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Hollywood: The New Colonizer?

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To My Parents

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Declaration

I hereby declare that this thesis is my original work except for the quotations and citations which have been duly acknowledged. I am also declaring that I have maintained academic ethics in this research

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Acknowledgement

My MA dissertation has been a difficult one and also enlightening experience for me. This research made me aware of the challenges a researcher faces and also provided some solutions too. Although Hollywood, Media Discourse, Cultural Imperialism, these notions are quite common and widely analyzed in present academic arena, I felt the urge to work on America's part in it and I found out several dimensions of colonial attitudes are present in Hollywood's representation of America and the rest of the world. I would like to express my sincere gratitude to my thesis supervisor, Dr. Afrin Zeenat for allowing me to work under her supervision. She has been a great guidance and the foundation of this thesis was set when I did Research Methodology and Advanced Literary Theory courses with her. Her constant guidance in theories especially in Marxism, Postcolonialism, Orientalism, referencing and providing of secondary materials made this research happen. I would also like to express my sincere gratitude to Nazua Idris for helping me with some secondary materials. I am thankful to Rahnuma Shabiba for helping me with proof reading. I also want to thank Md. Zohorul Islam for his valuable suggestions in referencing. I tried to incorporate my theoretical understanding and qualitative evidence in this paper. I hope this research will contribute in academic arena and also inform people again about America's Imperialism which can be regarded the most important aftermath of the end of colonial era. Moreover, this research hopes to contribute in liberating the mind from psychological colonization. By making people conscious of neocolonial agendas and manipulations.

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Abstract

The phrase “the empire on which the sun never sets” used to represent the earlier British Empire which had been the largest in terms territory. Whether this sun was meant for the geographical domain that the British Empire was so vast that no matter what there could have been some places where the sun would still found on the sky or the longevity of British colonization is argumentative. However, the British Empire eventually fell. That does not mean the era of colonization has stopped and the world is free rather, the United States of America took that place. The end results of colonization are similar where the mechanisms of are different and there the largest movie industry, Hollywood plays a significant role in forming, re-forming, including, and excluding agendas and spreading those agendas and also ensuring their sustenance. Each year, a lot of movies of different genres get released in Hollywood. These agendas are so transcending that in many cases these movies contain some sort of imperialistic notions. Among them, most common notions are establishing America as the center of the world both culturally and militarily and representing America as the savior of the world who rescues the world from tyranny, terrorism and also survives any kind of natural disaster. In this research, the main discussions are based on *The Terminal*, *Battleship*, *American Sniper*, and *Pearl Harbor*. This research therefore focuses on how America is spreading its colonial propoganda in the form of cultural imperialism. This research focuses on cinematography, screenplay and sound effect to critically analyze “photo opportunities” (Dodds 479) of the selected movies and explains the propagation of American imperialism. This research is therefore, about how Hollywood is used to propagate new imperialistic propoganda. For its theoretical framework, this research relies on *Orientalism: Western Conception of the Orient* and *Culture and Imperialism* by Edward Said.

Introduction

The question is: Trump or Hilary? How many times we have pondered over this question before the 2016's presidential election of America? Do other countries' elections get worldwide attention? In this postcolonial world, ex-colonized countries either repress or repudiate their colonial memories. However, this colonial aftermath does not imply an end of colonialism rather a new form of it. According to Leela Gandhi, "It shows that, the colonized's predicament is at least partly, shaped and troubled by the compulsion to return a voyeuristic gaze upon Europe" (11). What indeed happens is this voyeurism has been metamorphosed into subconscious submission and loyalty to the earlier master. With the fall of British colonization, the center of earth has shifted. British monarchy with its hollowness gets indifference. However, it does not mean that the idea of imperialism has been perished rather it has been transformed and the source has been shifted. Although the era we are living in is after colonial period, the notion of colonialism is metamorphosed into something else as Gandhi also says, "postcolonial condition is inaugurated with the onset rather than the end of colonial occupation. Accordingly, it is argued that the unbroken term postcolonialism is more sensitive to the long history of colonial consequences" (3). Colonial consequence or aftermath also means that colonization leaves traces and sometimes informs of "repression" and "repudiation" and these lead to psychological presence of colonization in the minds of ex-colonized people (Gandhi 10). Therefore, even after the physical leave of colonizers, it sustains. Because, "imperialism is a system" (Said xix), in ancient times imperialism used to spread by means of coercion. In postmodern times, domination remains but mechanisms are multidimensional. The imperialism led by United States of America, comes with new dimensional mechanisms. The cultural aspects of imperialism have become widely established notion offered by America along with its coercion. However,

American imperialism may be vividly apparent in its forceful occupation, intervention and intrusion in global affairs, but it also propagates its imperial agendas through media and that media is mostly dominated by Hollywood. The main argument here is the era of colonialism is not over as “writers like Memmi and Said insist that the colonial aftermath does not yield the end of colonialism” (Gandhi 7).

