liberal principles.

However, over the past two decades, democrats have shed this image somewhat. Bill Clinton's 1992 performance seemed a far cry from the more liberal programs of some of his party predecessors. He was clearly more suspicious of the platform adopted by Kennedy and Johnson. From an electoral standpoint, the ad does not pay for liberal credentials. Clinton tried to mix features of the liberal tradition of positive government with elements of the traditional Republican platform such as budget deficit control. He knew that Americans were getting fed up with the problems of the inner city, with things like the breakdown of law and order, concern for civil rights and the use of affirmative action. Their concern about certain programs was coupled with a sense that government was "too big." They hated the escalating costs of welfare and other government spending and expected promises to "put Washington on its back" and cut taxes. In his new testament platform Clinton was responding to profound changes in American attitudes .The democrats are the favored party of many in the National Farmers' Union (NFU), the American Federation of Labor and the Congress of Industrial Organizations (AFL / CIO), as well as the American Political Science Association (APSA).

¹(Watts, Duncan page67)

¹ - Watts, Duncan. Dictionary of American Government and Politics. Edinburgh: Edinburgh University Press, 2010.(page67)

Following the November 2008 elections, the Democratic Party controls the White House. It is the majority party in both houses of the 111th Congress; holds a majority of state governorships; controls a group of state legislatures; and is currently the largest political party with seventy-two million registered members, or 42.6% of the electorate. See also Bill Clinton; Johnson, Lyndon; Barack Obama. Roosevelt, Franklin's democratic republicans, the Republican Democratic Party (RDP)-also known as the republicans (but unrelated to the current Republican Party)-Jefferson's, or the democrats, or groups thereof (such as the Jeffersonian Republicans) were among the top two U.S. political parties. The other is the Federalist Party. This was the first American opposition party founded by Thomas Jefferson and James Madison. The Democratic Party was the dominant political party in the United States from 1801 until the 1820s, and Jefferson, Madison and James Monroe were all democratic republican presidents. They opposed the economic and foreign policies of the Federalists and resisted their constant attempts to expand the powers of the federal government. Democratic republicans believed that a strong federal government would weaken and disrespect the rights of the states and the people. Its members often represented state and agricultural interests against the claims of business and federal interests.

Ultimately, the Democratic Party disintegrated in the 1820s, splitting into two rival factions, the Democratic Party and the right wing party. It is generally considered a direct precedent for the current Democratic Party.

The United States is not an easy country to study. But the confusion that shapes American politics is difficult to understand. Through this book, readers will gain a broad understanding of the American system of government and the forces that influence its operation. The task may seem daunting, for although the United Kingdom and the United States share a common commitment to liberal democracy, their political systems are different.

Some of these differences arise from the way the federal system works in America, but in the realm of elections as well, many aspects of American life are largely unfamiliar to students of British politics, from primaries to elect judges in many countries, to the use of initiatives, to voting to convene public officials. ¹(Watts, Duncan page69)

¹ - Watts, Duncan. Dictionary of American Government and Politics Edinburgh: Edinburgh University Press, 2010(page68.69)

In practice, when both parties are too liberal for the average voter, the Republican Party gains traction; when the parties are ultra-conservative, the democrats win .The dominant cause of relative party strength in the state legislature. State party bias also affects gubernatorial elections, but to a much lesser extent. The results of gubernatorial elections start with a natural baseline for voting from state party partisanship, but are heavily influenced by the specific issues of specific campaigns. It is important to note that state-level party determination is not simply a function of liberal or conservative voters in the state. ¹ (Chossudovsky, Michel p22)

Instead, state-level party partisanship relies on the relative closeness of the two parties' positions in the two states to favor the average voter over the ideological chain. This dependence is evidenced by the way government partisanship is linked to voting for the president at the state level, with relevant party positions being reformed at the national level rather than modified by the state. When the state is skewed toward Republicans by hyper-liberal parties, the presidential vote is more democratic than one might expect; when both state parties are skewed away from democrats by excessively conservative parties, the presidential vote is more Republican than one might expect. The state party-partisanship seems to fully incorporate the state ideology as well as the party-state positions. ² (Robert S. Erikson, Gerald C. Wright, John P. McIver. p244)

