

Hollywood campaigns against Arabs and Muslims between feeding with violence and the pretext to fight terrorism

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Abstract:

American cinema is considered very extremist, as it feeds violence with trick, war and political propaganda, and it calls for sacred and mysterious wars, and keeps its war ongoing and continuous, in light of the American war on terror and the “holy image” war that stereotype life and distorts ideas and shapes trends to rebuild Values and patterns. Hence, it is competing with terrorism in Conflict areas -such as the Arab region- by exploiting violence and by mixing awareness with its opposite.

Hollywood has treated the idea of terrorism as an idea containing extreme marketing stimuli, so after the events of September 11 it used a strategy that it armed with a holy image, and allied with politics to produce the dominant power symbolically, culturally and psychologically. And here we ask questions about the tools and concepts that heralded (such as Islamic utopia), and we delve into the backgrounds, premises, goals and dimensions of this war based on lies, shorthand and camouflage, in light of Hollywood's tendency to use the image to distort Muslims.

Keywords: Hollywood Campaigns; Holy image; Islamic Utopia; terrorism.

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1. INTRODUCTION

Hollywood needs a deep research into its origins, assets, financial ties and political intersections, in order to know the size of the power behind it and directing it in a propaganda direction that seeks to undermine the cultural, doctrinal, heritage, historical, and social power that opposes America and the West in religion, culture and existential logic. The word “Hollywood” is made up of the words “holly” and “wood”, which means (holy wood), and sacred wood was used in ancient pagan rituals, to make magic tools to control people and make them comatose. This complex was created specifically to provide fun, but by using violence, pornography, homosexuality, undermining Christianity and attacking Islam and Muslims. Specialists and critics are a group that produces "extremist" cinema, which, according to them, is a source of violent cultural nourishment, and its pretext today is to follow the policy of "striking hands" (fighting terrorism).

The irresistible Hollywood magic of spectacle kept imposing on us a certain style of dealing with it, so that we accept it as it is, even if it tended to reduce us to the pinch of unscrupulous terrorists and a group of fundamentalist criminals lurking in the West and the great material civilization. Until now, and for a century, Hollywood is still a transcendent product of pure materialistic arrogance, which capitalism applied with propaganda, force and war. Hollywood was in the first row against all opponents of savage capitalism and oppressive imperialism, and whoever was able to withstand it penetrated to him from within and defeated him, as it did with the Soviet Union, for example. Ask the Russians today and the citizens of the former Union republics about

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the reason why they wear jeans, eat hamburgers and drink Coca-Cola, and they will certainly answer you that Hollywood is the reason for this.

Hollywood was an old and renewed warrior in favor of intolerant Western values against Arabs and Muslims in particular, and also against others before. Hollywood does not put the Arabs and Muslims as enemies because they are too powerful, nor because it sees them as exaggerating in progress, but because Islam is an enemy that has no logic outside the logic of heaven. This is how Hollywood was without a human or artistic vision outside the encircling vision of the diligent work of the quiet, logical and critical policy of Islam and behind it the Arabs who transmit it and the powerful with it. Muslims to manage the conflict in a way that makes the whole West work and develop so that it does not fall into leniency. It is a matter of our mind to research Hollywood's relational outputs to Arabs and Muslims, and it is worth looking into the contexts that prompted and pushed Hollywood to practice discrimination, racism, denial of efforts, challenge the sacred, and normalization with violence. The direction of Muslims, and covering this up with campaigns to clean up this arrogance by feeding this violence under the pretext of fighting terrorism.

2. Terror, the arena of conflict between Hollywood, Arabs and Muslims, and standing at the barriers of logic between them:2.1 First Subtitle

Hollywood and its Jewish squatters are trying to pressure to diminish the cumulative, long-term impact of Islam, which had the mental, epic, justice, cultural, value, social, and unitary force sufficient to defeat all the empires that stood in its way. The owners of Hollywood and the West in general are aware that the long-suffering and logical nature of Islam is what made the Arabs a well-known nation, despite their small number compared to the numbers of humanity in general and the West in particular.