From a small municipality into Jerusalem of world’s movie industry, Hollywood, not only possess universality but also reflects the very foundations of “American Dream.” From the beginning of the last century and when the film industry started to consolidate in Hollywood, it has acted as the ultimate target for both the performers and the directors. No success is regarded as success unless any motion picture gets recognized and appreciated in Hollywood. Therefore, it becomes a pilgrimage for the media personalities as it has been mentioned earlier and so performers from all over the world come to Hollywood and prove their worth regardless of nationality, race and also religion. In one hand we can find Jackie Chan, a Chinese actor, made his fortune here and on the other hand there is Djimon Hounsou, a Beninese actor, earned fame. As if Hollywood itself symbolizes the very formation of United States of America itself when people from different countries especially from European countries, came to settle there. Hollywood, therefore, not only culturally projects America as the center but also presents the country as the geopolitical, economic center of the world and also the center of power. Nevertheless, the United States of America has been able to put all these centers away. Therefore, America has become the center of the earth making other countries as the periphery. This idea is related to Edward Said’s idea of Orientalism where the “West” that is “occident” purposefully makes the “East” as “Orient” as if the “West” appears to be “Self” and the “East” becomes the “Other”. Thus the emergence of America as center is powered by several factors

like economics, politics, and warfare. As a matter of fact, Hollywood promotes cultural hegemony and also the centralization of America through movies. An enormous number of movies get released every year from Hollywood. Many of these movies usually represent America as the center of culture, most desired country for migration, most targeted country of the terrorists. Moreover, there are some movies where the idea of cultural imperialism is embedded in such way that it is difficult to identify colonial discourse by the common viewers. Therefore, some Hollywood movies are so transparent that they directly impose cultural imperialism of America and some movies translucently allow partial colonial propaganda. For instance, *The Terminal* is such a movie that contains American imperialistic notions translucently. This research is based on the analysis of some colonial propaganda found in movies such *The Terminal*, *American sniper*, *Battleship*, and *Pearl Harbor*. However, fundamental analyses are based on “photo opportunities” (Dodds 479) of the selected movies meaning scenes along with dialogues collectively provides multilayered meaning leading to neo-colonial attitudes of USA and explains how they are propagating American imperialism.

Chapter 1

Media: A Means of Manipulation

In Shannon-Weaver's "model of communication," there are several steps to make an effective communication. The sender works as an information source and through some steps it reaches the receiver which is termed as destination. However, between these steps, the receiver has to decode messages and this is a stage where meaning can be differed according to receiver's perception. A message can be appeared normally to general audience but it can give different meanings or expose hidden motifs to its target audience. In media discourse shaping and reshaping of issues depend on sender's interest and audience's interpretation. Therefore, media has power to shape audience's behavior. For instance, a Hollywood movie, *Thank You for Smoking* was released in 2005 and directed by Jason Reitman. In the movie the lead character Nick Naylor (Aaron Eckhart) works as lead spokesman of tobacco conglomerate of America. His job is to 'inform' people about benefits of cigarette smoking and denounces deadly 'myths' about dangers of smoking so that people consume it more. There Nick Naylor (Aaron Eckhart) comes up with the idea by referring to the earlier Hollywood films where the talking cinema had just been introduced and suddenly as it was mentioned in the movie that the directors had to provide other visual interests with the characters so that they can incorporate them while talking. According to the movie *Thank You for Smoking*, it became crucial in sending messages to audiences. Nick Naylor (Aaron Eckhart) also wants to do it by putting cigarette into the lead

characters and making cigarette “cool.” Therefore, movies possess the ability to form reform and shape opinion and enable the audience to make decision. Movies can also be crucial to make career path. As the movie *Top Gun* reflects this notion because, “In recent decades, the movie *Top Gun* symbolized a significant breakthrough in Hollywood’s ability as a powerful recruitment tool. After the film’s release, the US Navy stated that the number of young men who joined wanting to be Naval Aviators went up by 500 percent” (“Hollywood”)

Media also uses psychological tricks to fulfill its purposes. One of the tricks is “classical conditioning” which means “learning a new behavior via the process of association. In simple terms, two stimuli are linked together to produce a new learned response in a person or animal” (“Simple Psychology”). This technique can be found in advertising as an act of conditioning our mind. When a product uses a public figure or celebrity, it creates a conditioning between the audiences with the product as the celebrity works as a known stimuli and it triggers the response in consumer’s mind to the associated product. Movies do the same thing by associating ideas but movies have more capabilities of association with other cinematic features for instance, sound, screenplay, animation and discourse. Therefore, movies are not only for entertaining purpose rather it has bigger and hidden issues as Esnault says, “All films dispense information; every film proposes a model of conduct. The most evident - and least recognized - function of the cinema is pedagogical, hence political” (4). Here, the most important feature is a ‘model of conduct’ which films propose. This model of conduct depends on the audience and its socio-economic reality. Because, the creation and effect of motion picture is reciprocal and films can be based on real life condition therefore adaptation of real life. This adaptation of real life can be embedded with issues and demands of audience and this creation therefore also affects real life which can form public opinion, develop stereotype and promote ideology. Therefore, a white movie

