GENDER ORIENTED IDEOLOGY AND POWER RELATIONS IN THE FILMS 'LIVE FROM BAGHDAD' AND 'OSAMA': A COMPARATIVE FEMINIST CRITICAL DISCOURSE ANALYSIS

Dr. Sara Khan[1], Dr. Saima Chattha[2], Noor-Ul-Ain[3]

[1]Lecturer, Department of Humanities COMSATS University Islamabad, Lahore Campus,

[2]Assistant Professor, Department of Humanities COMSATS University Islamabad, Lahore Campus,

[3]Lecturer, Department of Humanities COMSATS University Islamabad, Lahore Campus,

E.mail: [1]sara.khan@cuilahore.edu.pk ; [1]sara.ghazanfra.khan@gmail.com

[2]saimachattha@cuilahore.edu.pk, [3]noorulain@cuilahore.edu.pk

ABSTRACT

The current study exposes the gender oriented power relations and ideology represented in the two films 'Live from Baghdad" and "Osama". The study employs the five key principles such as Feminist Analytical Activism, Gender and Ideology, Gender and Power Relations, Gender Deconstruction and Gender Reflexivity of Feminist Discourse Analysis to explore the data set retrieved from the two films. The results of the study reveal the implicit domains of male oriented power construction and ideological structures in both the Western and Eastern societies through discourse. Finally, the study also exposes the Western orientation of the Eastern Muslim Women. The study reveals the stereotypical representation of biased view of Western society of gender differences in the Muslim world and ultimately, highlight the Muslim communities as where gender discrimination is practiced as part of their religion, culture and ethnicity.

INTRODUCTION

Media plays an important role in the construction of societal ideology and is considered to be the instrument that enable the acceptance and rejection of

specific set of beliefs. These beliefs are more or less outcome of power play in the society by the classes or communities that exercise "economic, political and social" dominance in the society (Shahzadi, (2015).

In this perspective, film making as one of the tenets of media, has power to bring change in the society using the genre of entertainment. Buckland (2011) relates films to be constructed on ideologies prevalent in the context of their production. These ideologies are formulated and even induced within the society using the medium. The current study, keeping in view the significance of ideological construction through films, aims to explore the feminist ideology created in the two films i.e. "Live from Baghdad" and "Osama". The movies are made in the war-context, referencing the Gulf War and the Afghanistan-America war. The movie "Live from Baghdad" is based on team of journalists from the news channel CNN that visits Iraq in the 1990s to cover the political events in the country. The film got released in 2002 and is established on a book by Robert Wiener, the news maker who convoyed the team from CNN to Iraq, as political talks on peace tables failed and guns started their talking (Ron Wertheimer, 2002). On the other hand, the film Osama although in context of War, is a story of a girl's struggle living in a patriarchal society. Both the films tend to expose the role and participation of women in both Western and Eastern World. The current study therefore attempts to reveal the gender ideology represented in the films. In addition to this, the study also tries to unveil the orientalist Western view of the Eastern women and in particular belonging to the Muslim World.

Keeping in view the aim of revealing the feminist ideology, the study thus attempts to employ Feminist Critical Discourse Analysis and its five principles for critical analysis of the discursive strategies used in the two films. The five principles employed aim to scrutinize the data in terms such as "gender and power relations", gender ideological constructions, and even representation of "gender transformation" in the societal contexts represented in the two films (Lazar, 2007; p. 148-152).

RESEARCH QUESTION
The study highlights the representation of women both in the Western and Eastern world through the films 'Live from Baghdad' and 'Osama' and also how gender dominance and power relation determine the set rules of the society. In this perspective, the study attempts to answer the following research question:

How gender orientation is constructed in terms of ideology, power domination, discursive construction and gender reflexivity in the two films 'Live from Baghdad' and 'Osama'?