Symbolically, through the fabrication of stories and scenarios in this direction, the sacred image has remained strongly present in dealing with the image of the Arab throughout the temporal space of hundreds of films biased against them. The argument and the statement for this It is a strange paradox that Hollywood does the exact opposite in resisting the monotheists and their religion, and logic (Hollywood) must have a chaotic pillar, upon which it builds its strategy in attacking these steadfast people (as a stumbling block) in the way of the West and its civilization, and there must be some pretext to delve into It is based on racism, superiority and arrogant revenge, and Hollywood and those behind it found nothing but a peg (terrorism) to throw Arabs and Muslims at. Hollywood is a complex of innovators in the image and the situation, as well as in war and peace, and in attack and defense.

The Italian director Sergio Leone was asked One day about the difference between the traditional Hollywood cowboy movie and the spaghetti western he created, he replied, "In American cinema, a cowboy opens the window of his house, and the camera looks out on valleys and hills and greenery has no limits to its end, but in my films, as soon as he opens that window, a stray bullet quickly settles." in his head. (Sadul, 1968, pp. 287-301). Sergio Leone wants to say that the cinema that preceded Hollywood and its films has an irresistible charm. Kafka: "Wings of Iron," Hollywood is a tool for practicing politics in a different way, according to Adolf Zukor: "It remains a method for political propaganda and a channel for the transmission of thought and opinion, and we find that some consider films to be unmatched by any other form of communication." It was said in cinema in general and in Hollywood in particular, "The path to utopia is strewn with blood and mysterious wars, and wars always reach the end, unlike cinema, which is an open and continuous war." In other words, (the American war on the Muslim human being) can be summed up in four words: (Hollywood cinema, winged missiles), and this name is considered a task that changes with every approach to the emergence of sleeping groups in society into the open, armed (with the holy

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image) in the words of "Ziad Al-Khuzai" In his book (Films of savagery, cinema intimidation), and according to Jonathan Bignell, American cinema is in this convulsive field as if it imposes its own images at the expense of those that the viewer may wish to create himself, and accordingly Hollywood constitutes a barrier to the imagination; It nourishes it in a ready-made way, strong from a sensory point of view." (Bignell, 2013, p. 105).

This is what Jacques Aumont also says, and in this context, Baudrillard says, "It can give its viewers a great sense of realism that may amount to creating what is called super-reality." This identification between realism and imagination is the greatest tools of the media today to create awareness, stereotype images, and instill messages. Perhaps what makes American cinema shows more than just entertainment shows or entertainment stadiums only in our time is that they are reviews that rebuild values, draw patterns and models, and re-educate and arrange the spectator for him. His residence is in the surrounding world, from here you will find the competition of terrorism in the charged areas, including (the Arab region) using violence, coding and messages and by confusing awareness and its opposite. The competition here is over the distance between image and reality. close it shut it down (Riya Kahtan, 2011, p. 5).

3. Hollywood and the adoption of the idea of terrorism in light of the pressures of politicians on it to arm itself with the sacred violent image:

Returning to the big question posed here, this deep question can be answered by talking about the movement made by "George Bush Jr." and his administration men in 2001, where he met with scriptwriters in Hollywood, to help him anticipate the plans of the terrorists, and who counter plans were drawn up It seems that Hollywood had in its adoption of the idea of (fighting terrorism) that ability to mislead through simplification, so we often noticed in its films that aura that depicts the Arab and the Muslim, or as it likes to call it (the terrorist) armed with (the sacred image) that calls for violence Immediately using ritualism, the profane reality coincides with the attached artificial scenes about the Arab and about Islam and its fighters who reject occupation and injustice.