director can display racial prejudice against 'black' Africans as "The cinema for a long time was the propagator of a subtle racism" (Esnault 8) or a western movie depicts east as "uncivilized" or a movie's phallogocentric treatment towards women can not only point out adopting established world view as Esnault also says "The masterpiece causes change - the view and the world" (9) or but also offers model of discourse to the audience. Thus, movies have reciprocal effects on social norms, religions, ideologies and ethics too. During the World War II, "Characterizations of the Germans in all fiction films made by the Allies from 1939 onwards were at first hateful and caricature-like, then, after the war, time doing its work, began to take on new nuances along with situations" (Esnault 9). These notions are transformed into the portrayal of Islamic terrorism in current times as during the Cold-War Hollywood films portrayed Soviet-Russian characters as evil. Therefore, these effects may reveal in terms of national and international affairs what are the dominant and popular issues that people are concerned of and therefore support and reject can affect the movies' plots and storylines. These may also work vice-versa as it is important to remember that "The dominant ideologies will act as either positive or negative pressure groups, their hidden power appearing only upon the occasion of more or less concerted outbursts" (Esnault 10). But the end result of the preaching thoughts of 'enlightenment' of media, are indeed agendas. In fact, media creates a space that is between real and imagination and which makes the viewer believe in the sense of reality which media offers. Media also work with simple business mechanism which is to sell something by creating demand. Therefore, media irrespective of advertisements, drama, cinema, sports and other programs create a "lack" of which the audience would like to fulfill and this reaction sometimes is spontaneous. Indeed the capitalistic society feeds on and sustains on this everlasting loop of

demand. And about the consumer reaction Adorno and Horkheimer in their ground breaking *The Dialectic of Enlightenment* says that,

Those who are so absorbed by the world of movie- by its images, gestures, and words- that they are unable to supply what really makes it a world, do not have to dwell on particular points of its mechanics during it a screening. All the other films and products of the entertainment industry which they have seen have taught them what to expect; they react automatically (Rivkin and Ryan 1244).

Moreover, it is also important to consider that technological revolution played the most crucial part in this age of media-manipulation. Furthermore, Hollywood is not only propagating imperialistic ideologies but also ensuring one of the biggest sources of America's income. According to Adorno and Horkheimer, each and every element of culture industry can be commodified. Moreover, this imperialistic notion of Hollywood has also been commodified by the Hollywood itself as it doing business with it. This capitalistic source is also ensuring the spreading of propaganda. There are several businesses related to this movie industry. When a Hollywood movie gets released, its main source of business is theater promotions. However, sources like Pirate Bay and other online pirated movie stores provide movies for free and it has been termed as illegal. Although sometimes, these sites get banned due to piracy, they are not permanently banned. Every time they come back because of technical genius of these sites but there may be a hidden agenda. Theater promotions will not be reached towards the mass as not everyone can afford to go to these shows. However, the propagandas need to reach where it matters most, to the subaltern (Gandhi 1), a hegemonized status of the postcolonial nations who are had been oppressed by the former colonizers. Therefore, the availability of these movies can also be a part of the grand imperialistic plan.

But since when did art, culture, entertainment and became politicized and propagandized? Before technological revolution the idea of art was quite different and also the sense of entertainment because artistic creations were not only bestowed with aesthetic appeal but also religious reverence or ritualistic 'aura' (Rivkin and Ryan 1236). After the discovery of camera, suddenly art and paintings lost their ritualistic aura when they had to compete with the multiplicity and availability of art and painting in terms of copy and they also lost against the duplicity of the photograph. Consumers, as it is better to treat this availability as product, started to focus the exact copies rather than the resemblance meaning a painting of it. The first ground breaking invention in communication sector was radio signal which literally brought 'far far away' into tangible distance. Now people can communicate through radio and eventually telephone therefore, the communication system faced a drastic transformation. But the invention of television and its massive spread after World War II actually plays the most important role in starting media manipulation. Before the technological inventions, the idea of manipulation, hegemony and propaganda still existed but the dimension and domain they could cover was slow and confined. For instance, apart from face-to-face communication, letter writing was the most available medium and even when the travelogues were worked as a medium to know the 'Other' meaning the people whom the West was about to conquer. Therefore, the notion of "mass deception" popularized by Adorno and Horkheimer is relatively modern as television is comparatively a recent invention. So what happens with television? It is the basic feature of television to give birth a space which is somewhere in between real and imaginary or we can say pseudo real as the programs that television offer can be highly politicized. However, the most crucial role of television was to pave the way for the evolution of the advertising industries. After television was successful in entertaining, according to Fairclough, "It is with the emergence

of television not only as a technology but as a cultural institution which has absorbed a high proportion of the leisure time of a high proportion of the population, that consumerism has really 'taken off'(200). Now what is happening with this leisure time? As it was mentioned earlier that television gave rise to the new advertising industry, thus it became one more dimension of capitalistic sustenance. Therefore, these television programs, advertisements along with news started to use technology politically. In order to preach and embed ideologies as a "model of conduct" as John Fiske would rather say, they started producing "codes" as "standard" or "right" code of conduct, social norms ultimately they started to shape or at least tried to shape people's social life. John Fiske in his essay "Television Culture" defines these codes as "Codes are links between producers, texts and audiences, and are the agents of intertextuality through which texts interrelate in a network of meanings that constitute our cultural world" (Rivkin and Ryan 1275).

Therefore, having these codes or agendas embedded, the spectators see the world as it is presented to them. It is not that these codes only work on the individual but also in the collective conscience of any particular society. Moreover, these ideological foundations can be passed over to the less informed sections of a society or through parents to children. Furthermore, this can also happen when a child is exposed to television channels and that can even be through children's programs. For instance, a child playing video games or watching foreign cultures can be a victim of that culture as well as by acquiring that particular language's functions and by adopting its culture. Moreover, these can also lead to ideological formation about the world in the child's mind as Fiske points out,

Hodge and Tripp's study of the ways that Australian Aboriginal children made sense of television is significance here. They found that the children constructed a cultural

category that included American Blacks, American Indians, and themselves. The cultural category, a tool think with, conceptualized the political and narrative powerlessness of non-whites in white society, and used in making sense both of television and social experience (Rivkin and Ryan 1283).