¹ - Chossudovsky, Michel. America's "War on Terrorism". Québec: Center for Global Research on Globalization, 2005. Christiansen

²-Statehouse democracy: public opinion and policy in the American-1993 states / Robert S. Erikson, Gerald C. Wright, John P. McIver(p244)

Conclusion

In this chapter, we have discussed some key concepts about audience opinion in general and in America in particular. Throughout this chapter, the importance of public opinion in shaping policy and in pressuring policy makers to act in a specific way. However, the reverse also applies to the twentieth century, which saw the rise of public relations work, whose main objective is to shape, reshape and define public opinion using various methodologies - including the media. A strong relationship has been established between propaganda and the media. Thus, the greatest source of information for people in America and around the world is subjected to a massive advertising campaign and misinformation aimed at the crowd supporting certain policies such as the war on terror and the promotion of democracy. This is the media from the ship of propaganda machine that tries to manipulate public opinion Fabricate approval or opposition, mainly regarding high-profile issues like the military. It has waged wars on a large scale, as was the case in Iraq and Afghanistan. After that, all branches and types of media were sent into a propaganda war including the people's favorite entertainment: the movies. In cooperation with the White House, the CIA and the Pentagon, Hollywood produced films in 61 serving government policies, politicians, or major American interests with more genius gaining and mobilizing more support for issues such as war.

Chapter three

American Analysis Movies Influence on American Public Opinion

Introduction

Since its beginnings, Hollywood has produced films that misrepresented America's enemies, beginning from Native American Indians. The US by this misrepresentation has tried to justify its extermination of them. Later on, in the period of the First and Second World Wars, as the main enemy of the US was Germany, many films were produced in Hollywood. Hollywood started producing movies that depict Muslims as dangerous terrorists, cold-blooded murderers, extremists, extremists. Rambo III (1988) and Body of Lies (2008) are examples of movies that misrepresented the US. We conducted our study which consists of analyzing two Hollywood Movies, Rambo III (1989) and Body of Lies (2008), relying on Edward Saied's Orientals and Norman Furlough's Language and Power. We aim to examine the changing agendas and concepts in the US cinema in Rambo III and Body of Lies.

1. Film Selections

1.1. Rambo III (1988)

Rambo III also known as First Blood part III is an American action movie written by Sylvester Stallone and Sheldon Lattice and directed by Peter MacDonald in 1988. The movie starts with Colonel Trainman's (Richard Brenna) returning to Thailand. After witnessing the victory of Rambo in a fight, Trainman and officer Griggs (cordwood Smith) meet Rambo in a construction site where Rambo helps in the building of a temple. They try to convince him to join Trainman in a mission to Afghanistan, in order to supply weapons and missiles to the Afghan Mujahidin who are in a war against the Soviets. ¹(Rambo III 1988-Asma Damia)

Although Trainman shows Rambo pictures of the suffering civilians in Afghanistan, the latter declines their request, so Trainman ends-up going alone. Additionally, on their way to Afghanistan, Trainman's troops are captured by the Soviets. As a result, Trainman is imprisoned. Officer Griggs (cordwood Smith) informs Rambo about the incident, and Rambo decides to go to Afghanistan for an unofficial operation. Rambo flies first to Pakistan where he meets Mousse (Sassoon Gabi) who agrees to take him to Host – a village in Afghanistan close to the Soviet base-, where Trainman is imprisoned. Rambo and Trainman are confronted by the Soviet army, led by colonel Ayden (Marked Joyce). The Soviet colonel orders them to drop their weapons. At that time the mujahidin arrive at the battlefield and fight with them

¹-(Rambo III 1988-Asma Damia)

against the Soviets. During the fight, Rambo succeeds to kill Ayden. At the end of the battle, John Rambo and Colonel Trainman say goodbye to their mujahidin friends.

The Film was Selected for the Following Reasons

.Director: Peter Macdonald.

.Writers: Sylvester Stallone .Sheldon Lattice.

.Genres: action, adventure, thriller .War.

.Box office revenues: 30 Million.

.Stars: Sylvester Stallone. Richard Greta, Marc de conge, Kurt wood .Smith .Spiro's foes.