LITERATURE REVIEW
The dogmatic disturbance amongst the Muslim nations and World political realm has provided profound patterns that depict the colonizer's feminist view of gendering the Muslim women. These feminist related projects seem to aim at referring a suppressive role of the female gender in the Eastern Muslim World (Hassan 2005). Hassan (2005) points out that in the first Gulf War, while the

Colonizers were indulged in beating the drums of war, their media was busy in making the world realize the disparity Saudi women were facing in their culture. Similarly, Hassan (2005) talking about the war in Afghanistan post 9/11, indicated the Western media again playing the part, that tried to express the veiling of Muslim Women as symbol of suppression and supremacy on the part of male dominance prevalent in the society. Hassan, thus seem to view this particular representation of Women in the Eastern world; specifically in the time zones of War, a strategy to grab the public attention to somewhat less significant matters than human massacring during particular occurrence of these Wars. However, the current study focuses on the colonized feminist provided for the Eastern women in the two films and tends to compare it with the one provided for the Western woman (Abu-Lughod, L., Yegenoglu, 2001). Keeping in view this purpose, I will briefly identify some of the studies in the area of feminist discourse.

The studies on feminism reveal various domains such as "ruling ideology" revealing the male dominance in the medium of films (Mulvey, 1975 as cited in Shahzadi, 2015; p.18) and quality of being females as "feminism" rather than their "identification" (Skeggs, 1977 as cited in Shahzadi, 2015; p.18). Others identified gender related issues in educational and literary books, male dominance in the orientation of weather changes; representation of gender oriented social roles in media (Aoumeur, 2014; Lehtonen, 2007; Gonda, 2015; Barer, 2007). All these studies tend to reveal the gender orientation of the society and construction of social roles.

Terman (2017) studied how Muslim women are portrayed in US mainstream media. The study explored test two theories related to gendered orientalism. The results revealed were twofold, first, US press coverage of women overseas is influenced by confirmation bias. Journalists are more inclined to report on women in Muslim and Middle Eastern nations when their rights are infringed, but less likely to report on women in other societies when their rights are protected. Second, tales involving Muslim women highlight the topic of women's rights breaches and gender inequality, especially in nations with relatively positive records on women's rights. Contrarily, non-Muslim women's stories focus on different issues.

Depending on the topics chosen, the discourses emphasized, and the way observations are made, films have the capacity to actively participate in selecting when and how to conjure specific realities. How the material is presented includes how it is framed, what associations—both positive and negative—are made, which symbols are used to symbolize it, and how the content is handled. Numerous studies have found that films generally portray Muslims and Islam negatively. Eijaz (2018) conducted a study on patterns of Muslim depiction in Western films. In this study, the key ideas and conclusions of contemporary research on the trends and patterns of Muslim representation in fiction films are assessed. Six themes are reviewed in the literature: conflict of civilizations or arbitrariness, stereotyping as ineffective or effective information processing, framing as the "other," marginalization and/or prominence, representative and referential, and market-driven and/or popular taste.

Another study conducted by Sutkute (2021) investigated the representation of Islam in Western entertainment media. In this piece, Hirsi Ali and van Gogh's divisive short Submission (2004) and Marc Forster's The Kite Runner (2007) are both textually and visually analyzed. The focus is on rhetorical and storyline techniques used to support unhelpful Orientalist perceptions about Islam and Muslims. Based on E. Said's (1978) essay "Orientalism," the purpose of this research is to determine how Muslims and Islam are portrayed in Submission and The Kite Runner and to determine how Theo van Gogh's murder affected popular perceptions of Muslims. To achieve this goal, the study employed the notion of Orientalism, stereotypes, connections to the media, and the impact of popular culture on how they are expressed; determining the role of the Muslim minority in the process of creating social reality (stereotypes); and examining how Muslims and Islam are portrayed in the films Submission and The Kite Runner.

After the September 11 attacks, Muslims have found themselves at the center of popular media and film stories about their sociocultural standards. The cinema created a new concept for war pictures that often depict Muslims as enemies. As a result, there are now many more people in the West who have negative views about Muslims and Islam (Mastro, 2016; Bullock, 2018; Senanayake, 2021; Eissa, et al., 2022; Uzma et.al, 2021), used conventional content analysis to examine Hollywood films that were released after 9/11. In this qualitative study, a variety of aspects of Muslim identity, including those that have to do with how Muslims are portrayed. According to the research, Muslims were mostly portrayed in Hollywood films as being opposed to Western ideals of tolerance, equality, and persecution. The study discovered that Hollywood films support anti-Islamic discourse. According to movie projections, Hollywood contributes to the spread of Islamophobia or prejudice towards Muslims. In order to examine Hollywood's role in sticking to socio-political agendas, this research looked at films that have the potential to spark interest in and debate about Muslims' generally negative portrayal. Future studies on Hollywood war pictures before, during, and after the War on Terror as well as the introduction to Islamophobia discourse are something we encourage.