Therefore, this becomes a cycle of manipulation as it also works in peer level as one child can preach it to its peer and reciprocally peer pressure can also lead towards indulgence to a certain ideological formation. These factors therefore are not only applicable for children but also applicable for adults. As again our whole life is based on the reality we are provided to and our acceptance of it as Fiske again opines that “we are maintaining and legitimizing the dominant ideology and our reward for this is the easy pleasure of the recognition of the familiar and of its adequacy” (Rivking and Ryan 1281).

Chapter 2

America-centric Depiction of Hollywood Movies: Imperialistic Attitude?

Cultural Imperialism can be a part of New Imperialism which may appear as deceptive as it injects imperialistic propaganda in terms of persuasion rather than being coercive. However, this apparently persuasive mechanism can lead to cultural aggression. In many cases colonial propagandas can be embedded in such a way that a general audience might not get the message which is hidden within a movie's genre for instance comedy, romantic, thriller and of course action movies. However, in action and war movies, colonial agendas can not only be found in the plot, storyline but also in the representations of characters, dialogues and also in the other cinematic elements. However, in case of genres like romance, drama and thriller, these agenda can be hidden and without critically analyzing the films, they can be unnoticed by the viewers. The movie *The Terminal*, directed by Stephen Spielberg is such a movie where in-depth analysis is needed to understand the agendas as those are hidden and metaphoric to some extent. Some of the main features of this movie are Viktor Navorski (Tom Hanks), the protagonist's identity crisis and acculturation to his surroundings. Viktor has been forced to stay at the airport as he is not allowed to enter New York. This analysis focuses on how his identity crisis is indeed "created" and how the movie projects American imperialistic notions through this constructed identity crisis. When several cultures interact with each other, according to Homi K. Bhabha, they form a hypothetical and ambiguous space and they can be regarded as "third space." Viktor,

who is from an eastern Russian culture, gets contact to American culture in the airport's international transit lounge.

The setting of *The Terminal* is therefore, the JFK international airport and most precisely its international transit lounge. This international transit lounge is the waiting place for the people who arrived in America. People who are allowed to enter America and people who are delayed stay here for a while. As this area gets crowded with people from every corner of the world, there is cultural hybridity. Moreover, among this individual transient presence, the overall cultural hybridity becomes persistent. However, this permanence of cultural hybridity might be shown by the coexistence of the characters like Gupta, Enrique and Mulroy that shows the cultural hybridity and thus the international transit lounge can be regarded as a hypothetical third space. This coexistence of people from different cultural backgrounds also introduces their sharing of experiences and memories which can also be crucial in formation of hybrid identity. Gandhi suggest that "Homi Bhabha announces that memory is the necessary and sometimes hazardous bridge between colonialism and the question of cultural identity" (Mitchell). Therefore, these character's memories which they bear and contributed in creating their identities, interferes when they try to fit in. Logically it can be argued that their personal lives would not put any significant effect on the grand storylines but then again, this analysis focuses on the hidden and critical issues and therefore it can also be said that it looks into the characters' metanarratives. Moreover, we also have to focus on the spatial understanding of JFK airport's international transit lounge and what role this lounge is playing and is there any similar action that it plays between the traditional colonialism and New Imperialism. In the ancient era, sea beaches used to play a significant role in colonization. The colonizers mostly entered through the sea beach of the targeted country that is to be colonized. Let us imagine a scenario where an

explorer for instance, Columbus went to voyage to discover the “new world” and when he reached one of the Bahamas’s islands on 12 October, 1492(which he later named as San Salvador), what was his first impression on the shore? He went out to explore and discover the new world and when he found it, he must have felt like conqueror. However, putting aside this imagination for a while, we can say that he must have felt like a conqueror not only because he was an explorer but also being a colonizer as his ultimate motif was to take over the discovered lands and send them back to Spain. Therefore, the beach of San Salvador must have welcomed him as king to his just entitled kingdom. But in the present day, this notion is reversed. Earlier it was the colonizers who would reach out to the lands they wanted to colonize. However, in postmodern era, when the West or the first world, established itself as self-sufficient, developed, ‘utopian’ and progressive, citizens from third world dream to shift there. There are lots of reasons for this wish to move permanently for instance, better life, better socio-economic status and better exercise of human rights. Moreover, this inclination of massive migration sometimes also occurred due to war and crisis for example Europe has been facing difficulties to manage the ongoing swarm of refugees towards it due to the Syrian War. Therefore, earlier the colonizers used to come to other countries in search of profit now it is the third world citizens who come and want to settle in the first world. Now the beach becomes the convenient entry for the “illegal” immigrants to their desired country. Therefore this international transit lounge of JFK airport can also be viewed by the ideas shared by Peter Hulme. Thus the transit lounge becomes equivalent to the present day beach of the first world countries where people from third world attempts to cross but often succeeded in failure.



Fig. 1: The beach at Zahara de los Atunes, Spain. Photograph by Javier Bauluz, White Star photo Plus Text Agency.

