REPRESENTATION OF ISLAMOPHOBIA IN HOLLYWOOD TV SERIES *HOMELAND:* A PRAGMA-SEMIOTIC ANALYSIS

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Representation of Islamophobia in Hollywood TV Series *Homeland:* A Pragma-Semiotic Analysis

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Candidate of **Master of Philosophy** at the National University of Modern Languages do hereby declare that the thesis **Representation of Islamophobia in the Hollywood TV Series *Homeland*: A Pragma-Semiotic Analysis** submitted by me in partial fulfillment of MPhil degree, is my original work, and has not been submitted or published earlier. I also solemnly declare that it shall not, in future, be submitted by me for obtaining any other degree from this or any other university or institution.

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ABSTRACT

Title: Representation of Islamophobia in Hollywood TV Series *Homeland*: A Pragma-Semiotic Analysis

This research has attempted to explore the portrayal of Islamophobia in the Hollywood TV Series *Homeland* season 4. Islamophobia has been on the rise since the horrific incident of 9/11 and the researcher has made an effort to find out how media plays an important role in promoting certain agendas and as a result of such actions people of certain communities and religion suffers. The conceptual theoretical framework of Austin and Searle's Speech act has been used to analyse the dialogues while Roland Barthes' Semiotic theory has been followed for the analysis of images selected from the series. The qualitative research method has been employed in this research and through purposive sampling the data has been collected. The researcher has analysed the dialogues and imagery of the series and found that the dominant narrative in the series is that Muslims are ruthless, violent and anti-west while the Americans are presented as the heroes, sympathetic and peaceful. The series has depicted the Americans as the only victims of terrorism without narrating the stories of Muslims who have equally suffered after the 9/11 event. The physical appearance, clothes and language have been targeted in this series. Such stereotypical representations of Muslims and the use of certain ideologies of Islam further incite hatred for Muslims and Islam among the Western masses.

Keywords: *Muslims, media, Islamophobia, pragma-semiotic analysis, Hollywood, stereotypical portrayal*

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ACKNOWLEDGEMENTS

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DEDICATION

This research work is dedicated to my brothers Hamid Razim and Kashif Razim, and to my loving family who always believed in me and encouraged me to give my best. Your support means the world to me!

CHAPTER 1

INTRODUCTION

The soul never thinks without an image.

-Aristotle

In his classical discourse *De Anima* (On the Soul) (Gendlin, 2012), Aristotle writes that people depend on their imagination to better understand the world around them. In this modern era with new emerging technologies, the medium of discourse has also evolved. Nowadays, different discourses are presented through aural-visual forms like billboards, newspapers, television, and social media. How these discourses are demonstrated plays a vital role in shaping humans' thinking and their perspective of different things. These aural-visual forms portray different ideas and beliefs connotatively and denotatively through dialogues, tag lines, colour palettes, costumes, etc. This study investigates the representation of Muslims in the Hollywood TV series *Homeland* and how the makers of this series propagate the phenomenon of Islamophobia. The TV Series selected for analysis is an attempt to explore how Muslims are represented and how such depiction impacts the image of Muslims throughout the world, especially after the 9/11 incident. In this critical study, I have attempted to reveal the role of media in creating a particular discourse after 9/11 and how the Hollywood entertainment industry portrays themselves versus Muslims in their dramas during the War on Terror. The present study investigated the selected TV Series *Homeland* using the adapted framework of Austin and John Searle's Speech Act theories and Barthes' Semiotic theory.

Islam is one of the fastest-growing religions in the world, but along with it, there is a constant rise in Islamophobia. According to the Oxford English Dictionary, 'Islamophobia' means "Intense dislike or fear of Islam, especially as a political force; hostility or prejudice towards Muslims." Numerous terms are also used to refer to negative feelings and perspectives of people towards Islam and Muslims, such as anti-Muslimism, intolerance against Muslims, anti-Muslim prejudice, anti-Muslim bigotry, hatred of Muslims, anti-Islamism, and Muslimophobia. In German, terms like

Islamophobic (fear) and Islamfeindlichkeit (hostility) are used. The Scandinavian word 'Muslimhat' literally means 'hatred of Muslims'.

The word "Islamophobia" has several origin theories. According to Robin Richardson, Alain Quellien first used the term "Islamophobia" in 1910 in a French article, *La Politique Mu- sulmane dans L'Afrique Occidentale Française,* to criticise French colonial administrators for their treatment of Muslims. The second known use of the term was on February 4, 1991, in an editorial published in the American journal Insight that discussed the Soviet Union's intolerance towards its Muslim residents. A few critics assert that the word "Islamophobia" gained popularity after 1990 when it was used in several studies by the independent research and social policy organisation 'The Runnymede Trust' in England. The Runnymede Trust used the term in the report "A very light sleeper: the persistence and dangers of anti-Semitism", presented in 1994, and another piece titled *Islamophobia: A Challenge for Us All* was released in 1997. The origin of the term, however, is still a contentious issue.

The West frequently portrays Islam and Muslims in stereotyped ways. According to many critics, Islamophobia is a form of racism (Yassin, 2014). Todd H. Green, in his book *The Fear of Islam*, poses the question of whether or not Islamophobia qualifies as a new type of racism. He continues by stating that while religion is an individual choice and not something you are born with, race is not a choice that can be made voluntarily. The assumption is that one chooses to accept Islam and can, after that, reject this affiliation, avoiding prejudice. Instead, those who experience discrimination are singled out for reasons beyond their control.

Claire Berlinski asserts that the term Islamophobia is a neologism that a Muslim Brotherhood organisation purposefully created called the 'International Institute for Islam' to "dismiss your concerns about what are very real pathologies in the Islamic world," echoing the opinions of a significant number of western scholars. Islamophobic in and of itself is Berlinski's understanding of the neo-ideological nature of Islamophobia. She blames the Islamic world for crimes against humanity and abominations while denying any possibility of anti-Islamic sentiment in the West. Said Gul disagrees with Berlinski's description of Islamophobia, claiming that it is an "unnecessary and baseless culture and fear against Muslims and Islam." Gul links the origins of this anti-Islamic worry to the Crusades and the collapse of Andalusia, periods

during which the majority of intra-Muslim animosity was motivated by dread and mistrust. Apart from the scholarly debate about the term's etymology, it is clear that Islamophobia exists in the modern world (Gul, 2011).

The hatred towards Muslims and Islam was present in the society, but the intolerance towards the Muslims increase a lot after the Sepetmber 11 incident. Muslims all over the world are suffering because of people's fear and discriminatory behaviour towards them because of their religion. There has been a constant increase in Islamophobia across the globe. Recently, there has been an increase in hate crimes cases where Muslims have been targeted just because of their religion. According to one estimate there were more than 500 potential anti-Islam attacks in the U.S. in 2019. Nearly, half of all hate crimes were committed against Muslims in England and Whales in the same year. In March 2019, 51 people were killed and more injured in a mosque shooting in Christchurch, New Zealand. A country like Canada, which is proud of its diversity and has the highest number of foreign-born citizens among G8 countries, has recently seen a rise in Islamophobia (Robb, 2021).

After the tragic incident of 9/11, the "War on Terrorism" gained prominence due to the Bush administration's significant emphasis on it at the time. The events of September 11 had a substantial impact on not only America but also the rest of the world. Since America has emerged as the world's dominant imperialist nation today, the discourse in the United States has become increasingly Islamophobic and paranoid, which has caused traumatising perceptions of Muslims and Islam worldwide. As a result, several authors and producers have offered stereotypical views of Islam and Muslims in their works. However, some authors and people in the media have refrained from embracing the concept of Islamophobia and have instead presented a positive view of Muslims and Islam.

The West frequently portrays Islam and Muslims in stereotyped ways. The media not only portrayed Muslims and Islam in stereotypical ways but also persuaded the rest of the world to ethically back America in its fight against terrorism. As a result, one may assert that anti-Muslim prejudice and bigotry in America were strongly linked to anti-Muslim media discourses. A binary opposition between Muslims and non-Muslims was created as a result of this prejudice and discrimination towards Muslims. Islamists were referred to as "them" and were portrayed as a danger to "us." The

mainstream media discourses that described Muslims and Islam as a danger to American values of freedom and democracy created this binary opposition (Ahmed & Matthes, 2017). Since the 9/11 attack, the depiction of Muslims in the mainstream media and cinema has been biased. The stereotypical portrayal of Muslims in movies and newspapers has played a massive role in increased hate crimes against Muslims worldwide. The cyberbullying against Muslims on social media platforms and people's violent attitude towards Muslims in everyday life is a clear indication that the Muslim community is facing real threats. The negative representation of Muslims on scene further fuels the hatred against Muslims.

Islamophobia existed in American society before the War on Terror. It was presented through the means that were famous in those days. Theatre was a perfect setting for stoking anti-Islamic feelings and fostering patriotic awareness for the war effort due to its emphasis on performance and visuals. The first performance of *Slaves in Algiers* (an American Movie and play) took place in Philadelphia in 1794 at the Chestnut Street Theatre, just before the Tripolitan War and against the backdrop of the hostage crises of the 1790s, during which the Barbary States took more than 100 American sailors prisoner—one of the oldest examples of xenophobic discourse encoded into signs and pictures perpetuating Islamophobia in early America. Rowson's "first successful effort as a dramatist" was the play *Slaves in Algiers*, after publishing her first best-selling novel in America, Charlotte, *A Tale of Truth* (1791). Rowson did not create the disparaging stereotypes about Muslims that she presented and played in front of fervent American audiences in 1794. Rowson drew from an array of stereotypes that were "familiar and formulaic" to her audiences and a lengthy history of representation. Rowson had no trouble inciting resentment towards the Muslim captors in North Africa. She only needed to recall past notions and depictions of violent Muslims to use them as material for anti-Islamic propaganda. Richards cites *Zara*, a play by British playwright Aaron Hill, as one that significantly influenced how Rowson's play portrayed Muslim stereotypes. Nearly six decades before the publication of *Slaves in Algiers*, the French dramatist Voltaire's *Zaire* was translated into English as *Zara*. *Zara* explores the same subject of Western enslavement in the exotic Islamic world. (Richards, 2005)

Motion pictures are vital in providing entertainment and shaping public opinion and convictions. They are the most affordable sources of entertainment for cultural projection and socialisation. They are high in human interest and originality, regardless of the purpose they serve. Movies' importance and potential to direct traffic is unavoidable (Safdar et al., 2018). Movies have a lasting influence on viewers. The films displayed have left an indelible mark on the audience's brains. They produce images and thus contribute to deconstructing public interest and propaganda images and movies (Eliashberg et al., 2006). Furthermore, it is worth noting that Hollywood's depictions of Muslims and Islam are highly problematic. Muslims are portrayed in Hollywood films based on their clothing, attitude, conversation, conduct, and activities. Muslims and Islam are widely stereotyped; most films feature scenes of Arab and Muslim bombings (Ridouani, 2011).

Considering the concept behind some of the Hollywood films that have the most noteworthy market of all, the way Hollywood represents Muslims and the Eastern world is quite disgraceful. They have consistently presented Muslim men as rigid and inflexible, calling them fundamentalists to hurt their esteem. According to numerous pieces of research conducted, it is claimed that the pictures related to Muslims and the religion Islam are considered as 'Others'. Islam and Muslims are portrayed in the media as "Others." They have been labelled ruthless, misogynistic, militant, and anti-democratic (Alghamdi, 2015). This shows that Hollywood has a significant hand in institutionalising prejudice against Muslims, and as a consequence, people around the globe indulge in hating Muslims.

This study looks at how Islamophobic-themed series in Hollywood have influenced Muslims' identities in the eyes of the people. Hollywood played a significant role in the institutionalisation of anti-Muslim prejudice prior to 9/11. Muslims have been treated horribly and inhumanely due to this prejudice and hostility, particularly in non-Islamic nations. Following the tragic events of 9/11, it appears that Muslims have been neglected in many disciplines, and a sharp line has been formed to divide them (Youseff, 2020). Following the 9/11 attacks in the United States, media portrayals of Muslims became significantly more disparaging in the 2000s. Muslims were frequently portrayed as terrorists or supporters of terrorism, which helped to perpetuate negative perceptions about the overall Muslim population. Muslim characters were often

presented as terrorists or villains in Hollywood films and television series, with little depth or complexity. This contributed to an upsurge in prejudice and discrimination towards Muslim communities by reinforcing the notion that all Muslims are aggressive and anti-Western. In addition, despite the reality that the vast majority of Muslims are peaceful and oppose terrorism, the media frequently equated Islam with terrorism and bloodshed. As a result, there was an upsurge in hate crimes and anti-Muslim sentiment, and Muslim communities witnessed more significant prejudice and even violence.

The most pressing issue in cinema after the 9/11 incident is how to cope with Islamophobia. The way media inflames dread and hostility towards the East, particularly Muslims. According to the press, the U.S. War on Terror has resulted in Islamophobia (Sutkute, 2019). On all channels, the media expressed Islamophobia and stereotyped Muslim personalities. Stereotypical pictures continue to impact people's perspectives. Muslims are portrayed as persons whose ethics and ethos are incompatible with those of the rest of society. People's ideas of Islam and Muslims are primarily shaped by the stereotypical representation of Muslims in American media, such as films, TV series and news. The term "strange other" generally conjures up images of Muslims. This distortion has been linked to the rise of 'racism,' specifically Islamophobia, which is based on cultural narratives of the 'other' (Elareshi et al., 2021).

In USA cinema, there has been an increase in the production of Anti-Muslim movies after the American War on Terror. The 2010s saw an increase in the demonisation of Muslims in dramas and films. Hollywood films, which frequently portrayed Muslims as terrorists or radicals, were particularly guilty of this. This portrayal of Muslims has had a long-lasting impact on how the general public views them and has fostered a climate of suspicion and dread towards the Muslim community. As a result of this problem, Muslims may become even more marginalised and subject to prejudice. It is crucial to understand that this portrayal depicts Muslims with a broad brush rather than genuinely reflecting the lives or beliefs of most Muslims. Muslims are represented as Jihadis, terrorists, outsiders, conquerors and invaders in such movies. Movies like *The Hurt Locker, The Dictator, The American Sniper*, and so many more are being promoted, which depict Muslims as tyrants, aggressive, and violent. These movies have been massive hits worldwide, showing how content significantly impacts people. The American media on each platform is fuelling hatred

against Muslims, and as a result, Muslims all over the world are suffering a lot. The hatred against Muslims has been elevated since the 9/11 incident took place. Although this problem of Islamophobia was there in the society, lately, the hate crimes against Muslims have been alarming. While Muslim countries' relations and conflicts with Non-Muslim countries have fluctuated throughout the world's history, evidence suggests that Muslims' current condition has deteriorated since the War on Terror. Parallel to the increasingly pervasive discriminatory discourses towards Muslims in mainstream American society, several forms of media represent and defend these activities.

For many years, Muslims have been negatively represented in Hollywood media, perpetuating stereotypes and misconceptions about Islam and Muslim communities. Muslim characters are often depicted as terrorists, villains, or oppressed women, reinforcing the idea that Muslims are violent, backward, and in need of rescue from Western saviours. The dangerous aspect of Hollywood media's discriminatory behaviour towards Islam and Muslims is that it has colossal youth followers and easily influences the minds of young people. The theme of Islamophobia has been glorified and glamorised in Hollywood Cinema, which is not a good sign as it is being appreciated by the majority of people. Numerous Hollywood productions portray Muslims as a homogenous community devoid of diversity, omitting the truth that Muslims come from a diverse spectrum of racial and cultural origins. Muslims are frequently depicted as outsiders who have not fully assimilated into the Western culture since they often speak with a strong accent and wear traditional attire. These inaccurate representations of Muslims have repercussions in the real world, fuelling anti-Muslim sentiment and hate crimes. According to research, viewing negative depictions of Muslims in the media can enhance prejudice and discrimination against Muslim communities. The researcher has selected season 4 of the Hollywood TV series *Homeland* (released in 2014) for her research. *Homeland*, an American television drama series, had its fourth season premiered on October 5, 2014, and it ran for 12 episodes until December 21, 2014, airing on Showtime. The Israeli television programme *Hatufim* (English: *Prisoners of War*), served as the series' initial inspiration. Howard Gordon and Alex Gansa developed it for American television. The concept and context that have supported such dramas significantly influence the selection of this TV series. In the chosen TV Series, the portrayal of Muslims and Islam was an essential

strategy for reproducing Islamophobia. What is important is that the target population and their faith (Muslims) are portrayed as inferior in stark contrast to the superior group, in this case, Americans. Since the tragic events of 9/11 and its aftermath, terrorism and issues of Islamophobia have dominated American media. As a result, the majority of works about 9/11 discuss the anguish suffered by the attack's victims.

1.1 Statement of Problem

Hollywood is one of biggest the global film industries. Specific agendas and propaganda are disseminated through the narrative of films or movies either for political or personal interests. Since the unfortunate 9/11 event, there has been an increase in hate crimes against Muslims all over the world. As motion pictures play a vital role in influencing people's minds, motion pictures can change people's perspectives. The stereotypical representation of Muslims in Hollywood movies and TV series is instrumental in garnering the support of other countries in the American War on Terror. Against this backdrop, the researcher has looked into the role of Hollywood TV Series in the portrayal of Muslims, the impact of such series on the viewpoint of people about Muslims and Islam, and how Muslims' lives all over the world have been affected. The researcher has analysed the imagery and dialogues used in the Hollywood TV Series *Homeland* and investigated the biased representation of one specific religion and its followers. The study explores the consequence of such depiction which pave way to marginalisation and discriminatory attitude towards Muslims.

1.2 Research Objectives

The study is successful in achieving the following research objectives:

   a. To identify the role of dialogues and imagery reflecting Muslim identity in the Hollywood TV Series *Homeland.*
   b. To investigate the possible consequences of reflection of Islamophobia in the Hollywood TV Series *Homeland.*

1.3 Research Questions

The following research questions are addressed by the study:

   a. How do the Hollywood TV Series *Homeland* reflect Islamophobia during the War on Terror?

b. What are the possible consequences of the reflection of Islamophobia in Hollywood TV Series *Homeland* on Muslim identity?