The persona of Muslim women is usually a caricature or egregious distortion of Muslim women, which is the only thing that never changes (Yahiaoui, 2022; Eliyanah, 2022; Moghaddam, 2022). In reality, as this essay will go on to explain, the vast majority of female Muslim characters now appearing on television and in films can be divided into two categories: terrorists and oppressed people. One of the characteristics that distinguish Orientalism is these constrained, usually unfavourable depictions of a group of people. The way Muslims are portrayed in popular media, such as films and television shows, is impacted by Orientalism as well as imperialist intentions on the side of Western countries. Eurocentric ideology, which saw Europeans and Americans as being superior to the rest of the world and hence justified imperialist behaviour, has created this perception of Muslims. Muslims were almost universally portrayed as terrorists as a result of an increase in Islamophobia, which strengthened public opinions of Muslims as such and used to justify American political and

military actions in nations with majorities of Muslims, such as Afghanistan and Iraq (Yahiaoui, 2022; Eliyanah, 2022; Moghaddam, 2022). The primary focus of this research, however, is on Muslim women. This study has examined the problem of freedom of women in particular, demonstrating how the veiling and uncovering of Muslim women in Hollywood films and television programmes exhibit the effect of Orientalism. We'll talk specifically about exoticism and presuming inferiority. The debate over veiling also primarily reflects imperialist viewpoints, which utilise the veil to highlight Muslims' "otherness" and portray the region known as the Middle East as being antiquated.

The current study aspiring to take the research on feminist discourse forward attempts to employ Feminist Critical Discourse Analysis. FCDA accumulates studies on feminism and CDA to formulate an analytical framework that enables researchers to scrutinize implicit power, ideology, and oppression in terms of gender. The current study employs FCDA as an analytical framework and thus tends to reveal the implicit philosophical notions in the data sets of the two films (Lazar, 2007).

METHODOLOGY

The current section details out the methodological procedures followed by the study. It gives insight into the type of data apprehended for the study, the theoretical acumen i.e. Orientalism(Said; (1979)) in this case, analytical framework i.e. Feminist Critical Discourse Analysis (Lazar; (2007)) employed for the scrutiny of data sets and finally elucidates the analysis of the data sets.

Nature of Data

The data for the study was enrolled from the two films 'Live from Baghdad' and 'Osama' and sorted into data sets keeping in view the five principles of Feminist Critical Discourse Analysis (see section 3.3). The nature of the data is a secondary one as it is has been taken form the two films. The linguistic items were selected and transcribed into English Language for the reader's convenience. In addition to this, the film, Osama, is in Persian language and thus the data retrieved from the film corresponds to the English captions available in the movie. Finally, both the movies were downloaded from www.youtube.com.

THEORETICAL PERSPECTIVE

The representation of women by the media has always been a critical point for the feminist analysts. The studies on feminism and particularly language representation of gender ideological notions has inspired many to research in the area (Sunderland; 2006). In this perspective, apart from inculcating FCDA as the analytical framework for the study, views the date with the binoculars of that of an orientalist. Orientalism a critique presented by Edward Said (1979) postulates a framework to expose and reveal Western domination in various forms of texts and media representation (Hasan; 2005). Orientalism working on the 'hegemonic' notion provided by Foucault (1926) argues the opinion of the West for the East congruent and synchronic to the power contained in the Western political culture (Hassan; 2005).

The current study aiming to expose the gender orientation of Western film makers in the two films i.e. 'Live from Baghdad' and 'Osama' examines the Western perception presented from the Eastern women specifically the Arab-Muslim one in contrast with the Western women depiction. In addition to this, the current study also tends to expose the fantasies of the Western Feminist ideology of the suppressive role of women in Muslim societies; in this case Muslim women in Iraq and Afghanistan. Keeping in view the proposition of Orientalism a tool to reveal distinction between the Western and Eastern cultures, this paper intends to pursue the proposition in terms of orientalist picture of Western feminists with respect to women of the two Muslim nations facing War.