Fig. 1 shows the insensitivity of the couple to the dead body beside them and the continuation of their enjoyment. Peter Hulme states as,

One particular photograph (fig. 1) shows a young couple, presumably Spanish, almost certainly European, in swimming costumes, sitting on the beach at Zahara under a parasol. A few yards away lies a third figure, the body of a would-be refugee or migrant, drowned on the attempted crossing of the straits of Gibraltar and washed up onto the beach. The couple gaze with apparent indifference in the direction of the dead man, their own bodies betraying no evident discomfort or anxiety. If the corpse were removed from the picture, it would just look as if they were enjoying a pleasant day at the seaside. The

photograph dramatises contrasts in some evident ways: between the leisure and comfort of the young couple and the stillness in death of the single man; between their bronzed skin and his shabby clothes; between their togetherness and his isolation (43).

The couple's indifference can be compared with Frank Dixon's (Stanley Tucci) rigorous following of rules and insensitivity towards Viktor's plead to fulfill his father's death wish. Some of the characters are shown working and some of them are living in the JFK international airport. These characters, they live in the America and yet they do not live in the America. This situation appears oxymoronically as the transit lounge of JFK which is geologically situated in American soil but politically the area is restrained by the USA government itself. A screenshot is given below where Viktor is looking at a New York's street through the windows. He is living inside the America and yet ironically he is not allowed to enter.



Fig 2: screenshot of Viktor Navorski not being allowed to leave JFK

At some point of the movie, Gupta also rebukes Viktor by saying, “Go home and tell them that you never make it. You come this close [*creates a border by two fingers*] to America but you don’t have the courage to go from here to here [*showing the distance between two fingers*]. You are a coward.” These characters they may lead a life at JFK but they are apparently citizen of nowhere or even if they are recognized, it was not mentioned in the movie rather their condition that can be compared with the sense of “belonging and estrangement” (Waterman 101) where they face an identity crisis. Therefore, these characters’ interaction creates “a third or supplementary space” and where their identity is “neither the one nor the other” (Mitchell). Their situation can also be presented vividly with the dialogue of Frank Dixon who is the antagonist of the movie and he says as follows:

Part of my job is to get rid of the undesirables, and there are quite a few. Like this guy Joe Mulroy, I think you know him. He’s been here for 20 years but he’s been running and after-hour poker game. Bringing in liquor and marijuana. Poor guy’s going to lose his pensions and I think he has kids too. Yep. And then there’s this guy, Enrique Cruz. I think you also know Enrique. Enrique, as it turns out, has been letting people into the food preparation area. That’s a major security breach. Poor guy, I think he’s a newlywed. But I’m gonna have to let him go. And then there’s Gupta Rajan. He is a janitor. But as it turns out, he is wanted for assaulting a police officer back in India in 1979. I’ll have to deport him.

Upon having these threats, Viktor Navorski replied that he would go home. The situation of Viktor Navorski also can be compared to a photograph shown in Peter Hulme’s essay. The authority of JFK acts in the same way. No matter the plea of Navorski or the Russian man with medicine for his father, the rule of the authority is insensitive to them. Moreover, Navorski has

been stuck in the transit lounge for more than eight months and he could not pass the doorway to the New York City. Though he finally can pass the doorway, he indeed represents the numerous immigrants who are in continuous struggle to enter into America. However, while the millions of immigrants wish to live in USA, Navorski on the other hand, simply wants to enter New York just fulfill his father's death wish. He has no wish to settle in New York. Therefore the transit lounge actually signifies what a beach would signify in the colonial era firstly as a rendezvous for the colonizer and colonized and lastly as a present sea beach as a border between the first world and third world. Apart from this individual level, this idea can also be explained with historicism. In this twenty first century, America has almost involved in most of the wars that across the world. America being the most war mongering country has been able to avoid war in its own land since the American Civil War. Therefore, the war experience of America, both national level and psychological level is totally different from the rest of the world. In some Hollywood movies like *Battleship*, *Battle Los Angeles*, *Red Dawn*, it is shown that, the territories of America are defended anyhow. The most observable fact is that America creates imaginary enemy and situation to portray a devastating effect upon invading America. The message these movies give is impenetrability or imperviousness of American supremacy.

The cultural hegemony works as the shadow of Americanization. America is the only country that established itself globally as the new colonizer being an ex-colonial country. It seems that the people who are allowed to enter America should be treated with American baptism. And by baptism I mean the purposes those serve America's interest. Therefore, Navorski had been victimized of this attempt when Frank Dixon, the acting field commissioner tried to establish a credible fear of Krakozhia in Norvorski. This is indeed an attempt to make

Narvorski an American which is one of the prerequisites to seek for asylum in America. The relevant conversation from the movie is given below:

Frank Dixon: I'm talking about bombs. I'm talking about human dignity. I'm talking about human rights. Viktor, please don't be afraid to tell me that you're afraid of Krakhozia.

Viktor Navorski: Is home. I am not afraid from my home.

[pause]

Viktor Navorski: So?

Frank Dixon: [whispering] All right.

Viktor Navorski: I go to New York City now?

Frank Dixon: No.”

Nevertheless, Viktor does not even have these issues. Even though his country is at war, he does not feel vulnerable to return there. This conversation also points out the American military aggression over Middle East. America does not attack any Middle Eastern country without establishing so called substantial issues. For instance, the constructed idea of “weapon of mass destruction” was the main issue to attack Iraq in 2003, but later it was found this idea was indeed a fallacy. Moreover, the movie *The Terminal* also points out the ‘pseudo-freedom’ that America gives. For instance, when Navorski had been allowed to be in the international transit lounge, he is said that he is free to move anywhere but “within” the international transit lounge. The relevant scene goes as follows:

Officer Thurman: Mr. Navorski, this is the international transit lounge. You are free to wait here. These are food vouchers. You can use them in the food court. Your Krakozhian money is no good here. This is a fifteen minute prepaid calling card. You may call home if you like. This, in case we need to contact you, is a pager. You must keep this with you at all times.