1.4 Significance of the Study

This research investigated the portrayal of Muslims in the Hollywood TV serial *Homeland*. America's War on Terror from 2001 to 2015 has been selected as the study's time frame since the various problems for Muslims significantly increased during this period. In this regard, the researcher investigated whether Hollywood contributes to elevating or decreasing the apprehensions of non-Muslims towards Islamophobia in particular. The current study added to the existing literature by examining the portrayal of Muslims in the Hollywood TV series *Homeland* season 4. It will help people understand the importance of representation in media and the use of imagery and dialogues used by media to promote a specific agenda like in this study, 'Islamophobia'.

1.5 Delimitation

The researcher has focused on the representation of Muslims in comparison to the other characters in Season 4 of the Hollywood TV series *Homeland*. The researcher has also looked at the impact of this season on the image of Muslims, especially the projection of Pakistani Muslims. This study is delimited to season 4 of the TV series *Homeland*. The analysis is based on the pragma-semiotic approach only.

1.6 Structure and Organisation of Study

In Chapter 1, the researcher provided background information, the topic's introduction, and the research questions. This chapter also included the statement of the problem, the significance of the research, and its delimitation. In this chapter, the overall discussion of the research topic and the researcher's plan have been discussed in detail. In chapter 2, the researcher has reviewed the relevant literature work that has already been done on the understudied topic. The gap in the existing literature has also been discussed, and the researcher has ended this chapter with a summary. In the next chapter, the researcher has mentioned in detail the research methodology, which is a descriptive approach, the data collected through purposive sampling, the data analysis parameter and the theoretical frameworks of Austin and John Searle's Speech and Barthes' Semiotics theory. A summary is also included at the end of chapter 3. In

Chapter 4, the researcher presented and analysed the data with a detailed discussion. The researcher discusses the summary, findings, and conclusion in the last chapter. The researcher has ended the chapter with research suggestions for other scholars.

CHAPTER 2

LITERATURE REVIEW

In the present age of science and technology, different means are applied to change public opinion based on set agenda. The significance of discourse in this regard has increased multiple times. There are various types of discourse which are used in different social domains like legal discourse, religious discourse, classroom discourse, medical discourse, engineering discourse, political discourse, cinematic discourse, etc. Since 9/11, there has been much talk about Islamophobia. The repercussions have transformed media and literary works, inspiring many authors and moviemakers to investigate the enduring ramifications of prejudice and discrimination against Islam and Muslims and produce different works and projects. The primary goal of this section is to connect Islamophobia's history, politics, culture, and contemporary interpretation. This discourse is analysed through various analytical models or frameworks from different perspectives. The following literature review is set up to provide a more thorough and accurate analysis of how Islamophobia has evolved. First, it gives an overview of the literature on the negative perception of Islam from various theorists' perspectives. Second, this chapter includes prior studies on different films centred on Islamophobia. Some of these perspectives and theoretical frameworks relevant to the present research are appended below.

Islam being misrepresented is nothing new. Anti-Islamic sentiments have always been influenced by cultural and historical settings. Due to terrorist attacks, which are now a concern for national security, particularly in the United States, prejudice against Muslims has become normalised in the West (Allen, 2016). The hatred against Islam and Muslims has several causes, one of which is the belief that Islam and the West are incompatible and that Islam is inferior to the West. Many European immigrants' descendants were raised with unfavourable ideas about Islamic customs and culture.

The connection between Muslims and Americans in the 19th century was affected by ideologies from 17th and 18th century America. In the latter half of the nineteenth century, immigration dominated American society. Black and Asian people have consistently faced prejudice and discrimination in America (Tobin & Groeneman,

2003). Nearly a million people immigrated to the United States from India, China, and Japan between 1850 and 1930. Asian immigration posed a severe challenge to American civilisation. At that time, the American government passed rules limiting Asian immigrants' integration into the Western culture (Prashad, 2006). The Chinese immigrants were not allowed to acquire land in the United States until 1872. The first wave of Muslim immigration was noticed in 1924. Chinese immigrants were not allowed to acquire land in the United States until 1872. The first wave of Muslim immigration was seen in 1924. Palestinian immigrants were forced to immigrate to the United States in 1948 due to the establishment of Israel. Muslims immigrated to America from various nations, including Egypt, Iraq, and Pakistan, to take advantage of the country's economic prospects (Tweed, 2004). There have been numerous movements to defend the rights of African-American Muslims. Each movement served a political goal, and its leaders used Islam to advance their own agendas.

The Black Slavery Movement and Islamic movements were among the most famous movements that America encountered in the 20th century. There was widespread acceptance of prejudice and discrimination towards Blacks and Muslims in society. Islam became a well-known religion in the United States as a result of the efforts of leaders like Martin Luther King and Malcolm X, who fought to defend black people. Islam, according to Malcolm, is a religion of equality and peace. Since Westerners have long misunderstood Islam and because many spiritual leaders have distorted the actual teachings of Islam, it became a contentious topic in the twentieth century. Arab Muslims were widely cited in many discourses to give a hostile impression of Muslims worldwide. In American politics and history, Muslims have been linked to bloodshed and violence. Here, the topic of why anti-Islamic speech has taken over the entire world is raised. This question's solution is still a mystery. The Pearl Harbor catastrophe greatly influenced racism in America in 1941. Similar to how the 9/11 catastrophe made life terrible for American Muslims, American Japanese suffered due to American propaganda against the Japanese. Prejudice towards Asians, Blacks, and Catholics has long existed in America.

However, there are certain aspects of modern Islamophobia. Puritans' role was crucial in this situation because when they immigrated to America, they felt they had a duty to impart the word of God to every nation. They believed that as the

chosen people in modern times, they had this moral duty. These historical foundations influenced American perceptions of Islam and Muslims. Americans began to think they were humanity's only hope (Khawaja, 1992). The philosophy of controlling other people's destinies altered American perceptions of foreign countries. Muslims began to be portrayed by Americans as "other". Islamophobia was sparked by a few discriminatory articles written about Muslims and Islam.

In the twentieth century, the United States of America had previously experienced the Muslim dispute, which peaked shortly after the 9/11 attacks. Even while there was already prejudice towards Muslims and Islam throughout American history, the terrorist attacks reignited it. Expressions like fanaticism and fundamentalism have raised awareness among the American population. Literature was created to support negative preconceptions of Islam. In the wake of the 9/11 tragedy, propaganda was used internationally to marginalise Muslims. Understanding this historical context is crucial for comprehending contemporary Islamophobia, which was made worse by the 9/11 attack.

The FBI noted a 1600% rise in hate crimes against Muslims following the 9/11 terrorist attacks. According to a study conducted by the Pew Center for Research, Americans have higher positive attitudes towards six other religions than Islam. Muslims filed 1556 complaints in 2015 for bullying, hate crimes, and job discrimination (Cair, 2016). Donald Trump's 2016 presidential campaign focused primarily on his antipathy against Islam and Muslims. He attempted to enact numerous laws as a candidate to bar Muslims from entering the country. He also hired Michael Flynn to serve as national security advisor. The fact that Flynn was renowned for normalising anti-Muslim views in the US, many politicians expressed their reluctance. He also tweeted in 2016 that it makes sense to fear Muslims. The Trump supporters began to see that their fear of Muslims was legitimate and not based on bigotry.

After the 9/11 attacks, Americans' attitudes changed, and they had the same viewpoint on Islam and Muslims. Even before the 9/11 events, Benedict became aware of this alteration. He refers to a sudden and unanticipated shift in American policy that served as a haven for Islamophobia. The Acts of 1921 and 1924, among other measures, were introduced by the American government to forbid immigration. Some academics refer to the shift in American policy following 9/11 as a boomerang (Parenti, 2002).

Racial discrimination is a potent emotional and psychological activity that emerged in America. As a result of American policy, Islamic fundamentalist organisations were driven to equip themselves against US forces. Soon after, Afghanistan became the epicentre of encroachment (Saikal, 2012). The world's politics changed as a result of these events. Boas was one of several academics who tried to explain racism as a result of culture, norms, and values. It is alarming to see American Muslims becoming marginalised. American Muslims are still being taken advantage of by those in positions of influence in American culture. Due to preconceived notions about Muslims and Islam, social interactions with Muslims are constrained.

In the entire world, Muslims have always been treated unjustly. Afridi asserts that Muslims are subject to prejudice and pernicious profiling that connect Islam with irrationality and terrorism. Since the collapse of the Twin Towers, hate crimes against Muslims in America and around the globe have risen. He argues that Muslims continue to be treated as outsiders, enemies, and menace to the American community. It is likewise impossible to resist the identity question for American Muslims. Muslims in America must overcome obstacles as they integrate into larger American society. They are attempting to find solutions to whether American society is lowering or raising the bar for them. Muslims are well aware of the reality that as their religious community expands, so do their challenges (Afridi, 2001)

According to scholars, following 9/11, other religions also came under attack (Halliday, 2010). Ahmed asserts that the relationship between Islam and terrorism has been shown as a dangerous world. He thoroughly described how Muslims and non-Muslims misinterpret Islam to promote their agendas. He claims that the current state of affairs has split the world into "us and terrorists." He claimed that all Muslim countries were placed under investigation because they were indicted of having ties to all extremist groups (Ahmed A. S., 2003).

After the World Trade Center terrorist attacks, the situation for Muslims deteriorated. According to Morley, several overzealous writers attempted to convey the atrocities of the 9/11 attacks without taking into account the calibre of their works following the tragic occurrence. In the same year, notable authors, including Ken Kalfus and Claire Messud, released their novels. In describing the situation following the attacks, all of these authors displayed bias and entirely overlooked the presence of

Muslims in America. Only Updike was able to capture the ideologies of Islamic fundamentalists accurately. He tried to give readers a glimpse into the thoughts of terrorists to help them comprehend the psychology of individuals who engaged in terrorism (Morley, 2008).

Several scholars have described the challenges that American Muslims face. According to Ghosh, being a Muslim in America is difficult; it just means bearing arrows that are directed against your religion. He contends that Muslims cannot fully assimilate into American society and cannot enjoy the same position as other non-Muslims do. In America, major media and political leaders connect Islam with acts of terrorism and violence everywhere—not only in schools or offices. He claims that French and British political parties say deplorable things about Muslims and Islam. He claims that disputes over the mosque are the ones that get the most heated. The easiest target for showing hostility against Muslims is their place of worship (Ghosh, 2010)

Awan notes that the tragic events of 9/11 had a significant impact on American cultural production. He claims that the battle against terrorism occurred on various fronts, including the global screens and the pages of popular literature. He continues by saying that the September 11 incident has been used to justify the worldwide change, portraying America as a victim and champion of liberty. This narrative is being propagated in pop non-fiction, as well as in photography and Hollywood films (Awan, 2010).

Theologians who have contributed various perspectives to the investigation of this subject have delved deeply into the problem of the negative perception of Islam. According to Hamid Dabashi, local informants have fostered anti-Muslim sentiments. Dabashi has adapted Fanon's views to shed light on anti-Muslim bigotry. Dabashi has shown how colonial powers have utilised comprador scholars to misrepresent Muslims, just as Fanon has depicted the horrific experience of colonised people. Dabashi expands on Fanon's views by showing how colonial powers use native scholars to slant perceptions of their own countries (Dabashi, 2011).

It has been noted that many with political goals have historically misunderstood Islam. In the book *Islamophobia in America: The Anatomy of Intolerance*, Ernest claims that right-wing extremists, whose attacks on Islam are frequently fully

sponsored, are linked to the unexpected rise in anti-Muslim sentiments in the West. According to these organisations, Islam is not a religion; consequently, Muslims do not have any rights in the West. They spread misleading information to support their claims that Muslims are cunning and that Muslim freedoms must be restricted in order to maintain autonomy. Attacks on Islam that are also tied to criticism of President Obama must consider the political context. He goes on to say that a report calls attention to a number of right-wing foundations that, between 2001 and 2009, gave millions of dollars to support anti-Islamic sentiment. Some websites and bloggers that consistently amplify anti-Islamic ideas aggressively and intolerably completely support these professional organisations (Ernest, 2013).

In accordance with one of the investigations, Islamophobia is a form of xenophobia or prejudice based on religious hostility that attempts to defame Muslims, especially American Muslims. Between 2010 and 2016, about 194 bills pertaining to Muslims were introduced, out of which 18 bills were anti-Muslim. Islamophobia unintentionally creates homogenised Muslim people who need to be considered inferior to and shunned by Judo-Christian cultures. This othering of Muslims significantly impacted the lives of the general populace. Muslims who are deemed extremists are said to engage in savagery and discriminating actions. Additionally, Islamophobia has contributed to an unforeseen shift in American foreign policy and an expansion of security measures, which has a significant influence on all Americans' lives. Islamophobia has established the groundwork for an ideology that views Muslims as an imminent danger to the West. (Elsheikh, 2017)

Najib and Hopkins conducted the most recent study on Islamophobia. Their study focuses on the many settings and discriminatory attitudes of people in Paris and London toward Muslims. Through their research, they want to examine the distinctive features of the many victims of Islamophobia. Their data suggest that young women who wear headscarves were more often victims of Islamophobia in Paris and London. They contend that discrimination against Muslims demonstrates that these European societies do not accept them. Their research illuminates the status of Muslims in these two European countries and why minorities are viewed as a threat (Najib & Hopkins, 2019).

Motion Pictures hold an essential place in the global world for being a revolutionary invention. It has, without any doubt, held people's minds with its strength and attraction. Motion pictures play a huge role in shaping and constructing people's concepts about their lives and those living with them. At the same time, it takes a fantastic crew and the strongest team of background members to make it to the end and bring out a film that inspires many of its audiences. That is the motto of the members of Film Maker that they have to direct a movie based on realities of lives that everyone could relate to and be at ease watching. (Alford, 2009)

First, the slightest idea or concept becomes a story, which is further executed per the procedure. The proper beginning, middle and end are processed thoroughly in the concept diary of the directors and producers, respectively. The construction of the film, most importantly, relies on the fact whether it would impact the audience negatively or positively. According to research conducted by Borah in 2016, people have started believing more in the realities depicted on screen. They try to adopt reality according to the philosophies shown on the screen. The way the film is framed is of more importance and significance because this helps them formulate their opinions and vice versa. (Borah, 2016)

The Twin Towers' collapse significantly impacted Muslims worldwide. A study claims that none could have predicted the horrific events of 9/11. Following these attacks, the struggle between Islam and Christianity became very apparent, and this conflict fueled anti-Islamic attitudes in the West. An Afghan taxi driver was brutally attacked only a few days after the 9/11 event. Because of his beard and Muslim dress, he was assumed to be Osama Bin Laden, the perpetrator of these atrocities. Since then, debates about Islamic fanaticism have been featured in television shows and books about Islam (Abbas, 2004). Kumar asserts that after 9/11, Islam and Muslims were primarily portrayed negatively in the media, as Islam was viewed in a setting of religious fanaticism and a clash of cultures. (Kumar, 2010)

Many academics asserted that the media promoted the Bush administration's biased viewpoints to advance a specific political goal (Kellner, 2004). The emphasis in the media has been on depicting Islam as a danger to American ideals of liberty, supremacy, and democracy (Osuri & Banerjee, 2010). After the 9/11 terrorist attacks, there was a change in how Muslims and Islam were portrayed in the media (Brown,

2006). After 9/11, Islam and Muslims were primarily portrayed negatively in the media, as Islam was analysed in the context of religious fanaticism and cultural clashes. (Kumar, 2010)

Many scholars have shed light on how Westerners first encountered Islam's extremist aspect. Halil Ibrahim Yenigun contends that the media began giving Muslims extra attention in the news following the Gulf War, particularly after the World Trade Center attack. The lousy perception of Islam and Muslims that the American public has been exposed to comes from this. The Muslims were portrayed as crazy terrorists, suicide bombers, hijackers, and people who fight jihad against democracy and civilisation. He clarifies the connection between academics and the media and shows how academia influences the media (Yenigun, 2004)

The way Muslims and Islam are perceived around the world is greatly influenced by how it is expressed in literature and media. According to Akbarzada and Smith, Australians have an alien perception of Muslims from other regions of the world. They view Muslims as indigenous terrorists looking for safety in the West. Even the concept of the "War on Terror" has been misunderstood by the West. They believe it to be a "War on Islam." Additionally, the idea of "Them" and "Us" as viewed by the public compresses the concept of terrorism. The West now fears that "They" have invaded "Our" country as a result of this notion. In light of the "War on Terrorism," the stereotype of Muslims as aggressive, vicious, and primitive is revived. The best way to solve this issue is to report news about Islam and Muslims carefully. By doing so, the West may steer clear of stereotypes and convey Islam and Muslims in a more accurate manner (Ibrahim, 2008)

According to Knott and Poole, the "Runnymede Trust Report" enhanced media interest in how Muslims and Islam are portrayed. The lives of ordinary American Muslims have been impacted by this media-created contradiction (Knott & Poole, 2016). Todd H. Green provides examples of how the media has a significant impact on how Muslims and Islam are portrayed negatively. He goes on to elaborate by heavily using the "Runnymede Trust Report," which looked at hostility towards Muslims and Islam in the United Kingdom. Green also looks at how media portrayals of Islam and Muslims exhibit preconceptions and biases. The majority of people take these inaccurate presumptions and biased depictions of Muslims as fact. Green has criticised

the misrepresented portrayal of Islam in the media. He has made an effort to explain his proposal for changing biased mindsets and behaviours regarding Muslims and Islam (Green, 2015)

In addition to the literary community, the media sector also reacted to the tragic events of 9/11. Filmmakers from all around the world have attempted to capture the horrors of terrorism and its effects on the populace. One such director is the Indian director, Karan Johar. *My Name is Khan* is the film title in which Muslims who have no connection to terrorism are subjected to xenophobia. The movie focuses on the changed relationship between Muslims and the West as a result of terrorism. In the immediate aftermath of the 9/11 attack, the movie's protagonist experiences discrimination and prejudice. Another example is *Khuda kay Liay,* a film by Pakistani director Shoaib Mansoor that tries to depict the difficulties faced by Muslims residing in the US shortly after the 9/11 attack.