RESEARCH DESIGN
The data sets for the study were sorted into five themes driven from the set of five principles of feminist critical discourse theory (see figure 1). As evident from the literature review presented earlier, feminist CDA emphasizes on social equality and "transformation of gender" (Lazar, (2007); p. 144). The nature of the theory to attribute to the politicization of gender and power relations represented within a discourse, makes it suitable to the study of texts in various forms (Lazar, 2007). Keeping in view the holistic approach presented by FCDA, the current research inculcates the five principle discourse practice to explore the feminist power relations and ideological representation in the two movies i.e. "Live from Baghdad" and "Osama". These five principles provide a framework of scrutinizing discourse in terms of "patriarchal" societal structure and ultimately aim at establishing a "just social order" in the community (Lazar; (2007), p. 145) and therefore are incorporated for exploration such as Feminist analytical Activism (Analyzing discourse in terms of gender oriented practiced social power relations in the movies); Gender Ideology (Establishment of the ideology in the movies in terms of gender differences); Gender and Power Relations (Representation of power supremacy in the movies through gendered social norms and convention in a community); Gender Deconstruction (Depiction of gender dogma through dialogues and script in terms of linguistic features and devices) and Gender Reflexivity (Exhibition of social change represented in the context presented in the movies in terms of gender equality and transformation) (Lazar; 2007).

The current study tends to explore the dimension of gender portrayal in the two movies keeping in view the above mentioned principles of FCDA.
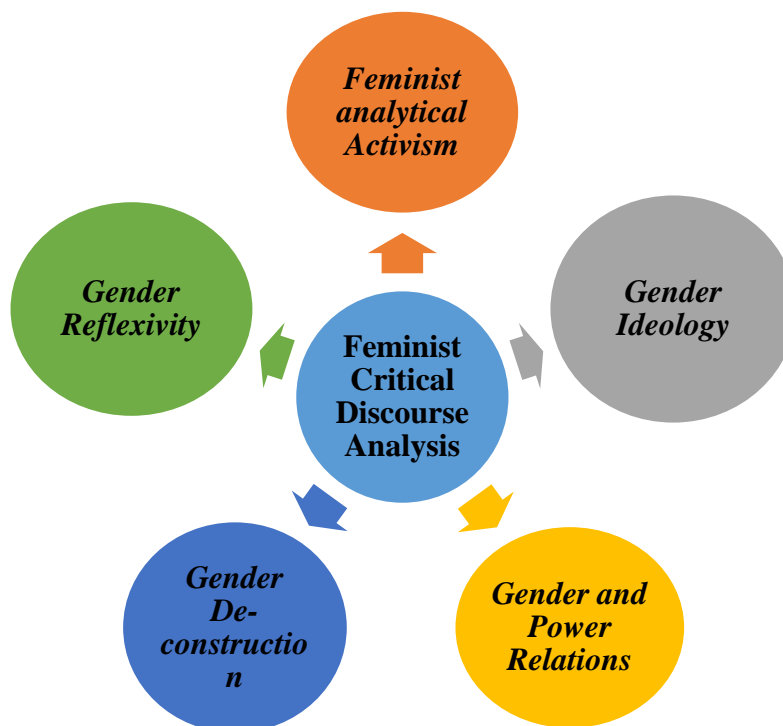

Figure 1: FCDA Five Principles Praxis

Feminist Discourse Analysis of "Live from Baghdad" and "Osama"

A feminist critique of the discourse, employing FCDA would examine and explore the text or piece of discourse in terms of gender related oppression/suppression of specific social structures and view and investigate into the how these structures control and drive the other relations and activities in a community. The current study also tends to explore the two set of discourses i.e. data from the movies to reveal the gender ideology and power relation constructed and embedded with the social structures of the society. The analysis is established on the basis five interrelated principles mentioned by Lazar (2007).

Feminist analytical Activism

The analysis of discourse is done to divulge gender related power that directs the domineering layout of the society (Lazar, 2007). The data sets extracted from both the movies also depict the use of gender as a power to direct construction of society and define roles of the social actors in the setup. The depiction of gender adhering social norms of the society seemed evident in the movie, 'Live from Baghdad'; in a scene where the team of journalist at CNN gets there chance of lifetime to interview Saddam Hussain. American women journalists being part of the CNN team, were hand searched by Iraqi men soldiers before entering the premises of the highly secured palace of Saddam Hussain. On the contrary, voicing of American women in words such as "hey watch that" and "I am getting stimulated" seem to depict the candidness of Western culture. The absence of female soldiers in Iraqi armed forces tend to

reveal the male domination prevalent in the society. In addition to this, the searching of women journalists by Iraqi men tend to express the discourteous and uncivility of the Eastern civilization specifically depicting the dominance of men by the Western film makers. In a similar perspective, Osama though conceptualized by an Eastern film maker also revealed the Western orientation of gender supremacy of the Eastern culture. The film in the opening scene, shows that women are confiscated from basic rights of bread earning and jailed on self-attaining the freedom to express in the form of rallies and slogans such as "It's not for political reasons! We're hungry! We need jobs! WE ARE WIDOWS".