There is a clear purpose behind the exploitation of graphic violence in the scenes related to the Muslim warrior, the directors try to invest in the "attraction of the terrorist" who wants to create (the miracle) and convince his followers of it, and for the sake of it destroy the whole scene, portraying him that he is still far from the true "image" of human life and human civilization, and that he (the Muslim terrorist) hates love and a life full of humanity. There is no doubt that Hollywood reflects the opinion of Western intellectuals (the novelists) who portray him as hating any image that embodies a reality outside his ready text, smashing statues and destroying the facades of cinemas, and assailing the stores of videotapes, Above all, he considers the image - especially the cinematic - something forbidden; That is why Hollywood prioritizes the actions of these liars to translate them into stereotypical scenes, and it is no secret that the distortion of the image of Arabs and Muslims by Hollywood screenwriters was the beginning of the popularization of the culture of haram and belief in it, which has spread on a large scale. So, their owners turned into lost profits in the desert caves, according to what they write. These writers realized that, in the midst of this chaos that accompanied the attacks of September 11, 2001, these southerners could no longer possess the ability to manufacture their images in order to confront the excessive propaganda in their "stereotyping" with great negativity. Overwhelmed by the instigation of these people, the image made of them through (the media) called them the global term (terrorist), according to Al-Khuzai. (Al-Khuzai, p. 177)

There is, then, a violent feeding of the image of the Arab and the Muslim in Hollywood cinema, deliberately to highlight the Arab and Muslim characters in playing bad and evil roles only, and it is likely that the "Arab Muslim terrorist" is no longer a kind of abstraction, or a fictional

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tradition, but rather has become a real and effective character, which facilitates scenarios It is easily represented, and therefore (Hollywood) and its studios have been highlighting it in a very negative way, in line with the political and expansionist tendencies of the neo-conservative group (George Bush Jr's administration), knowing that it is - without a doubt - the most reckless and delinquent administration of violence and intolerance in the world in the current century, and what is happening With Arabs and Muslims in Hollywood films, the same happened with the American Indians for decades, as they were portrayed in all films in the form of caricature and with a contemptible logic, which has managed to this day to tame American public opinion, and distract it from the issue of the American Indians who were robbed of their land and harassed them militarily, media and cinematically.

The same thing happened with Iraq, but the Iraq war made some American filmmakers engage in the human, moral and existential debate from separate premises dominated by sharp critical thought against the American administration and Despair of the war on terrorism, and Hollywood did not initially deal with the usual flexibility with the September 11 incident, despite the event's strength, attractiveness, and fame, as the attack launched the twenty-first century with blood, violence and chaos, and historians have compared it to events that preceded it, as there are those who went further From this link, he said: The bloody attack that opened the current century is reminiscent of the (Titanic) incident in 1912, which was considered a painful opening to the last century, which was later characterized by a huge number of upheavals, coups, wars and changes.(Garjoura, 2010, pp. 228-230).

4. Hollywood, delaying awareness and turning to violence and covering its tendency towards extremism and racism by condemning terrorism:

All treatments of the phenomenon of (terrorism) cinematically are characterized by the multiplicity of ideas, topics, goals and objectives, because they are often linked to another idea, which is combating extremism, and the latter is an encapsulated term that has not yet been assimilated, and politicians and thinkers have not yet met the conditions for understanding it and have not yet been able to theorize about the backgrounds, starting points and paths And the goals and dimensions that constitute it, of course, except in exceptions, and it is good to inform the reader of the futility of Hollywood's escaping from the pressure of moral and human accountability, in light of the extremism it declares, and the racism it practices in its course, which tends to violence within the framework of its approach known as (resisting fire with fire).).

Through Hollywood films about Arabs and Muslims, we can believe the hypothesis that it is a propaganda institution in the hands of the makers of the unilateral international system, against the aggressive tendency and military contracting war, which adopts and lectures the conflict, and prepares geography and ideas for it, and this leads us without equivocation to discuss what was stated in the book (Terrorism and cinema) by a group of Arab researchers, which was published in 2010, that the relationship of cinema with terrorism is questionable and urgent questioning, because cinema in general and Hollywood in particular, and within the framework of the principle (serving reality) is required to answer many questions, which puts it in front of a real moral dilemma, and this is a dilemma More difficult than its other predicaments (Elmismar, 2010, pages 02-15).