The notion of "good" and "bad" Muslims is connected to Huntington's *Clash of Civilizations* (1996). Muslims have been charged with opposing culture over religion in order to combat the notion of "good" and "bad" Muslims. This concept was discussed due to its similarities to Black slavery in the United States (Huntington, 1996). According to Vakil, Islamophobia differs from Neo-Orientalism in that it targets Muslims from the perspective of "good" and "bad" Muslims in an effort to oppress them. According to Vakil, the conflicts in Afghanistan, Iraq, Lebanon, and Somalia are a component of contemporary neo-imperialism. The US ruled most Western nations after the Cold War, and they made attempts to sway Muslim nations. The West makes an effort to rearrange the world by engaging with underdeveloped and weak states around the globe, mainly Muslim nations, with the aid of neo-Orientalism rhetoric. The 9/11 attack sparked a tremendous response, which guaranteed the end of the Cold War era. Many academics, including Mamdani, dispute the notion that Muslims have no history, which was used to stigmatise them. (Mamdani, 2002)

Muslims in America have been struggling with the dichotomy of "good Muslims" and "bad Muslims" for the past few years. In the article titled *Post9/11: Making Islam an American Religion*, Haddad and Harb explore how, over the past few decades, Muslims in America have been integral to shaping aspects of American culture, including sports, music, and television shows. They claim that despite

occupying a marginalised position in America, Muslims have attempted to break into the film industry with the goal of producing a favourable portrayal of Muslims as opposed to the stereotypical characterisation of Muslims. In America, Muslim comics also rose to prominence. Before the Twin Towers event, Muslims were portrayed in Hollywood films as villains. In their little documentaries, American documentarians tend to portray Muslims in a very neutral manner. One such instance is the film Islam in America: The Christian Truth, which features Muslim leaders renowned for showing Muslims and Islam in America in a favourable light (Haddad & Harb, 2014).

The largest industry belongs to Hollywood, whose portrayal of the Middle East and Muslims has always been horrendous. Muslims are not frequently described in a binary way. When Islam is presented as a monolith and Muslims as fundamentalists, there are typically negative connotations. Similarly, images of the East have always had to be in a darker shade in Hollywood. Such depictions of Islamophobia in the media must be dealt with immediately. (Eijaz, 2018)

People started avoiding Muslims after the 9/11 attack, and people's fears have grown in the USA. Nigeria is also where Muslim prejudice and religious violence against Muslims have started emerging. Jihad is often associated with physical aggression against non-Muslims and hatred for Muslims has grown. Although the literal meaning of jihad is "to struggle," it is often interpreted as a form of violence or a war against non-Muslims, especially in the wake of the 9/11 attacks (Wariboko, 2015).

In *The Kindness of Enemies*, Leila Aboulela examines the issue of Islamophobia in the West following 9/11. She discusses how people currently view terms like "Jihad" and "Sufism" and uses historical examples from Islam to clarify their meanings. By using the persona of Natasha, who is attempting to find an identity in a dangerous world, she illustrates the issue of Islamophobia. Aboulela demonstrates how the West's association of the term "jihad" with terrorism contributes to the idea that Islam is a faith-filled with violence. She attempts to dispel the myth by citing historical instances and elaborating on the true significance of Sufism and Jihad. (Awad, 2018)

The idea of Orientalism gives a demonstrative model to thoroughly study the relationship between East and West parts of the world. It provides a framework to explore the concepts about the Eastern mass that have been deeply inculcated into the

minds of the Western people. Such concepts explain and justify imperialism in the West. (Said, 1978)

Hollywood has supported and promoted the "orientalism" narrative and preconceptions. It is becoming increasingly common to describe Muslim identity and issues in terms of a negative dialectic that pits Muslims and Islam against the rest of the world. Islamophobia has dominated mainstream media discourse, and violent, fanatical, and murderous Muslim stereotypes are common in popular culture. (Elayan, 2005)

An article by Selim compared and contrasted the representational strategies used in Ben Affleck's 2012 thriller Argo and Susanna Haswell Rowson's melodramatic comedy *Slaves of Algiers, or A Struggle for Freedom* (1794). In the article, he argued that despite their historical distance, both works use similar representations that perpetuate myths and stereotypes about Islamic culture and people. The paper advances the argument that Islamophobia is a media-made myth that emerges to the fore during times of Western Islamic conflicts and is regenerated through Western xenophobic language and images that reinforce established cultural presuppositions. It does this by utilising Stuart Hall's representation theory and drawing on the historical and cultural contexts of the two works. (Selim, 2016)

In another study, the researcher observed that nearly the same themes, structures, and characters are present in both *The Kingdom* and *Rendition*. In both texts, a terrorist incident occurred, and an American team of professionals was enlisted to deal with the issue. These professionals worked for the CIA in Rendition while the FBI handled them in the Kingdom. These movies' portrayals of Arabs demonstrated the entrenched stereotype that they are violent fundamentalists who lack civilisation. Even Rendition, a critique of the government and how it treated Muslims and Arabs, could not help but follow the same clichéd norms. (Alalawi, 2015)

After 9/11, Islam was heavily politicised, and the ensuing Islamophobia was widely promoted throughout the mainstream media, especially in Hollywood. These three Hollywood productions—The *Hurt Locker, Zero Dark Thirty*, and *American Sniper*—served as case studies for research. The way Islamophobia has been developed in these three case studies has been investigated by utilising theories based on stereotypes, Othering, and Orientalism, as well as a methodology based on film studies,

particularly mise-en-scène. It was found that derogatory language and mise-en-scène aspects were shaping Islamophobia. The movies are based on events that occurred after September 11. As a result, the ideological triggers for Islamophobia in these films relate to the views on Islam that have since gained widespread acceptance in Hollywood and the media, such as the notion that Muslims are barbarians, evil, and terrorists. (Veldhausz, 2017)

In a qualitative study, Elayan (2005) investigated how Arab Muslims are portrayed in six well-known movies released between 1994 and 2000 featuring Arab or Arab-American characters. The motion pictures include *Rules of Engagement (1999), The Siege (1998), The Mummy (1999)* and *True Lies (1994).* The results are made more accessible by a thorough analysis of the traits, such as speaking with an accent, wearing traditional or native clothing, engaging in hostile or violent behaviour, supporting terrorism, and being portrayed as either victims or perpetrators. The study shows that negative images of Arabs and Arab Americans were common in popular movies before 9/11. According to stereotypes, Arabs and Arab-Americans "speak with different accents, wear traditional/native attire, do acts of hostility and aggression, are affiliated with terrorism and victimisation, are evident in Hollywood movies which prefer to marginalise them from American and western culture and they are seen as cultural others." The findings imply that negative preconceptions about Arab/Arab-American ethnicities and civilisations are present in movies. These representations lead to the creation of peculiar identities. (Elayan, 2005)

In his work titled *The Representation of Arabs and Muslims in Western Media,* Ridouani attempts to demonstrate how Muslim Arabs have been portrayed in the Western media. According to him, the majority of news anchors strive to distort the true definition of fundamentalism, and Western media creates misleading preconceptions about the tenets of Islam. It appears that the term "fundamentalism" is only connected to Islam and Muslims and that mainstream media is silent on the connection between fundamentalism and Christianity, especially Christian Zionism. (Ridouani, 2011)

In a study by Gul, she analysed the portrayal of Muslims in Hollywood movies from 2008–2011. The films include *Body of Lies, The Four Horsemen, Hurt Locker, The Messenger, Green Zone*, and *The Essential Killing*. The researcher selected the

movies through Purposive and Convenience sampling, and the qualitative method was used for content analysis. She propounded that Muslims are marginalised and given unfair projection in Hollywood films, concluding that the representation of Muslims in Hollywood cinema is derogatory. They are portrayed as terrorists, killers, kidnappers, fundamentalists, extremists, ill-mannered and uncivilised. The representation of NATO forces and US officials is that of heroic, ultimate saviour, peacekeeper and Nationalists (Gul, 2013).

After 9/11, Mohsin Hamid describes how Muslims in America experience prejudice and intolerance in his book *The Reluctant Fundamentalist*. He demonstrates how stereotypes, physical abuse, ethnic prejudice, and hate crimes affect Muslims. Hamid uses Changez's persona to caution the United States that if they do not modify their policies towards Muslims and keep acting in a discriminatory and prejudiced manner towards Muslims, then regular Muslims like Changez will rebel and use violence against them (Shihada, 2015).

In another study conducted in 2021, the researchers analysed two Hollywood movies, *Body of Lies* and *12 Strong*. In this study, the researchers have examined the Muslim characters in these movies and how they are projected. The researchers' findings showed that in both films, the Muslims were shown as anti-West, who are against women's rights and their education, intolerant and tyrant. Islamic society is commonly depicted as uncivilised, Muslims as conservative and oppressive and Muslim women as suppressed (Kiran, 2021).

The gendered side of Islamophobia is gaining ground, with girls and women being singled out for their clothing choices and the broader belief that Muslim women are oppressed and must be freed. What is truly alarming is that Islamophobia continues to gain momentum in political circles, eventually leading to the institutionalisation of Islamophobia through new laws and regulations (Jiwani, 2021).

The head scarf is a piece of clothing that Westerners interpret as a symbol of tyranny and terrorism. Muslim women view the headscarf as an integral part of their character and assert that it is their religious obligation to do so. Thus, the discussion has been ongoing but has recently intensified in the wake of the 9/11 attack. Some Western nations have outlawed the donning of a headscarf, including France, Turkey, and

Switzerland. Therefore, Osama debates in his essay, *Legislative prohibitions on wearing a headscarf: Are they justified?* the significance of the scarf in Islam and whether it is appropriate to forbid wearing one (Osman, 2014).

Before 9/11, Pakistan was depicted in American movies and dramas much less frequently than it is now, and Pakistan is an ally of the United States in the fight against terrorism. Although Pakistan is a vital ally of the US in its campaign against terrorism after 9/11, the majority of the time, Pakistan is still portrayed in the US media in stereotypical ways. According to Ghaznavi, even in Oscar- and Golden Globe-winning films like *Zero Dark Thirty*, the realism and veracity of Pakistan's portrayal are frequently distorted and misleading. Abbottabad is a stunning city in Pakistan's north known for its flora and slopes. However, the Oscar-winning movie *Zero Dark Thirty* depicts the same area as a desolate wasteland. He goes on to say that American movies promote incorrect generalisations and misconceptions about Pakistan. For instance, all Pakistani women wear burqas; most men speak Arabic frequently or have beards. All of this is untrue and far from the reality. Additionally, AK-47s are frequently displayed in series like *Homeland* Islamabad, which depicts the area as being close to a battle zone (Ghaznavi, 2015).

According to Alsultany, the effects of the 9/11 attack on American Muslims' lives have been the subject of numerous academic studies. After the 9/11 attacks, many Pakistani Muslims voluntarily moved back to their home country out of fear of being linked to terrorism. Muslims residing in America were profoundly psychologically affected by the American government's actions. To steer clear of racial and ethnic intolerance, American Muslims began to limit their behaviour. American Muslims started to segregate themselves and stayed at home to shield themselves from any potential harm. They felt cut off from the national mourning process since they were blamed for the Twin Towers' collapse. Alsultany focuses on how the media portrays Muslims and Islam as well. He looks at how the media focuses on chaotic situations while ignoring the positive aspects of Islam. Media created a binary distinction between internal and external Muslims, portraying American Muslims as rational, civilised and external Muslims as extremists and primitive (Alsutany, 2013).

The recent study by Munazar Aziz and Dr Zubair Shafiq discussed how the US government and the US television industry work together to set the agenda. The study's

foundation is that drama may be a crucial component of a nation's propaganda and foreign policy agendas. Using a qualitative technique, they examined how the Pakistani government and its security and secret services were portrayed in *Homeland*. The study's findings showed a poor perception of the Pakistani government, army, and security services, particularly inter-services intelligence (ISI). The portrayal of the ISI's role is the most negative of the three categories (Shafiq, 2021).

In this research, the researcher focused on the representation of Muslims and also analysed the representation of Muslims in comparison to the main characters of the selected TV series *Homeland*.

Summary

The literature review highlights the occurrence of Islamophobia and its impact on humanity. In short, Islamophobia is the irrational fear and hatred of Muslims all across the world. It has a long history. In recent years, the rise in terrorism has led to a significant increase in Islamophobia, with many people unfairly associating all Muslims with extremist groups, as Ghosh mentioned in previous research.

Islamophobia has led to discrimination and prejudice against Muslims in many parts of the world. Muslims have been subject to hate crimes, harassment, and discrimination in the workplace, education, and housing. The researches show it is essential to recognise and combat Islamophobia and to promote understanding and respect for all cultures and religions.

Hollywood and Bollywood movies have often depicted Muslims negatively, perpetuating stereotypes and reinforcing Islamophobia. Muslims are often portrayed as terrorists, extremists, or villains, which can create a climate of fear and mistrust. This can have real-world consequences, as it has led to discrimination and prejudice against Muslims. Terrorism and victimisation are evident in the movies that prefer to downgrade Muslims from American and Western culture. They are seen as "others", which has been quite unbearable in today's advanced world that speaks of human rights and their significance. Movie makers from all around the globe have visualised the horrific attempts of terrorism since after the incident of 9/11. The section provides an example of Director Karan Johar's *My Name is Khan*, where Muslims who are not even linked to terrorism are subjected to xenophobia. The central theme of such movies is to

depict Muslims as terrorists. In the lap of the 9/11 attack, the movie's protagonist experiences discrimination and prejudice at a reasonable level. Moreover, the concept of motion pictures is given in the review of how they have played a significant role in portraying the place of Muslims in the world. The results suggest that unfavourable stereotypes regarding Arab and Arab-American ethnicities and cultures can be found in films. Such stereotypical movies encourage the development of odd identities, which make the viewers have multiple harmful and disrespectful views about Muslims.

Connecting Islamophobia's history, politics, culture, and current interpretation is the main objective of this section. This topic is examined using a variety of analytical frameworks or models from diverse angles by numerous previous research articles. The purpose of the following literature study is to give more proper consideration to the development of Islamophobia and how it is further instigated through media use.

CHAPTER 3

RESEARCH METHODOLOGY

This chapter covers the conceptual theoretical framework used in the study. It details the various facets of the current research, including its type, methodology, sample, data collection method, and design.

3.1 Research Design

The present qualitative study has comprehensively analysed the pragma-semiotic aspect of season 4 of the TV Series *Homeland*.

It is a descriptive qualitative study. The researcher analysed the discourse in the selected TV Series using Austin and Searle's Speech Acts. The researcher has looked into the impact of the discourse presented by the TV Series on the portrayal of Muslims. The researcher watched the TV Series and critically analysed the relationship between language and the context in which it is used. The descriptive approach has been used to analyse the purpose of speech acts produced by the main characters in the series. The dialogues of the characters were transcribed first. Later, the selected dialogues were classified into different speech acts using Austin Speech Acts, and what function was performed by the illocutionary act using John Searle's Speech Acts. Roland Barthes's concept of 'Order of signification' (Denotation, Connotation and myth) has been used to analyse the setting, performance, and characters' costumes.

3.2 Population

The researcher has selected the Emmy Award-winning Hollywood TV series *Homeland* based on the representation of Muslims, mainly Pakistani Muslims. The series is based on the American War on Terror against Al-Qaeda and their struggle to keep American land safe from any other terrorist attack. This TV Series depicts a fight against the Taliban. In this series, *Homeland*, the main characters (Americans) are portrayed as patriots who fight to defend their land and perform heroic deeds to keep their country safe from terrorists. At the same time, Muslims are shown as aggressive, ruthless and terrorists.

3.3 Sample and Sampling Technique

The season 4 of the TV series *Homeland* released in 2014 has been selected as the sample. The TV series *Homeland* season 4 consists of 12 episodes, each varying from 40-48 minutes. The researcher initially selected fifty-four dialogues for pragmatic analysis but later during analysis some of the dialogues didn't seem relevant to the study so forty-eight dialogues were finalised for the analysis. The dialogues and scenes have been selected through purposive sampling. Forty-eight dialogues have been chosen for pragmatic analysis, and several scenes and characters have also been selected for semiotic analysis.

3.4 Data Collection and Data Analysis Parameter

The data for this research has been collected through observation. In accordance with the study, the researcher has watched the drama, observed the scenes and dialogues of the TV series *Homeland*, and selected dialogues, settings, and the characters' physical appearances. The researcher also transcribed the selected dialogues using a laptop and took screenshots of the scenes for the semiotics analysis.

The dialogues that have been selected were analysed based on the following parameters:

- Anti-American
- Anti-Women rights
- Intolerant
- Progressive/backward
- Tyrant
- Innocent
- Americans are shown as saviours and sympathetic

For Semiotic analysis of the representation of Muslims, we analysed the data based on the following parameters:

i. Physical appearance of Muslims in selected TV series *Homeland*

- White or brown
- Clean shaved or beard

- Turban/Jacket/kefiyah
- Heavily Armed or not
- Kajal
- Urdu-speaking or English-speaking

ii. The Setting used to represent cities of Pakistan, especially the Capital 'Islamabad.'

3.5 Theoretical Framework

For this research, the researcher has used the conceptual framework of Austin's and John Searle's Speech Act theories for pragmatic analysis. In contrast, Barthes' Semiotic theory has been used to analyse the study's imagery, settings, and costumes. Austin presented his speech act theory in his book 'How to do things with Words' published in 1975 (Austin, 1975). This theory accentuates that each utterance has a different meaning to its user and audience other than its meaning indicated by the languages. John Searle, an American Philosopher, further developed Austin's speech act theory. According to Searle, speakers can only make the following five illocutionary points on propositions in an utterance: the assertive, commissive, directive, declaratory, and expressive illocutionary points (Searle, 1975). Speakers achieve the assertive point by describing how the world is, the commissive point by pledging to do something, the directive point by attempting to persuade listeners to do something, the declaratory point by acting in the world at the time of the utterance simply by saying that they do, and the expressive point by expressing their opinions about things and facts in the world (kubo, 2001). The three speech acts (locutionary, illocutionary and perlocutionary) introduced by J.L. Austin have been used to categorise the dialogues of the characters and Searle's Speech acts have been further used to find out the function (expressive, commissive, directive, declarative, representative) of the utterances made by the characters in the series.