Gender Ideology

The ideology on the basis of gender domination seem to reflect in the two movies. In the film 'Live from Baghdad', the concept of "gender as an ideological structure" is represented through the depiction of women orientation in the Eastern civilization. In a scene, where the team requires to correspond with the CNN News channel back home, the use of words such as "Sisterhood is powerful here in Iraq" seem to depict the Western improvisation of the Eastern woman-woman relation. The notion apprehended by the protagonist of the movie, tends to depict and relate such relations of the East as taboo. Therefore, tries to up bring the gender ideological perception of the Eastern culture. On the contrary, in the film Osama, the gender oriented ideology was presented in somewhat different way. The character playing the grandmother of the protagonist related a story that depicted the societal gender roles ideologically set in words such as "he went to work and then he wished he was a girl so he doesn't have to work". The discourse reveals the ideological perception of defining roles on the basis of gender i.e. the men to be at work and women at home.

Gender and Power Relations

In the film 'Live from Baghdad', the male protagonist urges one of the female journalists to go back to America as War was about to start in Iraq. The use of words such as "I am asking you to go" seems to show the male domination and power authority to direct females. Moreover, it also depicts the male being the powerful one stays back in the war zone. In a similar fashion, the film Osama, depicted male domination in the climax part of the film where the "Qazi" (Judge) weds off the little girl to elderly "Muala Sahib" (Religious Reformist) and declares to "to forgive her".

Gender Deconstruction

Gender deconstruction i.e. representation of power and dominance through texts and dialogues was illustrated in the film 'Live from Baghdad' through words such as "sisterhood", and abusive language used frequently by the male protagonist etc. depicted power dominant relation in the social structure. Likewise, in the film, Osama, the words such as "docthr" (girl) and "bacha" (boy) for depiction of male domination and women deprivation of basic rights of bread earning.

Gender Reflexivity

The last principle of gender reflexivity depicts the fair share of gender dominance in the society. The film 'Live from Baghdad' shows transformation of social culture in terms of gender depiction in the sense that both male and female actors are scene equally smoking and drinking and use of words such as "are you drunk?" by the male actor to the female clearly indicates that both are having equal share in the society in terms of revelry. In addition to this, another scene seem to highlight Western transformation of gender reflexivity of the Eastern woman by representing an Eastern Egyptian woman named Fatima as "here's your translator" in the film. Likewise, the movie, Osama, also revealed some scenes depicting equation between the two genders as when the girl gets appointed by the man to work and earn her share in the bread. Even though she had to dress her up as a man, nevertheless, the old man knowing this, hires her. Therefore, depicting the knowledge of the man of having a just society with respect to gender roles.
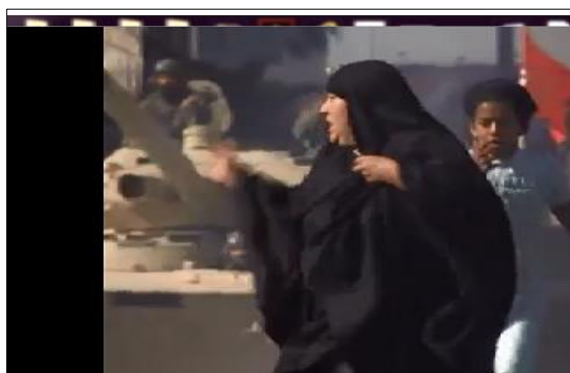
DISCUSSION AND CONCLUSION

The Western orientation of Muslim women is obvious from the two data sets. In both the movies western orientation of Eastern women is represented as the one covered in Hijab and panicked (Hasan, 2005). It is evident from the pictorial illustration (see, below; Figure 2, 3, 4 &5) taken from the two movies, how the Eastern women particularly belonging to Muslim community is reflected as the

Figure 4: Eastern Woman in the Film **"Live from Baghdad"** retrieved from Wiener, R., Chapman, R., Drazan, A., Miller, J. A., & Shanley, J. P. (2002). Live from Baghdad.