.Running Time: 1hr 42m.

.Release Time: May 25, 1988.¹ (Rambo.III)

1.2. Body of Lies (2008)

Body of Lies (2008) is an action spy movie directed by Ridley Scott. The movie is starred by Leonardo Di Capriole, who plays the role of Rigger Ferris, a field officer working in CIA's Near East Division and who later becomes the CIA station chief in Amman in Jordan. Idly Scott's movie Body of Lies (2008), similarly, with Rambo III, is another reinforcement of the western images and stereotypes about the part that they consider as 'the other' for being their 'Enemy'. While, in the previous chapter, we have shed light on how the USSR was seen and portrayed as the enemy ; in this second chapter we will study how the next enemy of "the West" namely Muslims are depicted in the US cinema.

The movie opens on a scene showing three Muslims in some place in Manchester, England, listening to a recording made by an Islamic extremist, which incites people to avenge the American wars on the Muslim world by leading several random attacks throughout America and Europe. Accordingly, the three Muslims conduct a "suicide attack" in which they cause a big explosion, which leads to their death as well as the death of the British security agents that were surrounding the place.²(Body-of-lies-2008)

Then the setting switches to the Middle East, precisely, to Samarra, Iraq, where Ferris arranges to meet a member from the terrorist organization who is ready to provide him with data in exchange of Asylum in North America. However, Ferris's boss Ed Hoffman (Russell Crowe) refuses to grant it to him and to act on the data he provided him with. Nizar is used as

¹ - Rambo III 1988.Asma Damia

² - Body-of-lies-2008

a pawn to catch the rest of his team. However the terrorists succeed to catch him, the thing that obliges Ferris to shoot him dead in the head. Next, Ferris and his associate Bassam (Oscar Isaac) rush back to Baled, Iraq to the safe house in order to collect some evidence that would lead them to Al-Salem (Alone Bulbul), the head of the terrorist organization. However, once there, Ferris's real identity was quickly revealed; so the terrorists chase him to execute him. Luckily, at the last minute Ferris and the recordings he brought from the safe house from Baled are saved by a helicopter, while Bassam is killed. Later on, when Ferris has recovered from his injuries, he is sent to Amman, Jordan to resume his quest for Al-Salem. Once there, Ferris meets Hani Salam (Mark Strong), the head of the Jordanian General Intelligence Directorate to ask for his collaboration in order to stop terrorism. Hani Salam accepts the offer, and grants Ferris the agents he needs for the surveillance of a safe house where Al-Salem is suspected of coordinating operations.

Meanwhile, Ed Hoffman planned a "side operation" without the knowledge of Ferris. The agency asset Skip (Vince Colossi) Ferris's CIA subordinate- working by the orders of Hoffman blows cover and ruins the operation, so once more; Ferris is obliged to kill him to not inform his mates in the safe house about the surveillance. Later, Ferris goes to a local hospital to get his wounds cured and there he meets a local nurse named Aisha (Golshifteh Farrakhan) for whom he develops romantic feelings. Back to Europe, another terrorist attack targets a public place in Amsterdam, Netherlands; that causes the death of many innocent civilians.

Hani Salam plans to have a man within the Amman cell, a double agent who would bring them data, which would help them progress in their investigations. To that end, he chooses Mustapha Karamu (Kais Noshed), who was a criminal when he was a teenager. Accordingly, Salam takes him to the desert where he forces him to collaborate with the Jordanian Intelligence. Hoffman asks Hani to give him Karamu to use to extract information for him, but Salam declines the request so Hoffman instructs Skip to follow Karamu and kidnap him without Salam's and Ferris's knowledge. However, for the second time Skip fails to accomplish his mission, Karamu runs away and informs his friends in the cell that the safe house is under surveillance so they leave it immediately. Salam accuses Ferris that he knew about this second side operation, and exiles him out of Jordan. ¹ (Asma Belaouche Damia p10)

¹- (Asma Belaouche Damia, Changing Agendas and Changing Concepts in the U.S. Cinema p10).

Ferris goes back to Washington, and together with Ed Hoffman, set a new strategy to trap Al-Salem. Ferris stimulates the creation of a fake terrorist cell, that would lead a similar attack as the ones Al-Salem have planned before so as to trap him, and, indeed he falls in it.