The second theory that the researcher has used is Roland Barthes's Semiotic theory, which talks about the 'Order of Signification'. French Theorist Barthes (1915-1980) wrote about various subjects; he helped found the modern science of semiology. In his essay 'Myth Today' published in his book Mythologies (1957), Barthes discusses the three levels of signification, denotation, connotation and myth. The first two level

of signification combine to produce the third signification level, the myth. According to Barthes, Myth is a type of speech, going back to the original meaning of Greek 'mythos' (word, speech, and story). Myth is a "system of communication" or a "message," a "mode of signification." This means that everything can be a myth, provided that it conveys some meaning or message (cultural signs, pictures, icons). Since language is humans' universal communication method, we can potentially convert everything into language. Roland Barthes uses the example of a rose; according to the first level of signification, a bouquet of roses denotes the flowers (denotative level). In the second order of signification, if a person gives a bouquet of roses to someone, then the meaning of the roses changes now; it represents passion (connotative level). This myth has been developed here: roses signify 'love or passion'. Myth's meaning does not immediately appear; it must be deciphered carefully (Barthes, 1957). According to Barthes, myth sends an intentional message; it always contains motivation and intent. The researcher will use Barthes 'order of signification' to inspect the visuals (costumes, physical appearance of characters, settings etc.) of the series *Homeland*. The researcher looked into the use of imagery and how it is used to portray characters and implemented the Barthes theory to examine the imagery. The primary role of Barthes's theory is to help analyse how movie makers and drama makers intentionally manipulate the imagery of dramas and movies to propagate their hidden agenda and how such representation impacts the lives of certain people or people who belong to any specific religious group.

Figure 1

Pictorial Representation of the Theoretical Framework
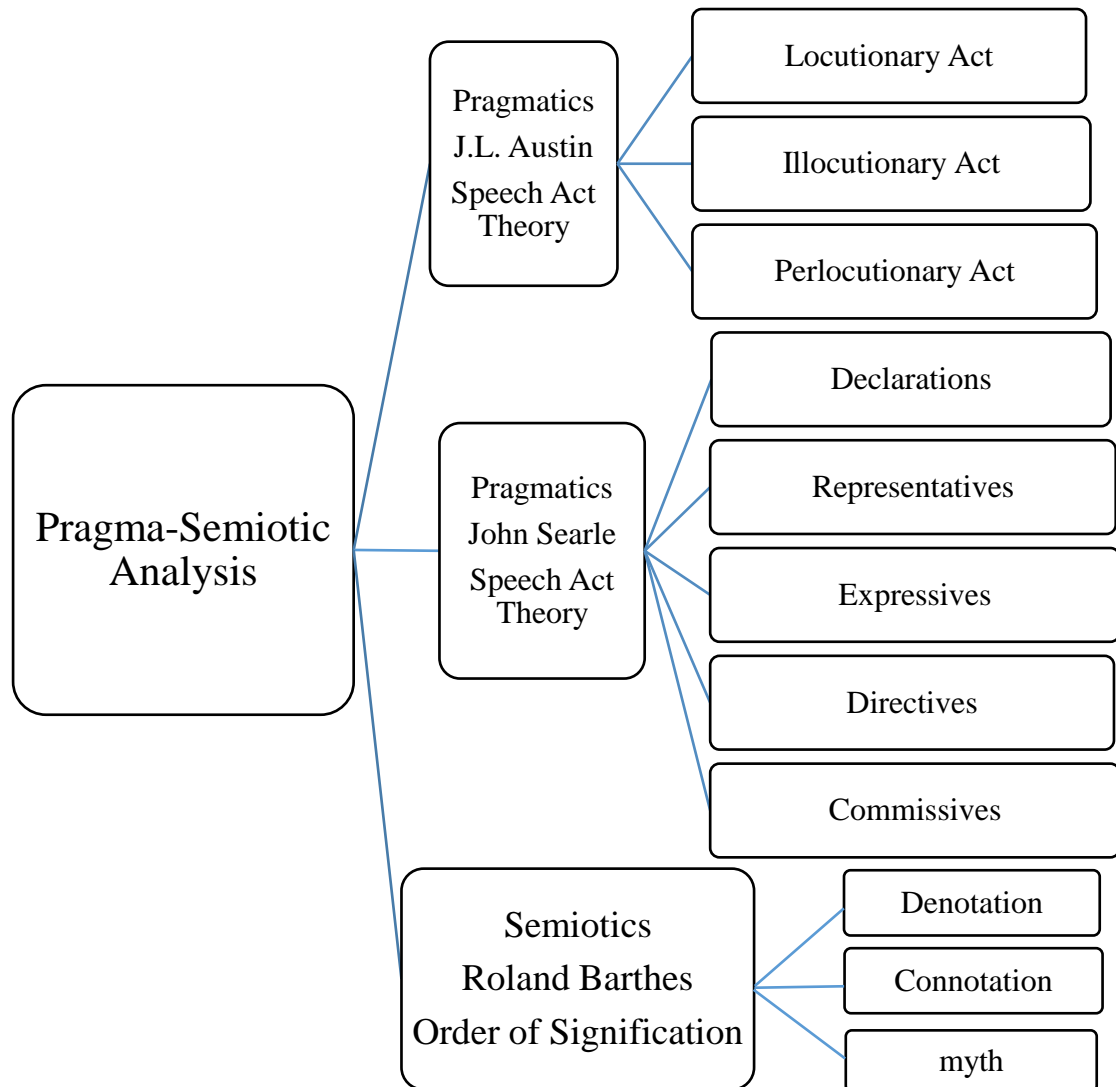
Summary

The chapter gives insight into the methodological procedures according to which the research has been done. The study analyses the discourse in the TV Series using Austin and Searle's Speech Acts, focusing mainly on the portrayal of Muslims. The researcher used a descriptive approach to analyse the purpose of speech acts, categorising dialogues likewise. The study also examined the setting, performance, and characters' costumes using Roland Barthes's 'Order of signification' theory. For this purpose, the researcher selected an award-winning TV Series, *Homeland*, for analysis. The Hollywood TV series *Homeland* portrays Americans as patriots fighting against

the Taliban and Muslims as aggressive, ruthless terrorists. As per the Purposive Sampling Technique, forty-eight dialogues, including several scenes and characters, have been selected for data analysis. Moreover, for the theoretical framework, the researcher utilised Austin's and John Searle's Speech Act theories for pragmatic analysis and Barthes' Semiotic theory, which was employed to analyse imagery, settings, and costumes. Austin's theory emphasises that each utterance has a different meaning for its user and audience, while Searle's theory focuses on five illocutionary points: assertive, commissive, directive, declaratory, and expressive. Austin's three speech acts were used to categorise characters' dialogues, while Searle's speech acts were used to determine the functions of the characters' utterances. As mentioned above, the researcher utilised Roland Barthes's Semiotic theory, which focuses on the 'Order of Signification'. Barthes's theory explains the three levels of signification: denotation, connotation, and myth. Myths are a type of speech and communication system that conveys meaning or messages through cultural signs, pictures, and icons. Myths are intentional messages that require careful deciphering. The researcher used Barthes's theory to examine the visuals of the *Homeland* series, focusing on the use of imagery to portray characters and their impact on religious groups.

CHAPTER 4

DATA PRESENTATION AND ANALYSIS

This chapter analyses the selected dialogues and images to explore the stereotypical portrayal of Muslims and how it further elevates Islamophobia. Media has been a vital tool and can easily change people's perceptions of different things. The selected TV Series is a famous Emmy Award-winning drama and shows American writers' perception of Muslims, especially Pakistani Muslims. First, the pragmatics analysis will be done according to Austin and John Searle's speech acts.

4.1 Pragmatics Analysis

4.1.1 Episode 1-The Drone Queen

a) **Contextualisation:** (Aaron and Saul have a meeting with the American Army Generals about a security contract once U.S. and NATO combat ends in December. Saul is briefing the General and other high-ranking officials and asking them not to leave with the half-done work in Afghanistan. His boss, Aaron, asks Saul to step outside with him for a minute)

Aaron: Saul, what are you doing?
Saul: I think I have an obligation.
Aaron: What are you doing?
Saul: A troop drawdown will only inspire the enemy. Afghan security forces are nowhere near ready to step into the breach*. (Locutionary Act)*

Illocutionary Act: Speaker Saul is trying to convince his boss, Aaron, that without the American Army, Afghan security forces will be unable to fight against the Taliban, and the Taliban will try to retake control of Afghanistan.

Perlocutionary Act: The speaker expects the listener, Aaron, to help convince the U.S. Army Generals not to leave Afghanistan, as without them, Afghanistan will no longer be safe.

Discussion: The illocutionary act is an "Expressive" speech act. It shows Saul feeling worried about the people of Afghanistan because if America pulls out, the Taliban will reclaim the government in no time. This dialogue shows the Americans as saviours of

the people of Afghanistan, and without them, even the Afghan security forces are helpless and cannot protect their land.

b) Contextualisation: (Aaron and Saul having a meeting with the American Army Generals about a security contract once U.S and NATO combat ends in December)

Saul: I was there when we first went in, Aaron. Kabul looked like one of those black and white photos of Dresden-1945-blasted, wasted, deserted.

Aaron: I am aware of how much of your life you have invested in this fight….

Saul: Girls not allowed in school, roving gangs of men with whips enforcing Sharia law, a safe haven again for Al-Qaeda. (Locutionary Act)

Illocutionary act: The illocutionary act is the speaker telling Aaron about the current condition of Afghanistan and how men treat women. By sharing this information, he wants Aaron to consider his contract (a security contract) with the Army further.

Perlocutionary Act: The speaker Saul tells Aaron about the consequences of the U.S. army leaving in December, which will impact the people, especially the women of Afghanistan; he expects Aaron to change his plan regarding the security contract but fails to do so.

Discussion: Saul's illocutionary act shows an 'Expressive' speech act according to Searle's speech act. He believes that if America pulled out its army from Afghanistan in the middle of chaos, Kabul would again be controlled by Al-Qaeda. He states that girls will not be allowed to go to school because of religious extremists. He further criticises Muslim men for enforcing the Sharia law. This dialogue of Saul gives us insight into the mind of the writer. This dialogue shows Muslims as tyrants, women oppressors, and people who forcefully implement Islam. This propagates the negative image of Muslims, which, as a result, causes hatred towards them. This also indicates that, according to Americans, they are liberators who can save the oppressed women of Afghanistan. At the same time, the Muslim men in Afghanistan appear to threaten women's freedom and rights.

c) Contextualisation: (Martha Boyd (American Ambassador in Pakistan) talking to Peter Quinn about the kill list after 9/11)

Martha: I saw the kill list after 9/11. Do you know how many names were on it? Seven. Including Bin Laden and Al-Zawahiri. You know how many names are on it today? Over 2000. It is Alice in f***** wonderland. You do not even have to be a terrorist anymore. Apparently, you just have to look like one. (Locutionary Act)

Illocutionary act: The speaker, Martha, is talking about the kill list. Additionally, she also shares the mindset of the American security agencies that they have added the names of people to the kill list solely based on their appearance.

Perlocutionary act: In the perlocutionary act, the speaker expects from the listener that he will help her sort out the problem.

Discussion: The speech act here is 'Representative'. Martha is not happy with the protestors outside the American Embassy in Islamabad. The protestors are protesting against the American strike on a wedding, leaving many innocent people dead, and the American Government is not ready to take responsibility for it. They want to resolve this problem quietly. This chaos makes Martha share the information about the kill list and the bizarre reason behind such a long list. This also shows how Americans perceive Muslims; even if an innocent person's attire and appearance resemble a terrorist (Taliban), that person must be involved in some dangerous activities and is a threat to America. This dialogue highlights the islamophobia in America and their negative opinion about Muslims.

d) Contextualisation: (Carrie is talking to Peter about the reaction of the people of Pakistan after the American strike on the wedding)

Peter: Yeah, we got protesters outside the embassy here.

Carrie: They pull this shit all the time. If it was not a wedding, they would say it was a mosque we hit or an orphanage or a mosque for orphans. (Locutionary Act)

Illocutionary Act: Here, the speaker implies that the people of Pakistan are protesting out of habit against America. They are always blaming America for the strikes. Her tone suggests that the people of Pakistan's claims are false.

Perlocutionary act: The speaker expects the listener, Peter, not to worry about the protestors.

Discussion: The illocutionary act is 'Representative' by Searle's speech act. Instead of taking responsibility for her decision to bomb a wedding and apologising for killing innocent people, Carrie blames the victims. According to her, people would always complain about their attacks. This dialogue reflects the character's mentality that the people of Pakistan will always protest against them no matter what they do. This also further shows that the worth of the people of Pakistan is nothing more than collateral damage. She is criticising the people of Pakistan. This utterance also depicts the negative image of Pakistani Muslims, showing them as aggressive and full of anger.

4.1.2 Episode 2-Trylon and Perisphere

a) Contextualisation: (Aayan is talking to his friend Rahim after he uploads the wedding video on YouTube)

Aayan: My life was not bad enough already; you had to make it worse.

 Rahim: I had to show people what the Americans did. (Locutionary Act)

Illocutionary act: The speaker, Rahim, expresses his emotions for the Americans. He tells Aayan that he wanted to expose the Americans through that wedding video that they are killing innocent people.

Perlocutionary act: The speaker expects the listener to be thankful to him because he revealed the truth behind the incident that Americans were trying to conceal.

Discussion: The illocutionary act here is 'Representative' per Searle's speech act. This statement of Rahim shows his biased opinion about Americans and how he has revealed their true face. Americans deny that there was no wedding where the strike attack was made, but their lie is exposed through the video uploaded by Rahim. This character has negative sentiments towards the Americans and is shown as anti-American.

b) Contextualisation: (Aayan is feeling paranoid that everyone is looking at him after the wedding video goes viral, and he shares this feeling with his friend Rahim)

Rahim: You need to calm down.

Aayan: Don't tell me that, okay? You have no idea how this country really works. No one is safe. (Locutionary Act)

Illocutionary act: The speaker expresses his insecurity that he is no longer safe in Pakistan and adds that no one is safe there.

Perlocutionary act: The speaker wants his friend to understand his fear and support him. He wants his friend Rahim to realise he has made a mistake by uploading the video on YouTube.

Discussion: The illocutionary act is 'Representative' per Searle's speech act theory. A very negative picture of Pakistan is being painted with the words of Aayan. His words imply that Pakistan is unsafe even for people who have done nothing wrong. He is worried and fears that people are following him. In this drama, the writer has presented a very hostile and unpleasant picture of an Islamic state, which does not leave a good impression on the audience.

c) Contextualisation: (A mob in Pakistan kills Sandy Bachman, and the tension is rising, so Carrie Mathison is recalled to America along with Peter Quinn, and they have a meeting with Director Lockhart. Carrie is late to the meeting)

Carrie: Sorry I'm late.

Lockhart: Quinn is not even in the building yet. A few months overseas, and you're both on third-world time. (Locutionary Act)

Illocutionary Act: The Director of the CIA expresses his annoyance at the late arrival of Carrie. He relates their late arrival to their stay in the third world. It is well-known that people in third-world countries tend to waste time and need to be punctual.

Perlocutionary Act: The speaker expects the listener to be punctual.

Discussion: The illocutionary act is 'Representative' per Searle's speech act. Director Lockhart seems to have a biased opinion about people from third-world countries. As Carrie has served some time in Afghanistan while Peter is in Islamabad, Lockhart shows his annoyance at her late arrival by saying they (Carrie and Peter Quinn) have become unpunctual like people of third-world countries. The writer uses the derogatory term 'Third World' to snub the late arrival of the characters. This also shows the discriminatory mentality of the writer. He is explicitly targeting Afghanistan and Pakistan, as these are two Muslim countries where the two main characters work.

d) Contextualisation: (Director Lockhart is watching the news where Aayan Ibrahim's interview is being shown, and he asks Carrie if she watched it)

Lockhart: The kid who shot the wedding video turns out he is a nephew of Haissam Haqqani.

Carrie: Where did they find him?

*Lockhart: Some medical school in Islamabad. He is a student there, **and he is not a foaming-at-the-mouth Jihadist. He is reasonable. Can you believe it? (Locutionary Act)***

Illocutionary act: The speaker is surprised to learn that Aayan, the nephew of Haqqani, is a sensible person and not some extremist Jihadist.

Perlocutionary Act: The speaker is hopeful after learning about Aayan and shares this with listener Carrie so that she can resolve the issue of the American bombardment of the wedding in Pakistan and convince the State Department, too.

Discussion: According to Searle's speech act theory, the illocutionary act is 'Expressive'. The speaker is talking about Aayan, the nephew of Haissam Haqqani and the lone survivor of the attack on the wedding. Director Lockhart has some extreme views about Muslims but is amazed that Aayan is a very rational Muslim. The character of Aayan depicts an optimistic Pakistani Muslim who does not speak a word against America but is afraid for his life in his own country.

e) Contextualisation: (At Sandy's funeral, Carrie convinces Lockhart to send her back to Islamabad as the new station chief and also talks to him about Sandy's dark asset in Pakistan)

*Lockhart: Pakistan? Why do you even want to go back to that sh*thole? (**Locutionary Act**)*

Carrie: Yes or no?

*Lockhart: **It is not even a real country. It is a f*cking acronym! (Locutionary Act)***

Illocutionary Act: The speaker uses derogatory terms for an Islamic state and does not consider it a real country. He says all this to stop Carrie from going back to Pakistan.

Perlocutionary Act: The speaker wants to change the listener's decision to go back to Pakistan and solve the case of Sandy Bachman's murder.

Discussion: According to Searle's speech act theory, the illocutionary act is 'Expressive'. This dialogue shows us the extremist point of view of the character regarding the Islamic State of Pakistan. He calls the country a 'sh*thole' and does not consider it a country.

4.1.3 Episode 4-Iron in the Fire

a) Contextualisation: (Boyd, husband of the American Ambassador Martha, is delivering a lecture to students at a Pakistani University)

*Professor Boyd: Strategically, the United States concerns about the endgame in Afghanistan, **Islamabad's persistent attachment to violent extremist groups and the fact that Pakistan may lurch into greater internal instability-- thus threatening the security of its nuclear arsenal**-- all means that an easy alliance between our two countries is not in the cards anytime soon. (**Locutionary Act**)*

Illocutionary Act: The speaker explicitly blames the Government of Pakistan for continuously supporting extremist groups (Taliban). This will make Pakistan unstable, further putting nuclear weapons in danger. The enemy (Taliban) of the U.S. might get access to the atomic equipment.