This dialogue actually signifies the promise of freedom through democracy and another supplementary 'help' that America provides to the Middle Eastern countries. Moreover, the pager signifies the America made government in those Middle Eastern countries and the surveillance over them. The identity crisis formed in, Viktor Narvorski is indeed a byproduct of the contradictory role of Americanization. Therefore, America paradoxically promotes freedom to the third world countries and also creates identity crisis and denationalization. The diaspora that follows is also represented through some minor but vital characters like Gupta and Enrique. The surveillance over other countries can be shown by the surveillance over the persons from other countries and also through the diasporic situations of some characters and as well as Viktor Narvorski.

In conclusion, it can be said that, United States of America not only colonizes with coercion but also with cultural subjugation. The American imperialism through its cultural medium, is shown in the movie *The Terminal* This movie was indeed inspired by a true event of eighteen year stay (1988 to 2006) of Mehran Karimi Nasseri in the terminal 1 of Charles de Gaulle International Airport, Paris, France. In this case *The Terminal* offers a formidable and soft representation of American imperialism where the movie, *Battleship* provides a vivid and intriguing one.

The earth is won and now it is time to look at the sky. This is not about talking any peaceful scientific observation rather talking about search for conflict and the battle of survival. America being the most powerful nation of the earth is giving the vibe and notion that they are now eligible to engage in inter-planetary warfare and they have potentiality to win there. The age of nuclear war is not over rather it is waiting to face any new dimensional enemy. Moreover, aliens always attack the United States of America as if they have the prior knowledge of America as the strongest and if America falls, the whole world will fall eventually. The burden to save the world seems to rest on America. As it was mentioned in the introductory part of this thesis that Hollywood works as a “Promise Land”, a land of opportunity where anyone having potential irrespective of origin and status can be elevated and established. Therefore, it is natural that by default Hollywood should present and portray a form of cosmopolitanism in movies. However, in reality America obtains most of the visual space and the stories revolve on American setting. Although there are some upcoming tendencies to give screen time of other countries, they are hardly mentionable in comparison to original setting which is American soil. Moreover, Hollywood movies are also careful and clever enough in portraying America’s potential enemies in the recent global politics. Apart from Middle East meaning collectively, Russia, China, North Korea and Iran are America’s interest in conflict. Iran and North Korea had risen as their adversaries with ideological back-up from Russian and China. Therefore, Russia, and China are potential rivals for America in current geopolitical scenario. As a matter of this fact, Hollywood is not only tactical to portray these enemies and its friends but also establishing itself as the center. For instance, *Battleship*’s runtime is 131 minutes and the movie’s setting is America occupied Hawaii. Among these 131 minutes, it only grants 1 minute 33 seconds which comprises 1.01 % of the movie’s total runtime. But Hollywood claiming as universal or global center of

motion picture is appearing opposite as most of the movies that Hollywood releases are based on American setting or American triumph against terrorism, nonetheless America is the focus. The movie *Battleship* starts with a historical comparison between the imminent alien invasion that America and rest of the world is about to experience and it was expressed as, “If there is intelligent life out there, and they come here, it’s going to be like Columbus and the Indians. Only, we’re the Indians.” What Columbus did in his mission, will be remembered as long as the humanity exists in this planet. Columbus enslaved the Red Indians, took their wealth, and carried it from erstwhile America to Spain and paved the way for the other colonizers to do so. This analogy indicates that the alien life form will be superior if earth can communicate with them. However, they eliminate the possibility of being equal because they are afraid of an alien invasion and in that case the aliens would have to be the advanced to explore massive distance which earth does not possess. Considering the progress in science and technology of Columbus’s time, the Red Indians would not have that kind of advancement to cross the Atlantic even they would have had the awareness of this kind of exploration. Therefore, this dialogue can act as a background setting of the movie where the setting was United States of America and even being the most advanced nation of the world, it places itself within a vulnerable position.

Some of the fundamental elements in science fiction movies are alien, spaceships and display of technological advancement. As a typical alien movie, it also shows a pompous display of technological advancement. It shows fast and powerful beam that rushed towards the space which can be regarded as a silly attempt to portray the intensity and capturing the audience with visual sophistication. However, a simple radio wave which would have also transmitted with the light speed could suffice. These are apparent mechanisms to give the audience visual pleasure but also a representation of Hollywood’s ultimate sophistication in movie technology. The movie

also uses traditional features of action movies which is ongoing negative representation of intellectualism as the military vs. mad scientific notion from 1950's Hollywood. Therefore, when the signal of alien invasion was eventual, all the major related departments were online and yet depending on a scientific personnel who are indeed presented as the 'comic relief' of the movie and thus the importance of intellectual contribution was lightened or mocked for that matter. Moreover, before confirming the alien invasion the movie produces a common stereotype of a Russian and Chinese who pose as the new enemy of America in terms of its hold in global politics. With this sarcastic inclusion, the movie basically represents Hollywood's desperate attempt to invoke the 'enemy' against their 'center' of the world which is ironically America. As the whole movie was based on the American Navy, again Hollywood's "it's all about America" notion has mercifully granted few moments of the total run-time in Hong Kong and China. In this micro allotment it is mostly in Hong Kong and China was refereed as it was not a significant job to complete. We have to understand that, America has ally in every part of the world and by doing so it not only stays close to its allies but also stays closer to its enemies. For instance, America has army based almost around the whole southern border of Russia, has coalition with Japan and South Korea which also adjacent to North Korea, took Iraq and Afghanistan from fighting 'Islamic terrorism' and similarly Hong Kong is also an ally of America in global politics. No wonder, it grants a few times for Hong Kong.