Accordingly, they set up Omar Sadiki (Ali Suleiman), an innocent Jordanian architect who suits perfectly the profile of a terrorist. Salam invites Ferris back to Jordan and tells him his doubts about Sadiki's being a terrorist, but Ferris pretends ignorance of the whole matter.

Ferris and Hoffman with the help of the computer engineer Garland (Simon Mcburney), plan an explosion in the US military base in Incirlik, Turkey. They make it look like a terrorist attack led by Omar Sadiki. Al-Salem sends his men to kidnap Omar Sadiki, Ferris tries to prevent them from doing so, and save Omar, but he fails, Omar gets interrogated and killed by Al-Salem's men.

Al-Salem kidnaps Aisha. Ferris goes to Hani Salam and confesses that Omar Sadiki's story is fake, which he has contrived, and asks him for help in order to save Aisha. However, Hani Salam refuses to aid him because Ferris has lied to him in his face. The kidnapers of Aisha get in touch with Ferris. He offers himself in exchange for her, and they take him to Dar's, Syria in the middle of an empty desert, and from there to where Al-Salem is.

Al-Salem interrogates Ferris and tortures him by breaking two of his fingers one at a time with a hammer. Then he orders his men to execute him, however at the last minute, Hani Salam -who is aware of the kidnapping plan by the means of his inside, man Karamu and his men from the Jordanian intelligence interfere to save him, and arrest Al-Salem. (Asma Bealouch Damia)¹

The Film was Selected for the Following Reasons

.Director: Ridley Scooted.

.Genres: Mouvement, Suspense, Drama, Aventures, Excite ment.

.Language: English.

.Running Time: 128m.

.Real Time: 10 October 2008.

¹ - Asma Belaouche ,Damia, Changing Agendas and Changing Concepts in the U.S cinema

Case Study: Rambo III (1988) and Body of Lies (2008) p9-12

.Box office revenue: 118, 6 million. ¹(Body of Lies film) Accessed 2/06/2021)

Methodological Outline

Rambo III and Body of Lies are two American movies produced in two different periods of American History. In the Introduction, we have introduced the US expansionism that characterized the US. In addition, we relied on Furlough's "Language and Power" Orientals and the concept of the Just War Theory. In order to examine how cinema expresses the US world view.² (John W. Lange, p18, 46)

2. Analysis Scenes of Rambo III (1988)

First of all, we start with the study of Peter MacDonald's film, Rambo III (1988), to examine the representations of the Soviets that were the main enemy of the US in the Cold war period, in American cinema. Mainly, the Soviets are portrayed in the movie as cruel, violent, intolerant, aggressive, totalitarian dictators, and merciless bandits who can become killing machines when their interest is at stake. Roberto Geraldo et al, write about this in their article "Hollywood and the representation of the Otherness: A Historical Analysis of the Role Played by the American Cinema in Spotting Enemies to Vilify".

In the late 1970s, and especially in the early 1980s, it strikes back in what could be interpreted as a last –and, seemingly, successful– attempt to finish the Soviet Enemy off.

Reagan identified Soviets as the "focus of evil" in the 1980s, and they were certainly presented that way in many Hollywood productions of that time: they were the past, present and probably future menace to the welfare state of the West, ergo the Evil enemy that needs to be utterly obliterated. Rambo's 'trip' to Afghanistan, where he befriends Afghans is not only paradigmatic of this stigmatization of the Soviet Enemy as pure Evil, but also of the fact of how changeable the other could be for Hollywood.³ (Roberto2026)