Figure 5: Western Women in the Film "Live from Baghdad" retrieved from http://www.cbsnews.com/pictures/michael-keaton/22/

one intimidated and dependent on men. Apart from this, though the representation of Western women is represented as the stronger one yet the climax of both the movies reflect that decision power resided in the males of both cultures i.e. the female protagonist (Iginit) had to confirm her leaving of Iraq on the decision imposed on her by the male protagonist (Robert). Likewise, in the movie "Osama", the Western Doctor was arrested and executed on the decision of male Qazi (Judge). Therefore, the data sets of both the films seem to highlight the gender oriented ideology prevalent and practiced in both Western and Eastern cultures.

The portrayal of Islam as a racially homogenous geographic community with a fixed ideology in Western media outlets in the United States and Europe has persisted. Muslims are portrayed as a "other" that is non-white and non-Christian and is incompatible with the prevailing culture. This structure is not novel; it is the result of centuries of Muslim colonisation and repression. Western culture will be compelled to examine its connection with one of the major global religions as the globe develops.

Discrimination based on gender exists in every community. However, this piece reveals how unevenly women—and their rights—are represented in Western movies. Although this form of multimodal content analysis cannot conclusively show how media coverage affects public perceptions, it does give credibility to the idea that readers are exposed to a particularly harmful caricature of Muslims: they are blatantly gender biased. The perception of Muslims as an ethnic danger may also affect discussions of policy, as shown in the current refugee crisis involving Syrians. We are aware that criminal justice tales influence how people see African Americans. In a similar line, reports on gender disparity may influence public opinion on topics like the War on Terror and the prospective acceptance of Muslim asylum seekers (Guarinos & Berciano-Garrido, 2022; Safdar & Yasmin, 2022).

When it comes to international women's rights, American media outlets have rarely any interest. However, Western media typically downplays injustice in other Eastern civilizations and in particular placing women from Muslim and Middle Eastern nations front and center on the issue. The pursuit of gender equality within Muslim communities may, unfortunately, be hampered by a fixation on Muslim women's rights. An excessive emphasis on Muslim women's subjugation will probably be met with distrust and skepticism among Muslim men and women equally given the tumultuous context surrounding Islam in the American public arena (Terman, 2017). This is particularly true when the media's analyses of sexism in Muslim nations primarily attribute it to Islam. Muslims, both at home and abroad, may become weary of feeling marginalised and learn to associate feminism with imperialism and Islamophobia, undercutting even local movements for female equality.

The evidence of implicit gender ideological structures and power relations in Media depict how particular power dominance in the society tends to construct the perception of orientation of females in the society. The study also concludes how Western media is depicting and inducing their self-created dogma of the East through their entertainment resources to the masses all over the World. The

study implies to ponder on the thought of rethinking and transformation of ideological structures in the media and consequently in the society at large (Terman, 2017).

The stereotype of the Arab and Muslim woman—whether depicted as sexually fixated repressed, or just a backward terrorist—has been the target (and scarcely the topic) of colonial Orientalist discourse for generations. Arab and Muslim women's representation shows that Hollywood cinema had already reached its most sexist and racist peak before the September 11 attacks. From being portrayed as repressed mysterious harems sexually outwitting one another to attract the sheikh to eroticized "veiled belly dancers alluring the audience" to eventually fanatical extremists threatening the United States, Arab and Muslim women are often portrayed as submissive and repressed (Akabli & Chahdi, 2022, p. 17). The entire industry undermines the efforts of female Arab and Muslim activists to achieve gender equality by portraying them as voiceless and unable to speak for themselves. It also acts and reacts within a vicious hegemonic patriarchal discourse that thwarts their progressive attempts to improve their image.

REFERENCES

Abu-Lughod, L., Yegenoglu, M., Arat, Z., Hoodfar, H., Tucker, J., Moghissi, H & Ward, R. V. (2001). "Orientalism" and Middle East Feminist Studies.

Akabli, J., & Chahdi, C. (2022). Hollywood's (Mis) Construction of Gender: The Aesthetics and Politics of Stigmatising Arab/Muslim Women. International Journal of Linguistics, Literature and Translation, 5(8), 17-28.