Another important factor of this movie is advertising America's ammunition and military power. In order to understand that a bit deeper we have to focus on some fundamental features of advertising. In print advertisement the viewers do not see the advertisement separately or individually the elements of advertisements as Goddard says, "Readers do not simply read images in isolation from the verbal text that accompanies them; nor do they read the verbal text

without reference to accompanying images” (13). However, after reading any advert in this way, readers go into details and then the elements work cumulatively as they were before but in this stage there are some elements which become more important and more attractive than other elements. In print ads there can be a feature which can draw the most attention of the audiences and which can work as “Central Visual Interest (CVI)” and the main purpose of this is not only attracting the viewers but also ensuring the longevity or long lasting effect of the advert in the mind of the audience. Similarly in television advertisement, there can be CVI too. As it has been explained before that America through Hollywood spreading its superiority which is indeed advertising its worth and ensuring the target audience, the rest of the world gets the message. Therefore, every now and then, America never misses chances to showdown its military supremacy. In the movie *Battleship*, this is exhibited quite extravagantly and excessively as the plot was Rim of the Pacific Exercise (RIMPAC), which is the largest maritime warfare exercise where many powerful nations join and yet it is all about American Navy. Again, Hollywood’s cosmopolitanism is absent here. Although, the primary audience of this movie is indeed Americans, there is no harm done in showing diverse cultural background when America itself is made of multiple cultures. Nevertheless, Hollywood also knows its transcending presence in present media space and therefore, secondary audience in this regard, is the whole world. Therefore, this blocking of other narratives, views also signifying American message of superior position and considering recent geo-political scenario America’s supremacy is a fact and yet these movies like *Battleship* reinforces that notion. This movie invested significant time to show American naval vessels, aircraft carriers from different angles as if a manufacturer is displaying his product. We have to keep in mind that America is the largest arms manufacturing nation and

the one to spend most in this sector, both in doing business with other countries and keeping its military strongest. According to *Time*,

The United States remains the world's preeminent exporter of arms, with more than 50 percent of the global weaponry market controlled by the United States as of 2014. Arms sales by the U.S. jumped 35 percent, or nearly \$10 billion, to \$36.2 billion in 2014, according to the Congressional Research Service report, which analyzed the global arms market between 2007 and 2014 (Nicks).

Therefore, the movie named as *Battleship* also works as an advertisement of decommissioned old navy battleships. This is also important as these ships may have been old and decommissioned but America also sells a lot of its used and old ships and planes which in this regard may not be applicable but important to advertise. If these decommissioned ships can exhibit such performance, there is an automatic message about the qualities of available old military equipment. In the beginning, battleships were compared with dinosaurs for being old and apparently obsolete compared to the modern destroyer ships. However, in the end it was the old *Battleship* that fought against the alien ships and won. So, what appears is the decommissioned, World War II ships which had not into been service for couple of decades are capable of defeating most advanced alien ships of the movie's presented time. Then think about the fact, what America is capable of doing with the military power they are presenting in real life and not to forget about the technologies they hide but they possess anyway. Well, what an amazing way to advertise America's power.

Chapter 3

United States of America: A Savior of the World?

In classical literature, the concept of epic hero was centered upon being a savior. America may have taken this concept too seriously and passionately that it does not hesitate to declare itself as the ‘savior’ of the world. This notion has been substantiated especially after World War II and going on since then. In the recent past and contemporary involvement of America in every war, represents the country’s savior instinct. America claims itself to be defender of world. Not only America presents itself as the defender of the world in contemporary time but also in earlier history. The World War II is an example of this as America claims to save the world from fascism. Moreover, America appears to have different enemies depending on era. After defeating Nazism, America encounters Communism and now after the fall of USSR, it faces Islamic terrorism. Therefore, this chapter deals with how America claims itself as a savior of contemporary world in the movie *American Sniper* and how it claimed the World War II victory as its own success in the movie *Pearl Harbor*. This chapter also shows the role of “Ideological State Apparatus (ISA)” in an American soldier’s consciousness which had been theorized by French Marxist Louis Althusser in his ground breaking essay “Ideology and Ideological State Apparatus” (Rivkin and Ryan 693).