The fact that wars and crises are a source of food for cinema, as well as other media, cannot be overlooked. Therefore, one of the goals of igniting wars and crises today is to feed the media and the cultural and film industries, especially if we know that the owners of these means are members of the visible and hidden world governments, or Friends of global financial, economic and political influencers and lobbies. So cinema is an idea and an industry, and reality is applied. This is the equation, and the ideas of cinema (Hollywood) inevitably remain industrial ideas that have been

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surprisingly developed into human stories that receive popularity, approval and interaction in all cultures, and in addition to that, international festivals are held for them, and major prizes are presented to them, As well as the financial and technical support necessary to encourage it more to summon all its energies in this aggressive and extremist path, which is based on glorifying everything that contradicts Arab culture and offends Islam and casts an argument against it, while condemning terrorism and suggesting that it is “a monopoly on Muslims” and that it is the only behavior in which they have been intent on over the course of the year. **(Al-Fattah, 2010, pp. 269-270).**

Therefore, it is good that the debate in this field rages in order to respond to some of the spectator attacks on Arabs and Muslims, by making the argument with evidence and proof of Hollywood industry, directing, ideas and characters. Some have considered, and we also consider “Steven Spielberg” a director no less terrorist than Osama bin Laden, al-Zawahiri or al-Zarqawi. Rather, directors, screenwriters and others in Hollywood are more extreme, all of them because bin Laden and others consciously do terrorism, while “Spielberg” and his comrades are fertilizing Awareness of terrorism and spreading it and highlighting it as an issue of global public opinion carried out by all those who are envious of the great history of America, as they say. The terrorism that Hollywood fights is an idea that embraces ambiguities and mysteries, and it finds its way in it, after the limits of the topics that it has not yet addressed in its films have shrunk, and today it seeks, in its own way, to fill the voids left or left by this phenomenon, and Hollywood answers with all resourcefulness, confidence and with all cleverness about All the questions required by the unbalanced treatment of this scourge.

We have all learned from her films, for example, the simplest and most complex techniques of terrorism. "James Bond" taught us, for example, what commodities we kill with, so that its impact on Arab societies is great, and in Algeria many young people and even adults are affected Significantly, with some names and contents of cinema, even drama, television, telephone and the Internet, for example, we have come to call everyone who practices the trick in his life, in relation to the tricks of "James Bond" in his Hollywood films. Most film critics do not doubt that the marriage of cinema and terrorism delays awareness more than it presents. Here, "Hazem Saeya" sees that "terrorism is like the big screen, especially when it becomes universal, and its area extends from the far east to the far west" and what cinema made it happen (like war On terrorism). **(De Niro and Al Pacino).**

From this tradition, the base crime that is carried out in cold blood is taken, second: the tradition of Western films And the example is the films (Clint East Wood, Gary Cooper, John Wayne, Gregory Peck), in which the killing atmospheres are inspired by the spaces of destruction and dust. free A letter or a message that speaks about the killer, or you know one of his faces, and by looking at all of these traditions, it is possible to elaborate more on the opinion that Hollywood is inclined towards terrorism and the tendency towards adopting violence and its sensuality, fanaticism and its attractiveness, and terrorism and curiosity that leaves it, and it is naive to believe that Hollywood displays all this violence. It is arbitrary, and it is not a coincidence that you find in it films that talk about killing for the sake of killing, therefore, terrorism today is more Hollywood, the more brutal and terrorist it becomes, according to Wael Abdel-Fattah, and we believe that with this it is a more attractive concept, and therefore Hollywood has become More incubating terrorism, and the most dangerous in it is that it amplifies its loud voice, to be more capable of influencing us from the relaxation of our feelings, and in the midst of the epic dimension that characterizes American cinema, we all get lost in violence and vulgar terrorism, and the most dangerous when addressing children, Hollywood is attracted to profit , and her audience is more in pursuit of (Al-

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Salwa). It has become building the reality or anticipating it (Saiya, 2010, pp. 21-23). Americans define moderate Muslims as Islamists who accept contemporary interpretations of the Qur'an and the hadiths of the Prophet (Heck, 2010, p. 116). The destruction of the World Trade Center towers and the attack on the Pentagon by planes controlled by al-Qaeda fighters marked an important turning point in American cinema, albeit in completely unexpected directions (Al-Mahmoud, 2010, p. 04)