Perlocutionary Act: The speaker implies that due to the Pakistani government's double-dealing, the relationship between America and Pakistan will not be easy.

Discussion: The illocutionary speech act here is 'Representative' per Searle's speech act. The speaker is sharing his opinion with the audience that the reason behind the turbulent relationship between Pakistan and America is Pakistan's support towards the Taliban. This support of Pakistan will cause internal instability and endanger nuclear weapons. This shows America as the one trying to have a good relationship and Pakistan as the one causing distrust. This series delivers a negative image of the Islamic country Pakistan. It is represented as an extremist, violent country that supports terrorists. Pakistan is depicted as a supporter of the enemy of America.

b) Contextualisation: (Saul Berenson, an ex-CIA Director, meets a retired Pakistan Army General Latif in a hotel**)**

Ex-General Latif: Oh, no, no. I am retired. Please call me Bunny.

Saul: Bunny it is good to see you again.

Ex-General Latif: Yes, it is.

(Surrounding people show signs of discomfort)

Ex-General Latif: Tongues are wagging all over the club, fraternising with the enemy. (Locutionary Act)

Illocutionary act: The speaker implies that his people are not happy with his meeting with him. By enemy, he is referring to the Americans.

Perlocutionary Act: The speaker wants to imply that he is doing him (Saul) a big favour by meeting him, although people are against it.

Discussion: According to Searle's speech act, the illocutionary act is 'Representative'. The dialogue of the retired Pakistani General shows that the people of Pakistan consider Americans their enemy. This statement presents a negative picture of the people of Pakistan, which indirectly can further grow dislike towards the Islamic state where the majority population is Muslims.

c) Contextualisation: (Saul Berenson, an ex-CIA Director, meets a retired Pakistan Army General, Latif, in a hotel. The retired General shares with Saul that people are not happy because of their meeting**)**

 Saul: You hate us so much? (Locutionary Act)

Ex-General Latif: No, America has set foot in here since your raid on Abbottabad.

Illocutionary act: The speaker is here asking why the people of Pakistan hate Americans.

Perlocutionary Act: The speaker wants to know the reason behind the hatred of people for them.

Discussion: The illocutionary speech act is 'Expressive' according to Searle's speech act. This question triggers a negative emotion in the audience. This presents Pakistanis as full of hatred for the Americans. The Americans present themselves as saviours of both the people of Pakistan and Afghanistan. So, the main character cannot understand why people hate them so much. The negative portrayal of the people of Pakistan has been done throughout the series.

d) Contextualisation: (The conversation between Saul and Ex-General Latif continues while having lunch)

Ex-General Latif: It is not like when we were fighting the Cold War. No, the Russians were tough, but...

Saul: They did not saw our heads off on the internet. Blow up innocent people. Fly airplanes into the Twin Towers. (Locutionary Act)

Illocutionary Act: The statement of Saul indicates the negative image of Muslims that he has. He blames the Muslims for the 9/11 incident and the brutal killings of Americans.

Perlocutionary Act: He wants the listener to take responsibility and accept that the Muslims from Pakistan and Afghanistan have been behind the Twin Towers attack.

Discussion: The illocutionary act is 'Representative' per Searle's speech act. The speaker, Saul, believes that extremist Muslims have killed innocent Americans. The Muslims have been blamed for the 9/11 incident, and in this series, it has been explicitly uttered by the main characters. The writer repeats the 9/11 incident to justify the American attack on Afghanistan and the drone attacks in Pakistan. This represents the Muslims as tyrants, anti-West who kill innocent Americans. The irony in this statement is that numerous innocent people died in the strike done by America. However, in the whole series, they do not acknowledge it and call it 'Collateral Damage'.

e) Contextualisation: (The conversation between Saul and Ex-General Latif continues while having lunch. They talk about the 9/11 incident)

Ex-General Latif: Come on, Saul.

Saul: What?

Ex-General Latif: We both know 9/11 was a hoax—an Israeli-American excuse to launch a crusade against the Muslim world.

Saul: Honestly, I don't know what to say when I hear men of your deep knowledge and experience talk like that. (Locutionary Act)

Illocutionary Act: The speaker implies that being a well-educated person, the retired General should not deny the truth that the Muslims were behind the 9/11 occurrence.

Perlocutionary Act: The speaker wants the listener to accept the truth of 9/11.

Discussion: The illocutionary act is 'Expressive' according to Searle's speech act. The speaker wants the listener to accept that extremist Muslims were behind the 9/11 attack and not deny the truth. Repeatedly, the main characters blame the Muslims for all the bad things happening in America and the Western world. The Americans are portrayed as people whose lives are in danger because of Muslims.

f) Contextualisation: (The conversation between Saul and Ex-General Latif continues while having lunch. Saul asks for a favour that he wants to meet a high-rank official in ISI)

Ex-General Latif: What is this about?

Saul: Cannot say.

Ex-General Latif: My advice, then, is to drop it. Now is not a time to be trusting anyone inside the intelligence directorate. (Locutionary Act)

Illocutionary act: The speaker's statement implies that the people inside the ISI are not trustworthy for the time being.

Perlocutionary Act: The speaker advises the listener not to trust anyone from the ISI and does not insist on meeting one. He wants the listener to listen to his advice.

Discussion: The illocutionary act is 'Directive' under Searle's speech act. The speaker wants the listener to follow his advice. This statement again shows the negative side of a Pakistani security agency. An ex-general now working at a foreign ministry advises his close American ally not to trust his country's security agency. This distrust depicts a negative picture of an Islamic state. As the characters are the mouthpiece of a writer,

the characters' dialogues build up the image of Pakistan and its people in such a negative way that the audience expects all the terrible things from them. As Pakistan is an Islamic country, the people's hatred towards Islam also increases.

g) Contextualisation: (Pakistani official from ISI, Colonel Aesar Khan, meets Saul, and Saul inquires him about Sandy's death. Saul uses the word murder)

Colonel Aesar Khan: He was recognised on the street and killed in anger over a drone strike. Official story. The truth.

Saul: With one important omission.

Colonel Aesar Khan: What?

Saul: There was an ISI operative on the ground that day. In the crowd. Not just by chance. He was conducting the whole bloody orchestra. (Locutionary Act)

Illocutionary act: The speaker is inferring that the ISI was involved in the murder of the American ex-chief station Sandy Bachman,

Perlocutionary act: The speaker expects the listener to accept that the ISI was behind the murder of Sandy Bachman.

Discussion: The illocutionary speech is 'Representative' per Searle's speech act. The ex-CIA Director Saul wants to know the truth behind the murder of Sandy, and he knows that ISI is involved, so he meets the colonel to find out the whole truth. The negative picture of ISI presented in this series is that ISI is behind all the terrible things done to Americans in Pakistan. The depiction of Muslims is not very positive in this series, and consistently, they are being shown as back-stabbing the Americans.

h) Contextualisation: (Pakistani official from ISI, Colonel Aesar Khan, meets Saul, and Saul inquires him about Sandy's death. Saul uses the word murder and further claims that ISI kills Sandy)

Colonel Aesar Khan: As a former official of the United States, you are drawing some pretty damn unofficial conclusions.

Saul: Would not be the first time your service has targeted one of our people. (Locutionary Act)

Colonel Aesar Khan: Or vice versa.

Illocutionary act: The speaker explicitly blames the ISI for the murder of his fellow Americans.

Perlocutionary Act: The speaker wants the listener to take responsibility for the murder of Sandy Bachman.

Discussion: The illocutionary act is 'Representative' by Searle's speech act. Saul blames ISI for planning the murder of Sandy and executing it. He further implies that this has also happened in the past. This dialogue shows the Americans as victims and the Pakistani Muslims as perpetrators. Although in the series, the main character 'Carrie Mathison' is called the Drone Queen, and due to her decision, so many innocent people die at the wedding, she never openly accepts her mistake.

4.1.4 Episode 5 -About a boy

a) Contextualisation: (Carrie, under the guise of a journalist, convinces Aayan to do an interview to win his trust so she can get a lead on Haqqani. She asks questions about Haqqani as he is his uncle)

Carrie: What kind of a man was he?

Aayan: Two things guided his life. Uh, Islam and his Taliban bravery. (Locutionary Act)

Illocutionary Act: The speaker here answers the question that the Taliban Head Haissam Haqqani's life was led by two things: Taliban bravery and Islam.

Perlocutionary Act: The speaker expects the listener to believe that his uncle is a good Muslim.

Discussion: The illocutionary act is 'Representative' according to Searle's speech act. The speaker is sharing about his uncle, one of the most wanted men; he says that his uncle followed two things in life: bravery and Islam. Here, the depiction of a famous Taliban that strictly follows Islam portrays a very negative image of the religion 'Islam'. Islam is the religion of peace, while the character of Haissam Haqqani is very violent and aggressive, for whom killing humans is nothing. This kind of portrayal of faith through a ruthless character causes Islamophobia.

4.1.5 Episode 6 -From A to B and back again

a)Contextualisation: (Aayan goes back to his hostel to get his thing, and on his way back, he notices some suspicious person following him. He informs Carrie about it)

Aayan: I said I lost him.

Carrie: You are sure?

Aayan: Yes.

Carrie: I do not think you know how serious this is. Not for me. For you. I am a foreigner. There are limits on what they can do to me. But you are a national. If that was the ISI that you saw, the same people who roughed you up before, and they somehow know what we have got going on, this time, there are no limits. You will end up at the bottom of a hole. Or worse. (Locutionary Act)

Illocutionary Act: The speaker here implies that Pakistan is not safe for its citizens. They can kill their people without facing the consequences.

Perlocutionary Act: The speaker here wants to gain Aayan's trust. She wants to show that she is his well-wisher.

Discussion: The illocutionary act is 'Representative' following Searle's speech act. The central characters in this series have pessimistic opinions about Pakistan's security agencies and share them repetitively. The writer implicitly presents a negative picture of an Islamic country and its people through dialogues, characters' actions, the settings etc. The audience generalises such things, and consequently, hatred for a particular religion and group of people emerges.

4.1.6 Episode 7-Redux

a) Contextualisation: (Taliban kidnap Saul, and CIA Director Lockhart comes to Islamabad to meet the Pakistani Delegation to sort out this issue)

Lockhart: When are we expecting the Pakistani delegation?

Martha: 11:30.

Lockhart: I have got to say, I am not overly confident about securing their help in Saul's release. (Locutionary Act)

Illocutionary act: The speaker here insinuates that the Pakistani security agencies will not help secure the release of Saul safely.

Perlocutionary Act: The speaker does not want the listener to be too optimistic and hopeful that Pakistanis will help in the safe return of Saul.

Discussion: The illocutionary act is 'Expressive' according to Searle's speech act. The speaker is not hopeful and expresses concern about Pakistan security agencies' help. He does not trust them; this distrust in the Pakistani armed forces is mutual among all Americans. They do not trust Pakistani security agencies' intentions and keep doubting them.

b) Contextualisation: (CIA Director Lockhart along with American Ambassador Martha in the meeting with Pakistani Delegation to discuss the safe release of Saul Berenson)

Martha: In the past, you have provided them with intelligence, sometimes even weapons, as a means of trying to control them. (Locutionary Act)

Ex-General Latif: Our strategy has always been to direct their actions away from Pakistan. Weapons have never been part of that equation.

Lockhart: Bullshit (whispers)

Illocutionary act: The speaker here claims that the Pakistani Government has been supporting the Taliban, even providing them weapons in the past to control them.

Perlocutionary Act: The speaker expects the listener to accept that their government is still in talks with the Taliban and secretly supports them just like they did in the past.

Discussion: The illocutionary act is 'Representative' according to Seale's speech act. Martha wants the help of the Pakistani armed forces for Saul's safe release. Martha's dialogue shows the shared opinion of the significant characters in the drama. The writer of this series keeps on portraying the Muslim characters as wicked and hateful who would go to any length to harm the Americans.

c) Contextualisation: (CIA Director Lockhart, along with American Ambassador Martha, in the meeting with Pakistani Delegation to discuss the safe release of Saul Berenson. CIA Director Lockhart interrupts the session and accuses the Pakistani Army and ISI of the abduction of Saul Berenson)

Ex-General Latif: I am not sure I like what I think I am being accused of.

Lockhart: It is no secret that there are elements inside your intelligence service and armed forces who are sympathetic to Mr Haqqani. Just as they were to Osama bin Laden. (Locutionary Act)

Illocutionary Act: The speaker, Lockhart, makes an allegation that people inside the ISI and Pakistani armed forces support the Haqqani just like they supported Osama Bin Laden.

Perlocutionary Act: The speaker wants the listener to accept that they are involved with the Taliban and are deceitful.

Discussion: The illocutionary act is 'Representative' according to Searle's speech act, as it represents the belief of the CIA director. He blames the Pakistani armed forces and ISI for being behind the abduction of ex-CIA Director Saul. Lockhart claims that there are people in the agency who are still in favour of Haqqani. Again and again, the Pakistanis are being shown as a threat to the security of Americans.

d) Contextualisation: (CIA Director Lockhart, during the meeting with the Pakistani delegation, openly blames the Pakistan armed forces for colluding with Haissam Haqqani in the abduction of Ex CIA Director Saul Berenson)

Ex-General Latif: Now, this is totally unacceptable, Madam Ambassador.

Lockhart: What is unacceptable is the double-dealing your country has been engaged in for decades. (Locutionary Act)

Illocutionary Act: The speaker blames the Pakistani Government for the double-dealing that they support the Taliban while pretending to be an ally of America.

Perlocutionary Act: The speaker wants the listener to stop double-crossing the American Government.

Discussion: The illocutionary act is 'Representative' according to Searle's speech act. The speaker, Lockhart, openly claims that the Pakistani government has betrayed them. On the one hand, they are fighting against terrorism with the U.S.; on the other hand, they also support the Taliban. This presents the Muslim country as disloyal and treacherous, which is anti-West.

e) Contextualisation: (Haissam Haqqani has taken Saul Berenson to Miranshah. They are having lunch, and Saul asks Haqqani if he isn't tired of fighting)

Saul: So many years at war. Aren't you tired of it? I know I am.

Haqqani: Well, you could have just left us alone, you know.

(Saul chuckles)

Saul: After you hit us on 9/11? I do not think so. (Locutionary Act)

Illocutionary Act: The speaker says that after the Muslims attacked the Twin Towers, the U.S. had to fight against them.

Perlocutionary Act: The speaker wants the listener to expect no leniency from the U.S.

Discussion: The illocutionary act is 'Representative' per Searle's speech act. The speaker claims that the U.S. will not leave them as they are the perpetrators of 9/11. The character talks about 9/11 to justify the U.S. attack on Muslim countries. The Americans killing innocent people is given ground by claiming they are protecting their people from the enemies.

f) Contextualisation: (Haissam Haqqani has taken Saul Berenson to Miranshah. They are having lunch and start discussing the 9/11 incident)

Haissam Haqqani: Please. By all means, speak freely but also honestly. We did not fly those planes into the World Trade Center; Al-Qaeda did.

Saul: You gave Al-Qaeda sanctuary. You harboured Osama bin Laden. (Locutionary Act)

Illocutionary Act: The speaker claims that Pakistan and Afghanistan have protected Al-Qaeda and Osama Bin Laden.

Perlocutionary Act: Saul justifies the U.S. attack on Afghanistan because they protected Al-Qaeda and Osama Bin Laden. He wants Haqqani to accept that they are guilty ones, not Americans.

Discussion: The illocutionary act is 'Representative' per Searle's speech act. Haissam Haqqani is shown as of Pakistani origin who later joined the Taliban and fought against the American armed forces. The Americans claim that Pakistan and Afghanistan are havens for the extremists who fight in the name of Jihad and Islam.

g) Contextualisation: (Haissam Haqqani has taken Saul Berenson to Miranshah. They are having lunch and start discussing the 9/11 incident and who was behind that attack)

Haissam Haqqani: Bin Laden was a Saudi.15 of the hijackers were also Saudis. I do not see you invading that country.

Saul: We came here to kill or capture those directly responsible. (Locutionary Act)

Illocutionary act: The speaker is justifying the American invasion of Afghanistan.

Perlocutionary act: The speaker is making an impression that the purpose of their invasion is to hold the people behind 9/11 accountable. He expects the Haqqani to understand his viewpoint.

Discussion: The illocutionary speech act is 'Representative' according to Searle's speech act. Saul claims that the main reason behind the U.S. attack on Afghanistan is to capture or kill the culprits behind 9/11. The Americans are shown as defenders or protectors of their people who invade another country to protect their country from future attacks. In the process, they also kill innocent people. This also shows their biased behaviour towards the weak countries; they attacked the countries which could hardly defend themselves. According to the writer, this also indicates that countries like Pakistan and Afghanistan are home to terrorists.

h) Contextualisation: (Saul Berenson is in the captivity of Haissam Haqqani in Miranshah. They are having lunch, and Saul criticises Haqqani's way of following Islam and normalising suicide bombing)

Saul: You have taught an entire generation to live with one foot in the afterlife.

Haqqani: We do what is necessary to win back our homeland.

Saul: You just executed your nephew, and before that, you sacrificed his family in an airstrike. How was that necessary? (Locutionary Act)

Illocutionary Act: The speaker criticises Haqqani for killing his nephew and sacrificing his family in an airstrike.

Perlocutionary Act: The speaker wants the listener to feel guilty for his nephew's and his family's deaths. He questions his motive.

Discussion: According to Searle's Speech Act, the illocutionary act is 'Expressive'. As previously Haissam's nephew shared, Islam leads his uncle's life, but Haissam's life is quite different from the teachings of Islam. He is shown as a savage who sacrifices the people for his agenda. He is not sympathetic, while Saul is presented as a warm, soft-hearted person who is more humane than the Muslim Haqqani. Haissam is not at all an ideal Muslim.

4.1.7 Episode 8-Halfway to a Donut

a) Contextualisation: (Haqqani demand the release of Taliban prisoners and gives a list of names)

Lockhart: So, he wants an exchange.