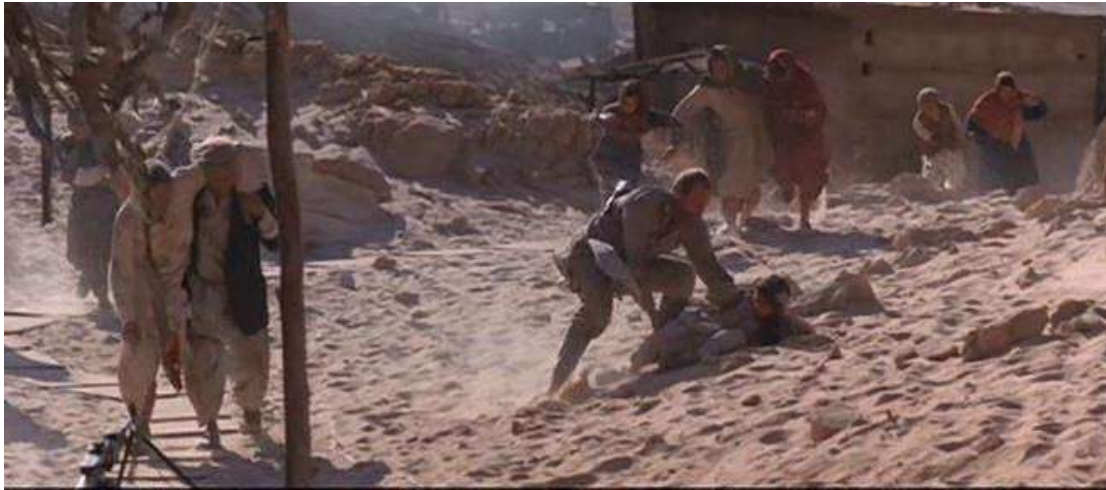
In Rambo III (1988), Communism is portrayed as a Totalitarian system that is led by Colonel Ayden. The latter personifies most the negative representations of Soviets. He is shown as the model of the Soviet dictator. We see this in his treatment of the Afghans, whom he takes as object to mass genocides. The Soviets did not only attack the Mujahedeen who are

¹ - Body of Lies (film) Accessed 2/06/2021.

² -John W Lange " A Cosmopolitan Just War Theory" in the Ethics of Armed Conflict, (Edinburgh University Press: 2014)18-46

³ -Roberto Gela does "Hollywood and the Representation of the Otherness. A Historical Analysis of the Role Played by the American Cinema in Spotting Enemies to Vilify" (2016).

fighting against them, but also, attack innocent, non-armed civilians including old people, children, and women, just because they find pleasure in killing.



Picture One: taken from Rambo III (1988): the confrontation between Afghans and the Soviet.

The Americans are not the only target of the Soviets in Rambo III. General Trainman is captured as a detainee, and is considered as a usable prisoner of war. The Soviet-Afghan War is not just a war on Afghanistan; it is an ideological war on the Cold War. America throws the whole guilt of the damages of the Afghan-Soviet War in Russia's favor.¹ (Peter MacDonald 2016)

Communism kills! This is not debatable. 35 million to 45 million had been killed in the Soviet Union and 34 million to 62, 5.

This is the image the film Rambo III is promoting. All along the movie, there are scenes where the Soviets commit random killings. This is shown in the scene when General Trainman and his friend, officer Griggs say to John Rambo: "Over two million civilians were systematically slaughtered by invading Russians".² (Fred C Schwarz 1988)

¹ -Peter MacDonald director Rambo III DVD .United states: live home video 1988.

² -Fred C. Schwarz, "Why Communism Kills: The Legacy of Karl Marx", The Schwarz export.



Picture tow: Taken from Rambo III (1988): when the Soviet troops attack Village of k¹host.

We also deduce this cruel war-like nature of the Soviets, from the fact that they distribute mines in the form of toys to the Afghan children in the purpose of killing them. (Peter MacDonald video1988)

Analysis Scenes Body of the Lies (2008)

In this movie, Muslims are depicted as being aggressive; intolerant, greedy inferior beings, women abusers, dangerous terrorists and by many other negative images. In his book *Orientalism* (1978), Professor Edward W Said writes about these stereotypes the West promotes about Arabs and Muslims.² (Edward Said p287)

In addition within the movie *Body of Lies*, an Islamic “anti-western” organization led by the extremist “Al Salem”, addresses the Muslim youth through his video recordings defused in Arabic on television. In these recordings, he incites the jihadists to lead several random attacks throughout Europe and America to avenge the American wars on Islam as it is shown in *Capture Four* below. He says: As we destroyed the bus in Sheffield last week, we will be ready and prepared for the operation in Britain, we will come at them, everywhere, we will strike at random, across Europe and then America continually, we have bled, and now...they will bleed.³ (Scott Riddley 2008)

¹ - Peter MacDonald video 1988.