Hollywood depicted Muslims (terrorists) emerging from the belly of familiarity with the hero who rebelled against injustice, defeat and impotence, and gradually turned into murderers and public enemies who accuse everyone of infidelity and heresy and throw their problems in their countries at other peoples and countries far from them. I also portrayed them as if they are looking for the miracle of going back and destroying with their weapons modern society and its components, if it is free from the defects of reduction, and remains open and open to criticism, review and increase, so the owners of Hollywood and Western cinema want viewers of the new stage to believe that directors, authors and screenwriters compose a new stage. When they act, they create their own reality. While the Arabs and Muslims analyze the reality with insight, the Hollywood owners go out to create another new reality that fools can analyze again without understanding anything, and this is how things really go, because cinema and its makers are history makers according to the Hollywood vision, and the rest will only analyze their works according to "Noam Chomsky." (Salem, 2014, p. 9).

It is known that the stereotype is more special than the mental image that may not turn into a pattern, and the most important distortion tool used by the American media in general was profiling, i.e. creating a stereotype that may or may not exist, but in any case it cannot be. To be a dominant and dominant pattern so that it is a mental image that is called upon by mentioning the term Islamists or Arabs, for example, and the result of this distortion and reduction is what Edgar Moran expresses by saying: "What is commonly used in the Western media reduces every Islamist to an Islamist (extremist Islamist). (Chomsky, 2013, p. 5).

5. Hollywood: the alliance of capital and politics to embrace the global film industry and the result is a symbolic, cultural and psychological dominance:

In one of his interventions for the website (Excavations), the film critic at the Egyptian Academy of Arts, Nader Al-Rifai, explained that "it is not possible to think that there is an unguided art, for the politics that governs our world does not exclude art from its sway. No matter how simple it seems, it carries a political significance to guide public opinion, and to tame peoples with what is practiced by their regimes towards certain issues. The power of cinema is represented in (cinematic synthesis), that is, the montage process, which generates an influential artistic meaning when a director characterized by genius and uniqueness, and Hollywood accordingly has a great and enormous ability to spread and reach, with the transformation of a successful commercial industry, which prompted the Italian "Luigi Chiarini" said that "film is an art and cinema is an industry." In 1930 Paul Rotha wrote: "Cinema is the major problematic equation between art and industry, and it is still the subject of controversy as the greatest of the industrialized arts that dominated culture in the century. In the twentieth century, it has developed into an industry that deals in millions of dollars, and it is the most amazing and original contemporary art, and in its early years, the beholder saw it as marginal. In 1898, the Polish "Bolslaw Matwewski" called for a permanent archive of her film images to be recorded as a record for future generations, and it was only in the 1930s that the first archives entered in a number of countries to preserve the remaining films for generations, and the cinema reflected this impression (Smith, 2010, pp. 14-53).

After this, there was a general tendency among many owners of money to adopt and invest

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in cinema, as well as the same thing for politicians who were sure of its ability to play greater roles in the political field, and it was actually directed to support the war efforts of America and its allies in World War II. After 1930 and until today, there is no longer any serious opposition to the fact that cinema is an art that transcends art to other things that are deeper and more influential on the symbolic, psychological, sociological and cultural levels. It has two meanings, the first indicates that it is the mobilization of industrial technical means for the purpose of producing a specific type of consumer product, while in the other sense, the industry can be a financial organization run by people with utilitarian purposes within the scope of a particular economic and political system. And all the obstacles in the way of the development of cinema, and all the obstacles with regard to its value, stem from the existence of the film industry in the hands of financial forces and individuals who own capital. As a result, they see nothing in the film but merchandise, intended to satisfy the largest number of people, and as a continuation of this system, it has become, with the passage of time, a poor kind of merchandise.