Martha: Obviously, this will take time. He must know that.

Lockhart: Amir Wasif was responsible for the marketplace bomb at Karachi, am I right? Forget what he has done to us; he killed three dozen of your citizens that day. You really want him back on the street? (Locutionary Act)

Illocutionary Act: The speaker is surprised to learn Haqqani's demand. He asks the Pakistani delegation how they can accept the release of such a dangerous Taliban who is responsible for the deaths of their people.

Perlocutionary Act: The speaker wants the listener to consider the release of a dangerous prisoner who is a threat not only to Americans but also to Pakistanis.

Discussion: The illocutionary act is 'Directive' following Searle's speech act. The line *'You really want him back on the street?'* implies that the Pakistani delegation has put forward this demand. It also shows that Lockhart is worried and does not want such a

dangerous criminal back on the streets. Again and again, Americans are being shown concern about the region's peace and trying to protect their people and the people of Pakistan and Afghanistan from terrorists.

b) Contextualisation: (Haqqani demand the release of Taliban prisoners and gives a list of names. Lockhart shows his displeasure)

Tasneem: These are Haqqani's demands, not ours.

Ex-General Latif: We are as shocked as you to hear that name.

Lockhart: You are? Really? (Locutionary Act)

Illocutionary Act: The speaker is being sarcastic and does not believe that the Pakistani Delegation did not know Haqqani's demand beforehand.

Perlocutionary Act: The speaker does not trust the Pakistani delegation and wants them to be honest.

Discussion: The illocutionary act is 'Representative' according to Searle's speech act. Lockhart's tone suggests that he does not trust the Pakistani Delegation and thinks they are scheming against Americans behind their backs. The writer creates doubts in the watchers' minds regarding the intention of the Pakistani security agencies throughout the series and later executes it in such a manner that, in the eyes of the audience, the villains are the Pakistani security agencies and the Taliban. Such stereotypical representation can harm the image of a country and its people.

c) Contextualisation: (Lockhart is talking to Martha and asks her how she can deal with Pakistanis as he does not trust them)

Martha: What did you expect?

Lockhart: I do not know. Isn't Pakistan supposed to be on our side? I really do not know how you do it. Sit across from them, day after day, knowing all they want is to stab us in the back. (Locutionary Act)

Illocutionary act: The speaker shares his disappointment by saying Pakistan is supposed to be our ally and asks Martha how she can talk to them, knowing they do not have good intentions for us.

Perlocutionary act: The speaker wants the listener to be more straightforward towards the Pakistanis as they are not their well-wishers.

Discussion: The speech act is 'Representative' according to Searle's speech act. Lockhart is prejudiced towards the Pakistanis. He does not trust them and keeps on saying negative things about them. His question, '*Isn't Pakistan supposed to be on our side?*' implies that, in reality, he does not believe Pakistan is an ally of America; instead, they are deceitful and are America's hidden enemies.

d) Contextualisation: (Lockhart is talking to Martha and asks her how she can deal with Pakistanis as he does not trust them. He is furious at the Pakistanis)

Martha: I'm a diplomat. It is my job.

Lockhart: To eat shit.

Martha: To suck it up if that is what it takes to find areas of common interest.

Lockhart: They hate us. Good luck finding a common interest in that. **(Locutionary Act)**

Illocutionary act: The speaker, Lockhart, claims that Pakistanis hate us, and this feeling is not mutual.

Perlocutionary act: The speaker expects the listener to stop being so optimistic because their and Pakistani interests differ.

Discussion: The Illocutionary Act is 'Representative' according to Searle's speech act. Lockhart is one of the main characters in this series who perceives Pakistanis as American enemies. According to him, Pakistanis are not trustworthy and hate the Americans. Through his dialogues, it is shown that Americans like Pakistanis, but these feelings are not reciprocated by Pakistanis. Again and again, Pakistani Muslims are being portrayed as the enemies of Americans.

e) Contextualisation: (Saul escapes from the captivity of the Taliban and can take shelter in the shop of the local American asset. That informer, Azam Khan, shares his story with Saul)

Azam Khan: Haqqani's Taliban, they showed up five years ago, making noise about Sharia law, demanding to see people's papers, asking for IDs they could not even

read. When they shut down the school, it was clear what they wanted-- for us to become like them. My father...My father stood up to them. They placed a mine outside his house, under his favourite tree. When he died, everyone else backed down. The next day, I called the Americans. (Locutionary Act)

Illocutionary act: The speaker recounts his experience of the Taliban and how they killed his father because he stood against them and was killed. After his death, he became an American informer.

Perlocutionary act: The speaker shares his story with Saul to let him know that he is on their side and how much he trusts Americans.

Discussion: The illocutionary act is 'Representative' per Searle's speech act. The speaker shares his story with an American, and becoming an American asset shows how he thinks of Americans as 'saviours' who are the only ones who can protect him and fight against the Taliban. A local person calling the American Army and becoming their worker instead of calling his own country's Army for help shows how much locals distrust their own country's Army, which is for their protection. This depicts the negative side of a Muslim country's army while at the same time portraying Americans as heroes and protectors of people, even in Pakistan.

4.1.8 Episode 9 -There's something else going on

a) Contextualisation: (Hank Wonham, a CIA officer telling about the Taliban prisoners before handing them over to Peter Quinn)

Hank Wonham: Abdul Zaheer, commander, Paktia province. Chief recruiter of suicide bombers from the madrassas of Quetta and Rawalpindi. (Locutionary Act)

Illocutionary Act: The speaker's information implies that Madrassas are a hub for recruiting suicide bombers.

Perlocutionary Act: The speaker intends to share this information to show how dangerous this person is and should not be released.

Discussion: The illocutionary act is 'Representative' according to Searle's speech act. The speaker mentioning madrassas in such a negative way leaves a very impact on the mind of the audience. A place where students learn about religion, madrassa is

represented as the leading centre where extremists are being trained and recruited. This kind of harmful dissemination of faith results in hatred towards it.

b) Contextualisation: (Dennis Boyd, husband of American Ambassador Martha Boyd, is in CIA's custody and is being questioned by Carrie Mathison)

Carrie: *Killing a CIA station chief, that is a big deal, Dennis. It is a very big deal. Nobody, not even the ISI, would do such a thing lightly.* ***It means they are protecting another agenda. It means, almost certainly, American lives are at stake, either here or in Afghanistan or back at home.*** *Do you understand what I am telling you?* (***Locutionary Act***)

Dennis Boyd: I am not stupid.

Illocutionary Act: The speaker, Carrie, asserts that ISI is planning something against them. She is sure that American lives are in danger in their own country, Afghanistan or Pakistan.

Perlocutionary Act: The speaker wants the listener to tell her who he was sharing Intel with within ISI. She wants him to know that ISI is not trustworthy.

Discussion: The illocutionary act is 'Representative' according to Searle's speech act. Carrie is the leading character of this series, and her opinion regarding ISI is biased. Although American security agencies have killed many innocent Muslims in Afghanistan and Pakistan, their killing is considered 'casualties'. In this series, the Americans are shown as defenders of their land and people because American lives are in danger everywhere. Additionally, the ISI and Taliban are represented in the same way who are after the lives of Americans. The writer justifies the American invasion of Afghanistan and the drone attacks in Pakistan as a way of America protecting itself from the terrorists who have taken sanctuary in these Muslim countries.

c) Contextualisation: (Prisoner exchange occurs, but Saul refuses to move and sits on the ground. The Taliban threatened him that he would press the detonator button and that he would die along with the young boy wearing a bomb vest. Carrie goes near Saul to convince him to get up.)

Carrie: I am not leaving without you.

Saul: Then we both die here.

Carrie: Both? What about the boy?

Saul: What about him? He said his prayers; he thinks he is going to f*cking Heaven.

Carrie: He is a child.

Saul: They put the vest on him, not us.

Carrie: So that makes it okay? Do you know who you sound like? Them. (Locutionary Act)

Illocutionary Act: The speaker implies that Saul is speaking like the extremist Muslims.

Perlocutionary Act: The speaker wants the listener to get up and move. Otherwise, they will be killed by a young Muslim boy who is a suicide bomber.

Discussion: The illocutionary act is 'Representative' under Searle's speech act. The speaker, Carrie, is insinuating that they (Americans) are better than them (the Taliban) because the Taliban are the ones who put the suicide vest on the child. Taliban are shown as extremist Muslims who are not afraid to kill themselves just to take the lives of Americans. The Americans are portrayed as humane and empathetic who care about the child who can kill them. The indirect comparison of a Muslim with a Non-Muslim shows Muslims as extremists and tyrants while the Non-Muslims are sympathetic, caring and soft-hearted who care about all the people. It is narrated earlier in the episode that the suicide bomber kid's father is killed in a drone attack, which Saul Berenson ordered. They do not represent the kid as a victim; instead, as a villain who is there to avenge his dead father. The whole truth is not being shown in this series; just one side of the story is being told in which the Americans are portrayed as protectors and defenders while the Muslims are represented as violent, hateful people planning to harm Americans.

4.1.9 Episode 10-13 Hours in Islamabad

a) Contextualisation: (On their way back from the prisoner exchange, the American convoy is attacked. Carrie calls Colonel Aesar Khan for backup. Colonel Aesar Khan picks up the phone to send the backup, but Tasneem stops him)

Colonel Aesar Khan: What are you doing?

Tasneem: It can wait.

Colonel Aesar Khan: They are being overrun now.

Tasneem: Ten minutes. Then you can make the call. The Americans have insinuated themselves long enough into our business. It is time they get a dose of their own medicine. (Locutionary Act)

Illocutionary Act: The speaker orders the listener not to send immediate help to a U.S. convoy, which is under attack. She wants them to suffer as America has greatly meddled in Pakistan's internal affairs.

Perlocutionary act: The speaker expects the listener to listen to her command and let them face the consequences of interfering in Pakistan's internal matters.

Discussion: According to Seale's speech act, the illocutionary act is 'Directive'. Carrie has called Colonel Aesar Khan for help because their convoy is under attack, but Tasneem stops him from sending immediate help. She wants them to suffer because she does not like that Americans have meddled in Pakistan's internal matters. Tasneem harbours negative feelings for the Americans, and she wants the Americans out of Pakistan. The character of Tasneem represents the writer's belief that Muslims indeed hate Americans and can harm them without regret.

b) Contextualisation: (Colonel Aesar Khan realises that Tasneem is sympathetic towards Haissam Haqqani and supports him)

Colonel Aesar Khan: Haqqani. He is part of this, too, isn't he? He is a terrorist. No, he has killed dozens of my soldiers on the border.

Tasneem: Only because you keep working with the Americans. Once they are gone, you will not have to worry about Haqqani.

Colonel Aesar Khan: Are you really so naive?

Tasneem: Me? I am not the one who keeps insisting the enemy is our friend. (Locutionary Act)

Illocutionary act: Tasneem states that the Americans are the enemies of Pakistan.

Perlocutionary Act: The speaker expects the listener to stop lending a friendly hand to Americans and help them in difficult situations.

Discussion: The speech act is 'Representative' per Searle's speech act. Tasneem is a critical ISI member and an antagonist with a strongly negative opinion of Americans; she considers them enemies and has joined with Taliban Head Haissam Haqqani. She takes every opportunity to harm the Americans, and she is the one who helps in the abduction of Saul and the embassy attack. She thinks America is the cause of all the terrorism in Pakistan, and once they are gone, everything will be fine. This character hatred affirms the Westerners' belief that Muslims hate them and will inflict atrocities upon them if they are not stopped.

c) Contextualisation: (After the attack on the US Embassy in Islamabad, American Ambassador Martha and Director Lockhart are watching the news)

News anchor: Grim details continue to emerge from Islamabad, where the US embassy was attacked earlier today. In scenes reminiscent of Benghazi, Libya, guns overran parts of the compound, leaving as many as 40 Americans dead. (Locutionary Act)

Illocutionary Act: The speaker's comparison of the Taliban attack on the U.S. embassy in Islamabad to the Benghazi attack in Libya presents a bleak picture of the security situation in Pakistan.

Perlocutionary Act: The speaker's words leave a dark image of an Islamic state in the audience's minds. It is presented as a perilous state that no one should visit.

Discussion: The illocutionary act is 'Representative' according to Searle's speech act. The writer uses a real-life 'Benghazi attack' and recreates it in the series with minor changes. The gloomy, despairing depiction of an Islamic state does not leave a good image in the audience's mind. It also further propagates the Western agenda that Muslims hate them and that their lives are not safe anywhere ever since 9/11. This stereotypical presentation of Muslim countries in American TV series causes hatred towards a specific country and religion.

d) Contextualisation: (After the attack on the American Embassy, the White House decides to sever diplomatic ties with Pakistan. Director Lockhart shares this news with Carrie.)

Lockhart: We are getting out of Pakistan. The president decided to break off diplomatic relations.

Carrie: I cannot say I am surprised. The attack was clearly state-sponsored. They have got blood on their hands. (Locutionary Act)

Lockhart: Glad you feel that way because we are being evacuated in the first wave tomorrow morning.

Illocutionary Act: The speaker claims that the Pakistani government was behind the attack on the U.S. embassy in Islamabad, and they are the killers of Americans who died due to this attack.

Perlocutionary act: The speaker wants the culprits to be held responsible.

Discussion: The illocutionary act is 'Representative' under Searle's speech act. Carrie Mathison states that the Pakistani government is behind the attack on the U.S. convoy and embassy. She wants the perpetrators to be held accountable. The irony in this situation is that Carrie allowed an airstrike at a wedding where she knew innocent people were present; she let the airstrike just to kill one person, Haissam Haqqani, ignoring the deaths of other innocent people. The Americans never openly accepted their mistake or issued an apology for it. However, when their people were killed by Haissam Haqqani, the White House decided to break off the diplomatic relationship with Pakistan. The writer showed its people as victims who are not safe anywhere.

e) Contextualisation: (Carrie is worried about American assets in Pakistan because Haissam Haqqani has got his hands on the list. She wants to stay back and help them)

Carrie: Not me. I am staying behind.

Director Lockhart: I do not think so.

Carrie: At least until we get as many of our assets out of harm's way as possible. (Locutionary Act)

Director Lockhart: Carrie...

Carrie: Haqqani will hunt them down one by one.

Illocutionary act: The speaker needs permission to move their informers to a safe place.

Perlocutionary act: The speaker is trying to convince her boss, Lockhart, to let her stay behind for a few days in Pakistan so she can protect their informers from Haqqani.

Discussion: The illocutionary act is 'Expressive' according to Searle's speech act. This dialogue shows the Americans as protectors of their informers that even though diplomatic ties have been cut off, they still care about their assets in Pakistan. The lives of these informers are in danger because they used to spy for American security agencies. The Americans are shown as virtuous and sympathetic towards everyone. This implicit comparison of an American with an extremist Muslim, Haqqani, does not present a good picture of Muslims. The American is shown to be worried for the informers because Haqqani will find and kill them. In this series, an excellent Muslim character is not shown, and the Muslims are portrayed in a negative perspective.

f) Contextualisation: (Peter Quinn asks Saul where Haqqani's men in Islamabad kept him. Carrie interrupts and breaks the news to Peter Quinn that they have been given orders to evacuate. Quinn is not happy with the news)

Carrie: This time, we listen to them.

Quinn: Why?

Carrie: Because, for once, they are right.

Quinn: You do not believe that.

*Carrie: Our diplomatic immunity is gone. Our networks are blown. **And if you are right, if Haqqani still is in the capital, he is being protected by an army of ISI officers. No way we get to him now**. (**Locutionary Act**)*

Illocutionary Act: The speaker tries to convince the listener not to go after Haqqani as the ISI is protecting him, so they cannot capture him.

Perlocutionary Act: The speaker does not want the listener to do anything risky as they will be charged for the crime they committed in the country as they no longer have diplomatic immunity.

Discussion: The illocutionary act is 'Representative' per Searle's speech act. The writer keeps on targeting the security agency of an Islamic country and represents it as the protector of enemies of America. The ISI is presented as plotting against America and its diplomats in Pakistan. An Islamic country's security agencies are presented as antagonists, while American security agencies are depicted as saviours, protectors and heroes.

g) Contextualisation: (Peter Quinn is quietly getting out of the embassy with Pervez to track down Haqqani. Pakistani Armed forces are guarding the Embassy.)

Pervez: Our so-called allies. A day late and a dollar short. (Locutionary Act)

Illocutionary Act: The speaker sarcastically calls Pakistan an 'ally'. He uses the idiom to express his disappointment that the Pakistani armed forces' efforts are now useless.

Perlocutionary Act: The speaker implies that it is too late to make amendments as the damage has been done. This also shows his disappointment and anger at the Pakistani Government.

Discussion: The illocutionary act is 'Expressive' according to Searle's speech act. The Taliban attack on the U.S. convoy and Embassy in Islamabad resulted in the deaths of many Americans. The Pakistani government's duty was to protect them, and they failed to do so. This also indirectly shows his resentment towards the Pakistani armed forces, and calling them 'so-called allies' means they are not allies.

4.1.10 Episode 11-Krieg Nicht Lieb

a) Contextualisation: (Carrie takes time from Director Lockhart to bring Peter Quinn back, who has gone missing. She meets Colonel Aesar Khan and a massive banner of Haissam Haqqani is displayed on a building)

Carrie: Carrie: So this is fine with you-- Haqqani, a folk hero, people shouting his name in the street. (Locutionary Act)

Colonel Aesar Khan: Of course not.

Illocutionary act: The speaker, Carrie, is inquiring about the feelings of a high-ranking armed forces official and how he feels to see the people of his country supporting the Taliban.

Perlocutionary Act: Carrie expects Colonel Aesar Khan to do something about Haissam Haqqani as he is not a hero but a terrorist.

Discussion: The illocutionary act is 'Expressive' per Searle's speech act. The speaker, Carrie, asks about Colonel Aesar Khan's feelings, as he is being paid to fight against the Taliban, but at the same time, the people are treating Haqqani as a hero. This kind of dialogue describes Muslims as supporters of violent people who kill others. As a result, it further propagates the stereotypical opinion of people regarding Muslims that they support the Taliban and that they are anti-west.

b) Contextualisation: (Carrie takes time from Director Lockhart to bring Peter Quinn back, who has gone missing. She meets Colonel Aesar Khan, and a massive banner of Haissam Haqqani hangs there. She says to Colonel Aesar Khan that he could have stopped the attack on the American Embassy)

Colonel Aesar Khan: I tried.