² -Edward Said, *Orientalism* (London: Penguin Group, 1978) page287.

³ -Scott Riddley, director. *Body of Lies*, DVD, United State: Warner Bros. Pictures 2008.



Picture Four: From Body of Lies (2008) Al Salem inciting Muslims to lead a war Against the West,

The notion of the West in this movie is embodied in the person of Ferris, an intelligent, wise, faithful active man, who is ready for self-sacrifice to protect and guard peace. In contrast, there are many Arab characters in this movie that embody those negative representations. One example of these characters is Nizar, a Muslim who is ready to give away his mates for exchange of American citizenship. Nizar is portrayed as a violent, weak, impatient, coward fellow. We notice in the scene from 00:10:47mn to 00:16:10mn how he is the one who first attacks Ferris physically and refuses in any way to have a civilized conversation with him, as it is obvious in picture Five below.

In addition, in this scene too, we notice that Hoffman, Ferris's boss from the US intelligence, tells his wife that he is "saving civilization". We may say that this embodies the idea of the "Manifest Destiny", that the Americans are the guardians of civilization, this is on one hand; on the other, we see how the west views the East as uncivilized or as if it needs protection from the West, we can deduce the latter idea also in Ferris's saying to Nizar "we're friends, we will protect you".¹ (Scott Riddley p39)

¹ -Scott Riddley, director. Body of Lies, DVD, United State: Warner Bros. Pictures 2008.



Picture Five: from *Body of Lies* (2008), the Arab Nizar attacks the American Ferris in a violent way.

In addition, we see in this scene a metaphor of the “West” considering the “East” its friend as long as it serves its benefits, but throwing it away once its interests are fully achieved. This is clearly illustrated in the fact that the US did not grant Nizar the right for Asylum despite the fact that he helps and cooperates with them. Instead, they use him as an instrument to attract the terrorists, and kill him after he gets captured to not tell on them and to not ruin their secret operation.

Another character who is depicted in this negative way is Hani Salam; the head of the Jordanian intelligence. Hani is portrayed as a bad tempered, merciless man.

The superiority of the western race is shown in the movie along with the inferiority of the eastern peoples. Edward W Said writes on this: Orientals or Arabs are thereafter shown to be gullible, "devoid of energy and initiative".¹ (Edward Said, *Orientalism* p39)

The westerners in "*Body of Lies*" proved a high level in technological advance. Easterners are shown to be using only old non-updated phones. Hence, we conclude having a television set is a luxury in the 'East', according to Hani Salam. There is use of darkness and loud voices in *Body of Lies*. The settings mostly take place in cities or at the beach at night-time. No colors are used the music inspires sadness or danger. In this movie *Body of Lies* from 00:47:10mn to 00:48mn Hani Salam tells Karamu what he should do for him. Hani says "be a good Muslim, continue your life with your brothers at Al Qaida". Also, in the last minutes of scene from 01:09:42 to 01:09:55 Islam preaches racism and that it prevents Muslims from

¹ - Edward Said, *Orientalism* (London: Penguin Group, 1978) p39.

mingling with people of other religions and cultures, says Ferris. Islam is not a religion of tolerance.¹ (Scott Riddley.2008)

Discussion

The discussion is divided into two parts; the first part includes an overview of the two films and the most important factors for testing them. The second part analyzed the elements of the two films, and in the end we got what we concluded.

¹-Scott Riddley, director. Body of Lies, DVD, United State: Warner Bros. Picotures 2008.

Conclusion

We have concluded from this research and through our analysis of two films (Rambo III 1988 and Body of Lies 2008) the United States of America have used Film Industry to create negative stereotypes about Soviets in the period of the Cold War, and about Muslims in the Aftermath of the 9/11 events.

Additionally, Misrepresentation in cinema is not only used as propaganda in favor of the US, but also came as a consequence to numerous historical events.

More importantly, the previous chapter, through deploying film analysis, miss-en-scene analysis combined with content analysis, proved that some of the top Box Office blockbusters were constructed deliberately to distort the public opinion.

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