Taste it, as proven by numerous experiments; On the other hand - and this is more dangerous - these same individuals belong to a class that serves a specific policy, with interest-bearing tendencies that control the film in the United States of America until it has become a weapon in their hands, directing it wherever they want and preventing it whenever they want, so that "Clouseau" once spoke in The Express newspaper on "Forbidden Cinema" includes all films that try to touch on some thorny issues and contradict some principles that are considered forbidden. Thus, within the framework of the economic system with ideological orientations, the limits are narrowed on the artist's creative freedom of expression, and he directs his work as imposed by quantity, not type. He is subject to an economic policy, and he is not originally forced to submit to it (**Martin, 2009, pp. 5-27**).

It is clear that Western cinema today is in the hands of, stifling and humiliating, cartels of special interests, so long as film production remains subject to the power of financial investment, and obedient to that inherent, willful contempt for the spectator, so long as those who make films and those who love them are deprived of the right to have an opinion in the production And its management, and they are obliged to follow the strict laws of the financial unions and their political-interest ties that seek to create greater power for domination and control symbolically and culturally using psychological influence tools, and accordingly, the health of the seventh art will remain destabilized and its aesthetic life remains threatened, and this is in contrast to the origin of cinema, which appeared as "art Committed", and as an art that creates and recasts reality in a beautiful aesthetic artistic style, and had it not been for the hegemony to which it was subjected by capital and politics, its wondrous scenes would have been preserved in human museums to be a witness to a great period in which human life turned from one extreme to the other, and the pleasure of life became no resist.

What is striking is that politics has become the motivator of international cinematic forums, and political issues have always preoccupied its officials, so that the prizes of these forums are distributed according to the rules of (trend) or general tendency. , which is the most important European film festival, for its film (The Promised Land), which depicts the process of deporting a group of Russian girls to Israel through the Egyptian Sinai, the participation of Palestinians and the Egyptian Sinai Bedouins in smuggling operations, and their brutal and violent practices against girls. The Promised Land, which he portrayed (as a brothel), the most visible and prominent part of the film, was the brutality of the Arabs, who appear as women merchants, no less brutal than Israel, which occupies their land, according to Mona Yousry. Here it is necessary to take into account the colors of cinematic identification with contemporary international issues, and it is necessary to

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defend each party in the direction that supports its cause, but the excessive prejudice is what makes us stand confused about the purpose of some Western filmmakers behind attacking religion with such ferocity, and perhaps the attack of the Dutch director. Theo van Gogh” is evidence that the West’s general attitudes toward Arabs and Muslims serve, on behalf of Western policy, the agendas of investors in a complex, violent, unhealthy and unbalanced relationship with Muslims.

6. Hollywood, the stereotype and its transgression against Islam and the heralding of the emergence of an Islamic utopia:

The birth of Western cinema in general a century ago was associated with the bad stereotype of the Muslim and the Arab. In 1893, when "Thomas Edison" established the first film studio in America, his first films were about Muslims (The Dance of the Seven Veiled), and in French cinema the Arab style appeared in films. George Mobley", in several films that began to appear in 1897, including (The Muslim Clown), (Bayaa Jawari Al-Harem) and (The Sheikh's Whore Wife), and American cinema in the eighties of the last century presented "terrorism" as a plague that transmitted its infection from the Muslim minority in America to the body. The entire American, through events that have no basis in truth and reality, and singled out these films as a (Islamic terrorist) leadership that put aside everything that is human, and managed to ignite the spark of violence within the United States of America (**Hijab, 2009, p. 120**). Americans define moderate Muslims as Islamists who accept contemporary interpretations of the Qur'an and the hadiths of the Prophet (**Heck, 2010, p. 116**). The destruction of the World Trade Center towers and the attack on the Pentagon by planes controlled by al-Qaeda fighters marked an important turning point in American cinema, albeit in completely unexpected directions (**Al-Mahmoud, 2010, p. 04**).