Aoumeur, H. A. Y. A. T. (2014). Gender representations in three school textbooks: A feminist critical discourse analysis. IMPACT: International Journal of Research in Humanities, Arts and Literature, 2(9), 13-22.

Barmak, S. (Ed.). (2004). Osama. ZIMA Entertainment retrieved from www.youtube.com

Bullock, K. (2018). Orientalism on television: A case study of I Dream of Jeannie. ReOrient, 4(1), 4-23.

Eijaz, A. (2018). Trends and Patterns of Muslims' Depictions in Western Films.: An Analysis of Literature Review. MEDIACIONES, 14(21), 17-38.

Eissa, E. A., Guta, H. A., & Hassan, R. S. (2022). Representations of Arab Women in Hollywood Pre-and Post-9/11. Journal of International Women's Studies, 24(5), 21.

Gonda, N. P18-Discursive analysis of environmental policy? Lessons learnt and new perspectives Revealing the patriarchal sides of climate change through feminist critical discourse analysis: a case study from Nicaragua Noémi Gonda (noemigonda@ gmail. com), Central European University.

Eliyanah, E. (2022). Gendered Moralities and Cinematic Representations of Indonesian Muslims and their Arab Others. Asian Studies Review, 1-17.

Guarinos, V., & Berciano-Garrido, D. (2022). Towards a representation model of Arabs and Muslims: USA TV series as an amplifier of the cultural

hegemonic speech (case study: Homeland). Journal of Arab & Muslim Media Research, 15(1), 125-144.

Hasan, M. (2005). The orientalization of gender. The American Journal of Islamic Social Sciences (AJISS), 22(4), 26-56.

Kiran, U., Qamar, A., Adnan, M., & Youssef, E. Y. M. (2021). Muslims depiction in Hollywood movies: A qualitative study. PalArch's Journal of Archaeology of Egypt/Egyptology, 18(08), 1126-1136.

Lazar, M. M. (2007). Feminist critical discourse analysis: Articulating a feminist discourse praxis 1. Critical Discourse Studies, 4(2), 141-164.

Lehtonen, S. (2007). Feminist Critical Discourse Analysis and Children's Fantasy Fiction Modelling A New Approach. Finland: University of Jyväskylä.

Lewis, R. (2002). Feminism and orientalism. Feminist Theory, 3(2), 211-219.

Liddle, J., & Rai, S. (1998). Feminism, Imperialism and Orientalism: the challenge of the 'Indian woman'. Women's History Review, 7(4), 495-520.

Mastro, M. A. (2016). The mainstream misrepresentation of Muslim women in the media.

Moghaddami, M. (2022). From Harem Girls to Jihadis: The Depiction of Muslim Women in Hollywood (Doctoral dissertation, University of Oregon).

Said, E. W. (1979). Orientalism. Vintage.

Safdar, M., & Yasmin, M. (2022). Muslim female subjectivity in Mohsin Hamid's how to get filthy rich in rising Asia: Disrupting the binary of the religious and the secular in Pakistan. Journal of Gender Studies, 31(6), 701-711.

Shahzadi, A. I. (2015). A Feminist Representation in Pakistani Cinema: A Case Study of "Bol" The Movie. New Media and Mass Communication , Vol-43, 17-30.

Senanayake, H. (2021). Hollywood and Wicked Other: The Identity Formation of "Western Us" Versus "Muslim Others". Open Political Science, 4(1), 64-67.

Stephenson, Clarissa. "Orientalism: the constructed, violent Muslim "race"." (2017).

Sutkutė, R. (2020). Representation of Islam and Muslims in Western Films: An 'Imaginary'Muslim Community. EUREKA: Social and Humanities,(4), 25-40.

Terman, R. (2017). Islamophobia and media portrayals of Muslim women: A computational text analysis of US news coverage. International Studies Quarterly, 61(3), 489-502.

Yahiaoui, R. (2022). Fansubbing and the perpetuation of western popular culture's gender and racial stereotypes in Arabic. International Journal of Society, Culture & Language, 10(2 (Themed Issue on the Socio-Psychology of Language)), 1-11.

Wertheimer, R. (2002). TELEVISION REVIEW; The Movie Version: CNN Covers the Gulf War. The New York Times

Wiener, R., Chapman, R., Drazan, A., Miller, J. A., & Shanley, J. P. (2002). Live from Baghdad. Publisher not identified retrieved from www.youtube.com.