Carrie: Really? Tell me what you did to stop an attack that canonised a terrorist and wiped out my entire station.

Colonel Aesar Khan: It was not an attack. It was a g*dd*mn coup. ***You think I want these people running Pakistan? (Locutionary Act)***

Illocutionary Act: The speaker shows his anger and disappointment that he does not want the Taliban to run Pakistan.

Perlocutionary Act: The speaker wants the listener to believe that he is also against the Taliban and does not support them but is powerless.

Discussion: The illocutionary act is 'Expressive' by Searle's speech act. Colonel Aesar Khan's statement shows his exasperation at the present condition In Pakistan as he cannot do anything about it. His response to Carrie's statement shows his helplessness. This also presents Pakistan as being ruled by the Taliban, and they openly commit any crime and will not be charged for any crime. This showcases Pakistan as a lawless country where the Taliban are ruling and being supported by the people and government.

c) Contextualisation: (Carrie, during the conversation, implies that the Taliban are running Pakistan and why he does not say anything about it)

Colonel Aesar Khan: I do not. But I have to survive here. You can get on a plane and go home. (Locutionary Act)

Carrie: That is what I am trying to do.

Colonel Aesar Khan: Yeah? So go.

Illocutionary Act: The speaker implies the danger of being righteous in Pakistan and that if he speaks against the Taliban, it will be hard for him to live in Pakistan.

Perlocutionary Act: The speaker expects the listener to understand his circumstances and that he is not strong enough to raise his voice against the wrongdoers. It shows his helplessness.

Discussion: According to Searle's Speech Act, the illocutionary act is 'Expressive'. The character of Colonel Aesar Khan is patriotic; he cares about his country and soldiers. He is also shown as sympathetic towards the Americans. Unlike Tasneem, he does not share any dislike towards the Americans. He is also against the Taliban, but due to his friendly attitude towards the CIA, he is being cut off from planning and meetings in ISI. In order to survive in Pakistan, he accepts all the orders given. A high-ranking officer like him shares a life-threatening situation in Pakistan with CIA officer Carrie; this presents a very pessimistic picture of Pakistan. Like a commoner, he fears for his life and does not dare to speak the truth. Again, the Muslims are being shown as aggressive.

d) Contextualisation: (There is a protest outside where Haqqani is staying. Tasneem and Colonel Aesar Khan are briefing the Army personnel on how they are going to handle the protestors who are chanting against Haqqani)

Tasneem: And we are sending in counter-demonstrators to get rid of them.

Army Personnel: So our mission is what?

Colonel Aesar Khan: Establish a presence but hang back.

Tasneem: The last thing we want is for this to look like a government crackdown. Let our pro-Haqqani demonstrators do what they can to clear the area first. (Locutionary Act)

Colonel Aesar Khan: Then mop up, if necessary.

Illocutionary Act: The speaker does not want the Army to get involved with the demonstrators as it will not be suitable for the image of the Pakistani government. The ISI has already prepared the Haqqani supporters to eliminate the anti-Haqqani protestors.

Perlocutionary Act: The Speaker expects the listener to follow her command to keep things under control and ensure that things go smoothly according to their plan.

Discussion: Following Searle's Speech Act, the illocutionary Act is 'Directive'. Tasneem is shown to be leading the team and giving commands. She is a significant member of ISI who seems to be handling all the essential matters. She is shown as having hatred towards Americans and does everything she can to ensure that Americans leave Pakistan. She is shown to support the Taliban and blame the Americans for all the terrorist attacks in Pakistan. Throughout the drama, she supports Haissam Haqqani's interests and protects him. She is one of the prominent leading female characters who is anti-American. This act also highlights the double-dealing of the Pakistani Government; on one side, they are fighting against the Taliban and at the same time, they support Taliban like Haissam Haqqani. The writer has portrayed the Islamic country and its citizens as pro-Taliban and extremists.

e) Contextualisation: (When the debriefing is done, Tasneem inquires about the whereabouts of Peter Quinn as they know that he is planning to kill Haissam Haqqani, and then she warns Colonel Aesar Khan)

Tasneem: If anything happens to Haqqani, I will hold you personally responsible. (Locutionary Act)

Colonel Aesar Khan: I have got 300 men in uniform and another 50 in plain clothes. I am not taking any chances.

Illocutionary act: The speaker here warns the listener that she will hold him accountable if any harm comes to Haissam Haqqani. As she knows that he has a soft corner for Americans.

Perlocutionary Act: Here, the speaker warns the listener and expects him to protect Haqqani at all costs if he does not want to face any consequences.

Discussion: According to Searle's speech acts, the illocutionary act is 'Commissive'. The protection of a Taliban Haissam Haqqani by ISI, whom Americans want, shows the negative side of an Islamic state. This further propagates their belief that Pakistani Muslims and the Armed forces support the Taliban and give them protection. This negative portrayal of an Islamic country's armed forces further increases the hatred towards Muslims worldwide. It also tarnishes the image of the country.

4.1.11 Episode 12-Long Time Coming

a) Contextualisation: (Saul is watching the news on TV, and Tasneem is addressing a press conference regarding the U.S. announcement to break off ties with Pakistan after the Taliban attack on the American Embassy in Islamabad)

Tasneem: Washington has repeatedly exploited Pakistan and interfered in our affairs. No self-respecting state can accept such dictates, not even from a superpower. It is a stain on our honour. If they want to break relations with us, I say good riddance. (Locutionary Act)

Illocutionary act: Tasneem represents the Foreign Ministry and gives the official statement about America terminating diplomatic ties with Pakistan. She says that Washington has used Pakistan and has meddled in its affairs. She further says it is good that America has finally decided to sever diplomatic relations with Pakistan. The speaker's words show the negative feeling towards America, and using the term 'good riddance' displays the sense of relief that it is for the betterment of Pakistan that America is finally leaving.

Perlocutionary act: The speaker's words impact the listeners, saying that now Pakistan will make its decisions independently without any interference and will no longer be dictated by America.

Discussion: The illocutionary act is 'Expressive' according to Searle's speech acts. The character Tasneem is shown to despise the presence of America in Pakistan throughout the series. She expresses her dislike towards Americans and wants to get rid of them. Tasneem is happy when Americans finally decide to cut off diplomatic ties with Pakistan. This shows her hatred towards Americans, and she is portrayed as a negative character who supports the Taliban.

4.2 Semiotic Analysis

In this study, the pictures have been used for semiotic analysis. It will help us to deconstruct the phenomenon of Islamophobia and how the media implicitly implant the fear of Islam and Muslims in the people through the use of imagery.

4.2.1 Presentation of Islamabad, Pakistan

Picture of Islamabad (*Homeland*, S04, ep. 03. 00:02:52)

Islamabad, the capital of Pakistan, is introduced with this picture. The use of the 'Yellow filter' is widespread in Western movies. The filter is commonly used by directors to represent countries that are underdeveloped, poor, or war zones. Pakistan is described as a dangerous country where people, primarily American lives, are at risk, and it is a sanctuary for terrorists.

Portrayal of Islamabad (*Homeland*, S04, ep.04. 00:04:51)

Islamabad is portrayed as an underdeveloped city, but it is quite the opposite. The unrealistic portrayal of Islamabad makes a terrible impression on the viewers.

4.2.2 Display of arms

Taliban Carrying Arms in Public (*Homeland*, S04, ep. 04. 00:37:37)

There is an open display of arms in the series to give the impression that Pakistan is an unsafe country and no laws are being followed.

4.2.3 Physical appearance of Taliban

Dressing of Taliban (*Homeland*, S04, ep.11. 00:40:25)

Open display of arms in Islamabad (*Homeland*, S04, ep. 11. 00:40:42)

The open display of guns in the capital city of Pakistan depicts how unsafe this country is. The extremist Muslims are shown as having beards and wearing kufi and shalwar kameez. The local people are shown as supporters of the Taliban.

4.2.4 Representation of Pakistani Muslims

Mob attack on American vehicle (Homeland, S04, ep.1. 00:42:52)

Mob attack on American station Chief Sandy ((Homeland, S04, ep.1. 00:43:55)

An angry mob in Islamabad kills the American station chief, Sandy Bachman, and no one comes to his rescue. This shows how dangerous a Muslim country is for Westerners. They keep portraying Muslims as barbaric and tyrants while Americans are victims of these violent acts.

4.2.5 Portrayal of Pakistan

Taliban killing employees at American Embassy, Islamabad (*Homeland*, S04, ep. 10. 00:16:04)

Attack on the American Embassy by Taliban (*Homeland*, S04, ep. 10. 00:18:52)

Taliban attack the American Embassy in episode 10, and there is a gruesome scene of Americans being executed by the Taliban on the order of Haqqani. These images of the attack show that Pakistan has no law and order situation. The writer keeps on displaying such scenes and through the dialogues insinuate that the Americans' lives

are at stake everywhere. The writer has recreated the 'Benghazi attack' and implies that Muslims are a threat to Americans whether they are Taliban or not.

4.2.6 Depiction of Local People of Pakistan

The appearance of a common Pakistani man (*Homeland*, S04, ep. 02. 00:17:33)

Stereotypical dressing of Pakistani people (*Homeland*, S04, ep. 03. 00:19:05)

Scene presenting local people of Islamabad (*Homeland*, S04, ep. 04. 00:35:29)

Whenever the local people are shown, even in Islamabad (the capital and developed city of Pakistan), they are shown wearing Kameez shalwar, kufi, pakol, turban, kefiyah, and vest. The Muslims are also often shown wearing kufi or pakol and are brown or dark-skinned. Although, in reality, Muslims wear kufi for offering prayer, they rarely wear it all the time. The writer builds up this kind of depiction of Muslims to showcase them as extremists who are against Americans.

4.2.7 Portrayal of Americans

Major characters in a meeting(*Homeland*, S04, ep. 01. 00:10:58)

The characters Saul and Aaron are formally meeting with the U.S. Army Generals about the security contract. They are discussing the contract and expenses of the operational contracts. The character Saul is worried about the future of Afghanistan and the mistakes made by Americans during the War on Terror. Saul is concerned about the future of women; although he is not an Afghani and not a true representative of the local people, he is still presented as the voice of the locals. There was not a single representative of Afghani people in that meeting who could share his people's opinions. All the men in the conference are Americans wearing uniforms and Western clothes, and all of them are appropriately groomed. The Americans are portrayed as civilised and empathetic, while the Muslims are portrayed as unruly, violent, and supporting terrorists.

4.2.8 Portrayal of Islamic Scholar and Madrassa

Picture of a Muslim Scholar (*Homeland*, S04, ep. 05. 00:12:41)

A madrassa in Islamabad is being shown as the sanctuary of the Taliban. The Molvi is also presented as a supporter of the Taliban. A Muslim religious scholar is presented as a negative character, an extremist protecting the Taliban's head, Haissam Haqqani. The writer also gives the impression that suicide bombers are recruited from these madrassas.

4.2.9   Representation of negative Muslim characters
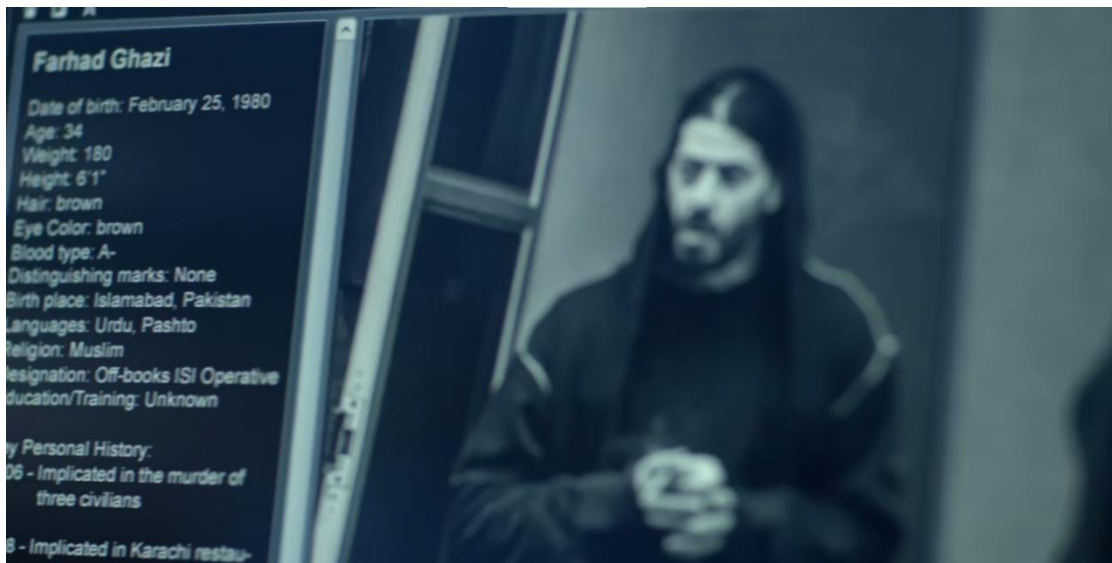
Picture of a secret ISI member (*Homeland*, S04, ep. 04. 00:04:05)

Most Muslim negative characters in this series use Urdu or Pushto to communicate. They have stereotyped the Pathans also as the Taliban working under Haissam Haqqani communicate with each other in Pushto. On the other hand, characters like Colonel Aesar Khan, who is good friends with Carrie Mathison, talk in English and have a very likeable friendly face. The Muslims who are supporters of America are pretty modern and well-groomed.

Haissam Haqqani holding Farah hostage (*Homeland*, S04, ep.10. 00:18:14)

The main antagonist, Haissam Haqqani, belongs to Waziristan and speaks Pushto and English. In the series, he kills many people and targets Americans. He also kills Farah in episode 10. The character Farah, a Muslim working for the American Embassy, is killed by Haissam Haqqani. He kills her because she is working for the Americans, and before stabbing her, he says to her, 'Tum Kaafir' in Urdu, which means 'you non-believer'. According to Haissam's Nephew Aayan, his uncle's life has been led by Islam, but his uncle's actions contradict what Islam teaches. This kind of representation of Islam through such a negative character gives a negative image of a religion which is all about peace.

4.2.10 Behaviour of Pakistani people toward Taliban v/s Americans

Local people of Miranshah, Pakistan welcoming Haissam Haqqani

(*Homeland*, S04, ep. 07. 00:23:49)

Local people welcoming Haissam Haqqani (*Homeland*, S04, ep. 07. 00:24:03)

Haissam Haqqani celebrating his success in Islamabad (*Homeland*, S04, ep. 11. 00:43:00)

The Muslims of Pakistan are shown as supporting the Taliban leader Haissam Haqqani. The people treat him like a hero, and people at Miranshah call him 'Arrow of God' while welcoming him. This kind of depiction of Muslims negatively impacts the image of Muslims.

Poster of Haissam Haqqani on a building (*Homeland*, S04, ep. 11. 00:03:26)

After the Taliban attacked the American Embassy in Islamabad, a massive banner of Haissam Haqqani was hung on a building. This portrays that the people of Pakistan idealise him and support his actions. This also shows that the people are supporting the enemy of America. The writer is also insinuating that Pakistan is run by these extremists who are against Americans.


Pakistanis protesting outside the U.S. embassy in Islamabad (*Homeland*, S04, ep.01. 00:14:30)

The people of Pakistan also protested against America to stop the drone attack, and they gathered outside the American Embassy to record their protest against an air-strike on a wedding which killed 40 innocent civilians. The Americans are not ready to take responsibility, and they consider it just another made-up excuse of Pakistanis to protest against the Americans. The portrayal of most Pakistani Muslims is negative in this drama, and the audience generalises such representation.

4.2.11 Similarity between the physical appearance of ISI members and Taliban
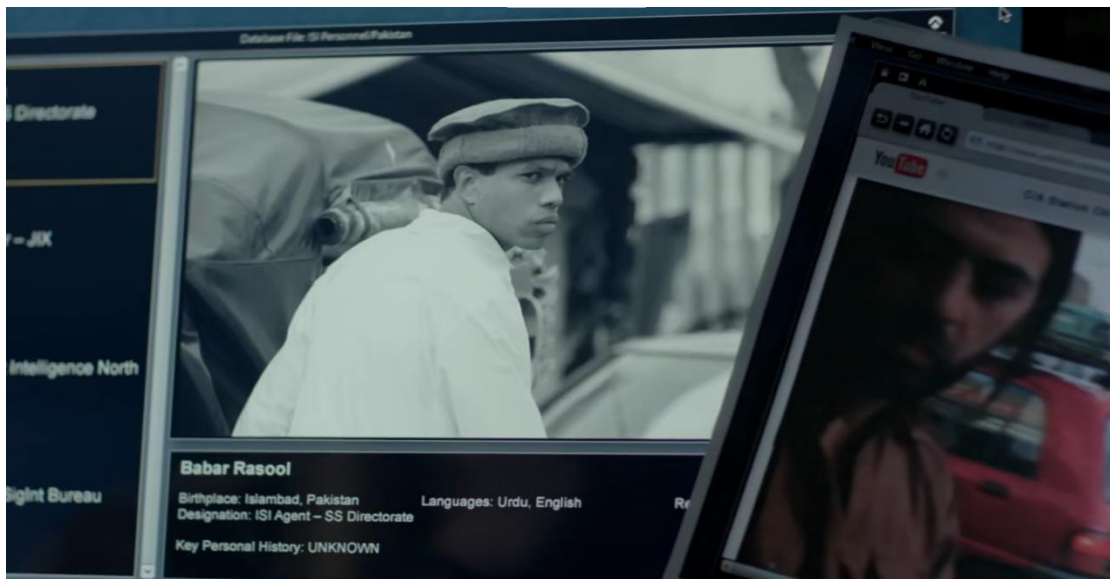
Picture of an ISI member (*Homeland,* S04, ep. 04. 00:03:15)
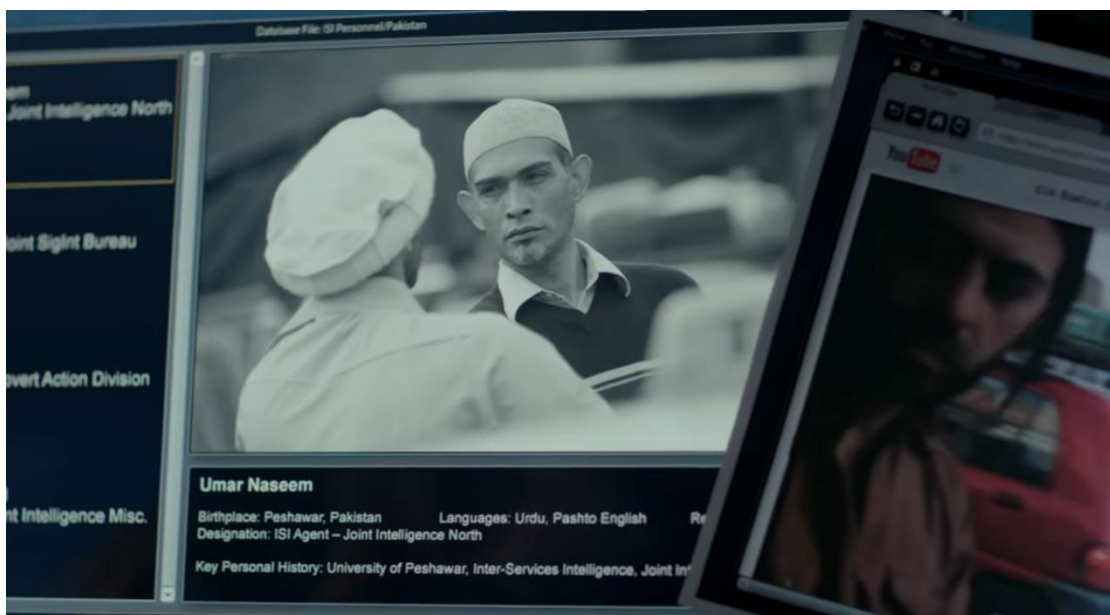
Picture of an ISI member (*Homeland,* S04, ep. 04. 00:03:15)

Picture of an ISI member (*Homeland,* S04, ep. 04. 00:03:25)

The pictures are of ISI personnel, and they look nothing like educated people working for Pakistani security agencies. The people shown working for ISI have unfriendly faces, resembling the Taliban. They have the same attire as the Taliban and a person cannot differentiate an ordinary Muslim and the Taliban.