Hollywood and Western cinema heralded the emergence of (princes of Islamic utopia) with the power of expressing a desire for rebellion, and highlighting it as a desire against everyone, if we consider the mental image as a factor in this rebellion, as it acts as a common mental perception individually or collectively towards a specific thing, and this may be A thing is an individual, a group, a people, a religion, an opinion, or a sect, so that the image turns into a signification that the fat evokes as soon as this thing is conjured, and the perceived image of this image may show his positions and relations with this thing based on this perception, which leads with the accumulation to transform the mental image into a composite Miscellaneous judgments, perceptions and impressions. Hollywood depicted Muslims (terrorists) emerging from the belly of familiarity with the hero who rebelled against injustice, defeat and impotence, and gradually turned into murderers and public enemies who accuse everyone of infidelity and heresy and throw their problems in their countries at other peoples and countries far from them. I also portrayed them as if they are looking for the miracle of going back and destroying with their weapons modern society and its components, if it is free from the defects of reduction, and remains open and open to criticism, review and increase, so the owners of Hollywood and Western cinema want viewers of the new stage to believe that directors, authors and screenwriters compose a new stage When they act, they create their own reality. While the Arabs and Muslims analyze the reality with insight, the Hollywood owners go out to create another new reality that fools can analyze again without understanding anything, and this is how things really go, because cinema and its makers are history makers according to the Hollywood vision, and the rest will only analyze their works according to “Noam Chomsky.” (**Salem, 2014, p. 9**)

It is known that the stereotype is more special than the mental image that may not turn into a pattern, and the most important distortion tool used by the American media in general was profiling, i.e. creating a stereotype that may or may not exist, but in any case it cannot be To be a dominant and dominant pattern so that it is a mental image that is called upon by mentioning the term

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Islamists or Arabs, for example, and the result of this distortion and reduction is what Edgar Moran expresses by saying: "What is commonly used in the Western media reduces every Islamist to an Islamist (extremist Islamist). And every Islamist is a potential extremist (terrorist), "Jack Shaheen" has analyzed more than (1,000) films in his book (Reel Bad Arabs: How Hollywood vilifies people), starting with the first eras of silent cinema. American and even its most recent films, and said that Muslim Arabs, according to his analysis, have always been representatives of evil, brutal enemies, heartless, uncivilized, inclined to terrorize the civilized Western other, and note the return of this stereotyping strongly in the last 30 years, despite the success of some other minorities in getting out from racial stereotyping (**Chomsky, 2013, p. 5**). There is no doubt that there is a directive to be aware of forming initial impressions by linking certain violent operations with Muslims and Arabs, and between wasting women's rights, opportunism, hypocrisy and lack of sincerity. It receives and deals with Arabs and Muslims, who are portrayed in one way or another as terrorists even though they have been victims at the global level more than others in crises (Bosnia and Herzegovina, Palestine, Kosovo, Chechnya, Burma and Mali). As a result of the stereotype, movie-goers did not have an opportunity to view Arabs and Muslims for the truth, or sympathize with them as victims of oppression, and instead Islam and its adherents were surrounded by doubt and some anxiety. (**Shaheen, 2006, p. 365**).

7. Hollywood, American politics, terrorism and violence, links revealed a new crusade against Muslims:

Even liberals in the United States of America are characterized by hypocrisy. For example, after September 11, they did not believe the four (Knight Reader) journalists who belied, shamed and embarrassed the Bush Jr. administration. Hillary Clinton, for example, voted with her colleagues in the Democratic Party with Bush to launch war on Iraq, although, the famous director "Bob Reiner" was a supporter of Clinton, in the 2016 elections, and was promoting it, he admits that Clinton and her ilk who supported the war on Iraq are as guilty as those who lied and carried out the war; "We don't live in a world of idealists," Bob Reiner says. "I mean, I had no other choice. The term "war on terror" appeared for the first time in the Western press in the second half of the nineteenth century, (New York Times 1881) to denote the attempts of European and American governments to put an end to the attack of "anarchists" on leaders and officials, and history records the famous campaign launched by Marxism (Vera Daluzic) shortly after shooting in 1878 a (Laotian) police chief who was famous for torturing the accused, as she accompanied her work by saying I am a "terrorist" I am not a murderer, and the term returned to circulation at the end of the forties of the last century, where it was used to describe the efforts of the British colonial government To end the wave of attacks led by Zionist Jews during the British Mandate of Palestine, and in the eighties, US President Ronald Reagan described the (war on terror) on his campaigns against Libya and Nicaragua, before returning to "George Bush Jr." Twenty years ago, the term "war on terror" was consecrated, broadening its connotations and deepening its ambiguity since the attacks of September 11, 2001. (**Rima, 2010, pp. 107-108**).

Therefore, in the American political and cinematic war on terrorism, there is a rule that says: Everything in the image of America must be human, and everything in the image of its opponents is bloody. There is no place here for error, objectivity, or another Vietnam, and it is good to employ cinema and others to make progress against terrorists and strike them Psychologically and in propaganda and thwarting their negotiating efforts, in line with this proposition. Hollywood cinema can be judged to have been biased since 2001 and even before it (**Darwish, 2010, p. 30**).

The mechanisms of filmmaking, and the Hollywood film montage process are the most dangerous tools of the bias process that has many sources for its manufacture, and all the biases that

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occur in the other paths involved in the production of any cinematic work in it are a means of expression in the end targeting terrorism and those who believe that they manufacture terrorism and advocate for it, and it has proven Hollywood through its artistic operations, that it poses a great danger to those who target them, using montage and others, the latter, which is unique in being an alternative thinking tool imposed on the mind of the viewer, conveys to him all those prejudices that occur from other means of expression, and therefore it can be confirmed that the term was officially launched.

Despite this, Hollywood has made us in some of its stations understand that (the war on terrorism) is a major deception, of course, after the awakening that afflicted the Americans after the attack on Iraq and the overthrow of President Saddam Hussein, and the bloody events that resulted from this attack that claimed hundreds of thousands of innocent Iraqis, and thousands of soldiers The Americans who were killed there as a result of resisting the occupation, in this circumstance, the Americans knew that the comprehensive war that was waged on Iraq had become of dubious objectives, and that it often caused political, cultural, intellectual, ideological and ethical debates after that, and Hollywood itself became targeted in this discussion, because it was used in the practice of deception. After the attacks of (September 11, 2001), the American media with political aims promoted the term terrorism and then the war on terrorism, and then the relationship of cinema with the idea of terrorism began to be questioned. , especially since the history of Hollywood is full of violence and terrifying scenes, and let's look at all the scenes in its films, as we will find that it is a (crazy) cinema, as he says, "Islam Al-Sakka, who spoke about (the extremist cinema Cinéma Extrême).

4. CONCLUSION

There is no doubt that there are Arab terrorists who have offended the masses of Arabs and Muslims throughout the world, with individual incidents that only represent their subjectivity, and the approach to this phenomenon was clearly shortcomings. Only in some films did Hollywood try to approach the study of some terrorist phenomena to ensure that they are a purely Western creation. And the preconceived ideas and scenes that they present about Arabs and Muslims are single-minded, and do not change or change. Western viewers have always had to see them as terrorists, perpetrators of violence only, and not see them as victims, as is happening in Iraq, Syria, Yemen, Libya and Palestine, or as happened in Kosovo, Bosnia and Herzegovina. , and other Islamic cities, Hollywood also wanted the Western viewer not to see any scenes of the Arab away from politics and its stereotypes, and for decades of superstition and astrology it has not seen Arab women threatening their infants, or Muslim doctors caring for patients, or teachers giving lessons in Algebra, chemistry, physics, and even computers.

Hollywood knows that after a period of time from its presentation of the offensive contents of Arabs and Muslims, the recipients will go through a mental process in which they separate the source from the message itself, so they remember what was before - that is, the content of the message - without remembering its source - that is, who said it - and this is what actually happened, Hollywood sees that the Arabs are absent, They do not fight stereotypes, and this means that silence means accepting images of the status quo. Therefore, if we are to illuminate our common humanity, should not political leaders in all countries expose hateful stereotypes against Arabs and Muslims, and challenge them in all parts of the world, he said, "Jacques Chahine "Arab Americans have their share of the blame, as they as a group have been reluctant to act and actively struggle to demand a balanced and accurate picture of themselves."

Hollywood campaigns against Arabs and Muslims between feeding...

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