Attire of Taliban (*Homeland*, S04, ep. 09. 00:13:49)

Physical appearance of Taliban (*Homeland*, S04, ep. 09. 00:14:02)

Here in these two pictures, the Taliban can be seen. They are wearing pakol, kufi, jackets, and keffiyeh and have beards. These extremists' outfit resembles the attire of an ordinary Pakistani man presented in the series. This stereotypical representation of Muslims should be avoided as it results in hatred against the Muslims and religion Islam.

The presentation of a Muslim country and its citizens has been bleak and pessimistic. The Pakistanis and its security agencies have been painted negatively. They are presented as extremists, tyrants, and violent who hate Americans. The Pakistani Army is shown as deceitful from whom its people are not safe. The capital-developed city of Pakistan is shown as backward and poor. The use of the 'Yellow filter' to present Pakistan shows the creator's mindset of this series. The national dress and traditional attire of Pakistani people have been associated with extremists. The Beard is negatively associated with Taliban, the myth has been created that if a person has beard he must be a Taliban or some religious extremist. They want to defend the acts of Americans by presenting other people as a threat to them. The Americans are portrayed as the liberators of people, especially women of Afghanistan. Their drone attacks in a sovereign independent state are presented as their way of getting rid of terrorists.

Conclusion

The pragmatics and semiotics analysis of the Emmy-award-winning series *Homeland* shows that the series promotes Islamophobia through dialogues, characters and imagery. The dialogues selected for analysis present the negative picture of Muslims, especially Pakistani Muslims, and most illocutionary acts, according to Seale's Speech Act, are 'Representative' and very few are 'Commissive, Directive and Expressive'. The characters' physical appearances, attires and setting of the drama were critically analysed according to Barthe's theory of 'Order of signification'. After the semiotics analysis, it is concluded that this series supports the myth of Islamophobia that Islam is a dangerous religion and its followers are aggressive, inhumane and hate Westerners. The writer of this series explicitly criticises Muslims through dialogues and images. A subliminal message is given to the audience that Muslims have harmful intentions for Westerners and are enemies. The critical interpretation of the dialogues and imagery suggests that this series's writer has successfully presented the Muslims as uncivilised, hostile, and anti-west. At the same time, U.S. officials are represented as saviours, peacekeepers and heroes.

CHAPTER 5

CONCLUSION

5.1 Summary

Media has played a crucial role in changing people's minds and lives. The present study reflects the importance of the role of media in portraying the lives of people belonging to a specific religion. The study was designed to investigate the representation of Muslims in the Hollywood TV Series *Homeland*. It explored how TV Series shape the thinking of ordinary people by promoting specific agendas. Islamophobia was present in society, but after the incident of 9/11, the situation worsened for Muslims all over the world. Muslims were targeted, and violent crimes against Muslims increased a lot around the time period from 2001 to 2015. Muslims' lives have become difficult worldwide because of their faith. The present study helped reveal the biased viewpoint of people working in Hollywood. Since the horrific event of 9/11, Muslims have been shown as 'others' in the Western media. So many movies and TV series present Muslims as the villains, anti-west, aggressive and ignorant. Muslims are portrayed as terrorists, while Americans are presented as victims of terrorism. There is no balanced or neutral portrayal of Muslims in media except a few movies or TV series. In the majority of the films and TV series, there is a stereotypical representation of Muslims. The Western media has distorted the image of Muslims and Islam, and as a consequence, a biased and discriminatory attitude of people has developed toward Muslims and Islam. The TV series *Homeland* shows the American War on Terror; they have invaded Afghanistan and made Drone attacks in Pakistan to target the Taliban. This TV series shows only one side of the story, portraying Muslims as terrorists and not showing the struggles and problems faced by Muslims due to their religion, Islam. Islam has been presented as a religion which supports the killing of innocent people. In the TV Series *Homeland*, there is a stereotypical representation of Muslims who are anti-Americans. The present study is qualitative, and data was collected through purposive sampling. The selected TV series was watched carefully to analyse the portrayal of Muslims and how such representation impacted the Muslim identity, especially after the 9/11 event. The researcher has used an adapted theoretical framework of Austin and John Searle's Speech Acts and Barthes' Semiotics theory.

Austin and Searle's speech acts were used to analyse the selected dialogues, while Barthes's semiotics theory was used to decipher the chosen visuals.

5.2 Findings

The following study is a descriptive qualitative research. First, we will discuss the findings of pragmatic analysis.

5.2.1 The Americans are shown as the saviours of the Afghani people. The main character, Saul, is concerned about the people and says that the Afghan forces won't be able to protect their own land and people in their absence.

5.2.2 The main character, Saul, is worried that if the Americans leave Afghanistan, the men will suppress the women, and they won't have any rights. The Americans are presented as the protectors of the women of Afghanistan. They are shown to be sympathetic towards everyone.

5.2.3 Pakistani Muslims are presented as anti-Americans, and one of the significant characters implies that all Muslim's physical appearance is the same. The writer targets the physical appearance of Muslims. This shows their negative opinion of Muslims.

5.2.4 Again, Pakistani Muslims are targeted by the writer of the series. The dialogue represents Pakistani Muslims as anti-West.

5.2.5 Pakistani Muslims are depicted negatively and see Americans as their enemies. They are shown as anti-Americans.

5.2.6 The Islamic country Pakistan is shown as unsafe for its citizens. The main character is presented as afraid for his safety in his own country.

5.2.7 The major character, the CIA head, condemns late arrival by negatively referring to Pakistan and Afghanistan. He indirectly says that they are unpunctual like the people of third-world countries.

5.2.8 The character's surprise reaction to an optimistic Muslim shows how much Muslims' images have been distorted by the media. They believe that all the Muslims are extremists and intolerant.

5.2.9 An Islamic country is considered a 'sh*t hole'. A degrading term like this is used to describe a country. They consider Pakistan a backward country with no future.

5.2.10 Pakistan is presented as a double-dealer which supports extremists like the Taliban and is also fighting against them in alliance with Americans. This depiction of Pakistan is very antagonistic.

5.2.11 Again and again, Pakistanis are represented as anti-Americans who don't like to be friends with Americans.

5.2.12 Pakistani Muslims are shown as carrying hatred for the Americans, and they don't want them in their country.

5.2.13 Again, through the character, the writer targets Muslims by depicting them as violent tyrants who are behind the horrific 9/11 event.

5.2.14 The writer of the TV Series implies that the Muslims were behind the 9/11 attack and that the blood of innocent people was on their hands.

5.2.15 The writer of *Homeland* targets the Security agency ISI throughout the series. It is shown that its members don't trust it.

5.2.16 The security agency is blamed for the death of the American station Chief. This implicit negative portrayal of an Islamic country's security is not good for an Islamic sovereign state.

5.2.17 One-sided storytelling is very dangerous, and in the TV Series *Homeland*, the story is narrated from the American perspective and at each point, the Muslims are blamed for the killings of Americans. In contrast, the writer has not highlighted Americans' wrongdoings.

5.2.18 The association of an extremist who has killed numerous innocent people with Islam is very dangerous. This kind of negative association creates unfavourable conditions for Muslims.

5.2.19 Again, Pakistan is deemed unsafe for its citizens by implying that anything can be done to them by the security agencies.

5.2.20 The Americans' distrust towards Pakistani Muslims is shown again and again. They somehow consider Pakistanis as a threat to their safety.

5.2.21 Repeatedly, the Pakistani Government and its people are associated with the Taliban, which can create a negative impact on the thinking of the Western masses.

5.2.22 Pakistani Muslims are blamed for having a soft corner for the extremists, which indirectly implies that they are hateful towards the Americans.

5.2.23 Pakistani Muslims are accused of double-dealing in this series, which is far from the truth. The Americans accuse them of supporting the Taliban.

5.2.24 The mundane repetition of the same point that Muslims were behind the 9/11 attack. This kind of repetition makes an ordinary person believe it, and a cycle of hatred starts for the religion Islam and its followers.

5.2.25 Pakistanis are accused of giving sanctuary to the Taliban. The writer keeps on being biased towards the Muslims and continues to depict them negatively.

5.2.26 The writer is justifying the American invasion of Afghanistan and drone attacks in Pakistan.

5.2.27 The Americans are presented as protectors and sympathetic, while the Muslims are shown as tyrants who can kill their blood without any hesitation.

5.2.28 Americans' portrayal is very positive in the whole series. They are worried about the safety of every person, while on the other Pakistani Muslims are shown as unkind.

5.2.29 Pakistani Muslims are repeatedly accused of having an alliance with the Taliban, and American characters keep on implying that the Pakistani Government and people support the Taliban.

5.2.30 An Islamic state is presented as a back-stabbing and double-dealing country. Such kind of portrayal harms the reputation of the country and religion.

5.2.31 The character openly shares that Pakistani Muslims hate Americans. The Muslims are not there to defend themselves; the whole narrative is created by an American, and the image of Muslims is tarnished through such a negative portrayal.

5.2.32 The Americans are portrayed as saviours of Pakistanis also. The writer keeps on glorifying the Americans.

5.2.33 The writer mentions madrassas for the recruitment of suicide bombers. In madrassas, students are given taught about Islam. In the series, this brief portrayal of a madrassa in a negative manner significantly impacts the religion and its followers.

5.2.34 The Americans are shown as the victims of terrorism, and it is portrayed that the Pakistani Muslims are scheming against them. The writer shows that Americans' lives are in danger everywhere.

5.2.35 Again and again, Muslims are presented as aggressive, and the religion Islam is portrayed negatively. The American supremacy is being shown in all the episodes.

5.2.36 The major Muslim character is shown as anti-American, and she has joined hands with the Taliban to get rid of the Americans. Again showing the belief of Americans that Muslims hate them.

5.2.37 The Pakistani female character considers Americans its enemy. This kind of negative portrayal of Pakistani Muslims has been throughout the series.

5.2.38 The attack on the American embassy in the series is based on an actual attack on the American Embassy in Libya. The creator of the series keeps presenting Muslims as the enemies of Americans and shows an Islamic state unsafe for Westerners.

5.2.39 Pakistan is blamed for the attack on the American embassy, which adds fuel to the fire. It makes watchers believe that Muslims are extremists.

5.2.40 The Americans are shown to be worried for their informers in Pakistan because Haissam Haqqani has information about all the informers. American heroism is shown till the end of the series.

5.2.41 The security agency of Pakistan is accused of protecting the enemy of America. This shows that the Americans don't trust Pakistani Muslims and their country's security agencies.

5.2.42 Pakistanis are called so-called allies because of the attack on the American embassy. The makers of the TV Series *Homeland* are targeting Pakistanis.

5.2.43 Pakistani people are presented as vast supporters of Haqqani, who is an enemy of America. This shows Pakistanis as being ignorant and anti-American.

5.2.44 The makers of the series imply that Pakistan is under the control of the Taliban, which is far from truth and reality. As a consequence, Pakistani Muslims are looked down upon as tyrants and illiterate who are anti-women rights and anti-Americans.

5.2.45 Pakistan is again and again presented as unsafe for its people, which presents a very grim picture to outsiders.

5.2.46 Finally, the writer openly claims that the Pakistani armed forces are protecting the Taliban Head, Haissam Haqqani. This shows Pakistan as a dangerous and unsafe country which is a sanctuary for extremists.

5.2.47 Pakistani armed forces are sent to protect the Taliban Haissam Haqqani. This negative portrayal of an Islamic country's armed forces creates a negative picture.

5.2.48 In the last episode, the primary character portraying a Pakistani ISI member explicitly shares the relief that America has finally cut off ties with Pakistan and considers it good. The Pakistans are repeatedly shown as anti-Americans who are a grave danger to America and its citizens.

Roland Barthes's theory of 'Order of Signification' has been used to analyse the imagery of this study. The capital and most developed city of Pakistan 'Islamabad' is shown in yellow tint. The movie makers use a yellow hue to present war zones and underdeveloped countries. The physical appearance, dress, actions and language have been used as a way to portray Muslims negatively. The physical appearance and clothing of ordinary people and the Taliban are almost similar. Most Muslim characters have beards; their skin colour is brown, and they wear kufis or turbans. Taliban have the same appearance, and in one scene, one of the major characters says, '*You do not even have to be a terrorist anymore. Apparently, you just have to look like one.*' This shows the biased opinion of the creator of the series. In the series, the Taliban openly display arms. The Taliban speak in Urdu, English, or Pushto, but they communicate mainly in Pushto when talking with each other. The people of Pakistan are shown as supporters of the Taliban.

The present study findings show that the portrayal of Islam and its followers has been shown negatively. The interpretation of each dialogue and image selected for analysis proves the biased opinion of the West. They show white supremacy, and the Americans are portrayed as the civilized people and saviours of the people whom they

oppressed. While Pakistani Muslims are presented as extremists and anti-West. A proper presentation of a good Muslim is lacking and even the Muslim clerics are shown as supporters of the Taliban. The physical appearance of the Muslims is targeted, they are shown wearing kameez shalwar, Taqiyah (Topi) or Pakol, their complexion is brown and most of them have beards. This kind of antagonistic and discriminatory depiction of Muslims leads to the generalization that all Muslims are religious fanatics and anti-West.

5.3 Overall Discussion

Keeping the research questions in mind, it is observed that the selected dialogues and visuals depict the prejudiced and biased perspective of Americans. A positive model Muslim has not been presented in the series and the Taliban have been used to present a peaceful religion. The one Islamic scholar shown in the series is also an extremist, and the Madrassas are established as the haven of the terrorists. The presentation of people of Pakistan's hatred towards the Americans and want them out of their country. Pakistani Muslims are shown as barbaric, violent who won't hesitate to kill the Americans or any innocent person. The Americans are presented as saviours, patriots and victims who are fighting to protect themselves from extremist Muslims present in Pakistan and Afghanistan. The selected dialogues and imagery present this series' dominant narrative, Islamophobia. This dominant narrative has harmed the identities of Muslims all over the world, and the hatred against Muslims has spiked in recent years.

5.4 Conclusion

The present study investigated the representation of Muslims in the Hollywood TV Series *Homeland*. The dialogues and imagery analysis showed that in the selected TV Series, Muslims, especially Pakistani Muslims, are portrayed negatively and are shown as anti-Americans. This kind of portrayal impacts the Muslim masses all over the world, and the Western masses develop hatred and discriminatory behaviour toward Muslims. The Pakistani Muslims and its armed forces are shown in a negative light who are against Americans and would harm the Americans and won't hesitate to kill the Americans. On the other hand, the Americans are depicted as sympathetic, kind, patriotic and victims of terrorism. The Muslims are presented as a threat to America

and Americans. This kind of antagonistic depiction of Muslims leads to the generalisation that all Muslims are anti-west and hate them. This sort of stereotypical representation tarnishes a peaceful religion, Islam, and further threatens the safety of Muslims and makes them the victims of violent attacks worldwide.

A diverse version of reality is not presented in the series. The need of the hour is to produce counter-narrative works where the positive side of Muslims is shown, Muslims should be presented in diverse roles. Positive narratives and content should be created and promoted which challenges the Islamophobic stereotypes. If the media starts presenting an accurate unbiased picture of Muslims, it will have an impact on the public also. As a result, the Western masses' perception of religion Islam and its followers will change.

5.5 Recommendations for Future Researchers

Islamophobia is a vast field, and a lot of research can be done on it. I would recommend following topics related to Islamophobia according to the dire need considering the situation of Muslims all over the world.

- Analysing the intersectionality of Islamophobia with other forms of discrimination (e.g., racism, sexism) in TV show narratives.
- The role of media literacy education in promoting critical thinking and reducing the impact of Islamophobic content in TV programs and shows.
- The role of blogging platforms in amplifying and perpetuating Islamophobic narratives from TV shows.
- The influence of TV show creators' background and perspective on the portrayal of Islamophobia.
- The impact of counter-narratives and positive representations of Muslims in TV shows on combating the widespread Islamophobia in the world of literature.

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