The movie, *American Sniper*, starts also the same way except it removes the tone and instead embeds the background music with “Allahu Akbar, Allahu Akbar” in the tone of Azan (Muslim call to ritual prayer) and while the Azan was playing, the first scene of the movie starts with an American tank heading towards a war-torn Iraqi town. This may have several

implications. One implication can be supporting the Bush administration's "Crusade" against Islamic terrorism, and therefore showing the attack against Islam itself as the Azan ideologically stands for invitation towards the prayer and therefore towards the path of righteousness. Therefore, it can symbolize the revival of historical "Holy War" or "Crusade" between Islam and Christianity, at least the conspiracy theorists would like to believe. However, this paper is not about the apparent rivalry between two religions. Hence it implies another implication of the movie's beginning scene. As America considers it to be the savior of the world, this scene can also indicate that the terrorists who in the name of Islam are spreading terror upon the world, are to be purified, salvaged or most importantly destroyed by the American troops. If not the terrorist, then the native people who are obviously prone to be misguided by these Islamic terrorists and by doing this America is playing the role of savior and one the main focuses of this chapter is to show how America is acting and pretending to be the savior of the world and how these factors are represented in Hollywood movies like *American Sniper*. As it has been discussed earlier that movies play a substantial role to form and disseminate propagandas, *American Sniper* is no exception to this as Dodds says "At times of Crisis, Hollywood has often been more than willing and able to produce and market films designed to 'raise' national morale and spirit" (476). We also have to keep in mind that Hollywood is hugely funded by people who have ideas to propagate and maintain their self-interest. There can be an existing relationship between Hollywood directors and government. Movies' narratives are interrelated with fund source's interest. As Salman A Khan suggests,

In the past decade, government subsidies to Hollywood production studios have increased substantially. In 2002 only five states provided subsidies to the film industry. In 2012, forty-five states including Washington, D.C. and Puerto Rico all offer Motion Picture

Incentives (MPIs) through a variety of grants, cash rebates, and other special privileges to film crews in order to encourage movie producers to shoot films in their municipality. Favors to film companies also include tax credits which are not subsidies per se, but nonetheless provide the recipients with advantages over less-politically-favored industries (A Khan).

Although the American society is based on freedom of speech and has the exposure to produce, publish and present criticism even of the existing government. This notion is also present in Hollywood as movies have been allowed to criticize and to make fun of existing leaders and also the past one. For instance in *Harold and Kumar: Escape from Guantanamo Bay*, President Bush had been portrayed as an addicted and still dominated by his father. A comedy movie, *A Million Ways to Die in the West* even mocked Abraham Lincoln. Sometimes Hollywood also mythicizes history as they also portray Lincoln as vampire hunter in *Abraham Lincoln: Vampire Hunter* where the vampirism was used as metaphor that created slavery. However, the freedom of expression that Hollywood offers is also manipulated and controlled as “Understanding visual language has arguably become all more important in the post-9/11 era as political leaders such as President George W. Bush invest great care in manufacturing particular visual moments (Rose 2001). These visual moments which are too crucial in spreading, forming, injecting issues and propaganda and eventually which will form public opinion and function politically are termed as ‘photo opportunities’ (Dodds 479) and how successful of these visual moments are is crystal clear as *American Sniper* was awarded 2015’s Oscar as best motion picture. Moreover, it also won Oscar in sound editing. This paper critically analyzes these photo opportunities of the movie, *American Sniper* and explains how those photo opportunities are propagating American imperialism by projecting America as the “Savior” of the world.

When Europe was in the business of colonization, it used to justify colonization as ‘civilizing mission’ and “the White Man’s burden” (Kipling). It is the age old hegemonic concept that has always been one of the dominant impetuses for colonization. Although the main motivation and demand for exploration and setting up colonies were commercial that eventually gave birth to imperialisms. It is not that the British were the only colonizers rather history observed colonization of almost all major and significant European countries. Among them, the British had been able to prove their supremacy and therefore they have been able to rule most of the parts of the earth. If we closely look at the pattern and process of colonization, we can find that it is very complicated and interconnected process. Knowing the enemy or the subject is the first and most important aspect of any war or invasion. Similarly when Europe was going through renaissance, it felt the unbearable burden of enlightenment to enlighten the world. However, that was, meaning the colonizing mission’s euphemistic cover. In order to pursue that motive, many explorers went out to discover the new world. Narrative can work as a source of propagation. Therefore, narrators as Said states “explorers and novelists say about strange regions of the world; they also become the method colonized people use to assert their own identity and the existence of their own history” (xii). Because, a writer is bestowed or arguably burdened upon humanitarian and moral ground a traveller can also possess this kind of potentiality. A traveller can travel with propaganda. It can be argued that, some famous western travellers came to east not only to travel but also to acquire knowledge about the people they were about to invade. Marco Polo, a famous traveller ‘forgot’ to mention The Great Wall of China which seems unbelievable (Marco). Therefore, travellers can create, recreate, add, omit in writing and by doing so they have the power to make a place disappear and to create an abstract space into physical one. As Westphal states “the travel writer takes part in the only meaningful image of the

world, reflecting the abstract spaces through which he or she moves and forming representations of human spaces” (25). Similarly, these writers possess the power to create and shape the “discourse” embedded with certain propagandas. It was necessary for colonialism as Said says, “[O]rientalism expresses and represents that part culturally and even ideologically as a mode of discourse with supporting institutions, vocabulary, scholarship, imagery, doctrines, even colonial bureaucracies and colonial styles” (2). What Joseph Conrad did in his *Heart of Darkness*, is a horrible racist representation of Africa under the veil of criticizing Belgian colonialism. The discourse was created as such the writers’ point of view is omnipotent and the ‘subject’ in this regard the African people were not given any voice as was in Gustav Flaubert’s encounter with Egyptian Courtesan (Said 6). These people would obviously be termed as ‘agent of colonialism’ and it is self-evident that these reports or remarks were highly manipulative, propagandized and biased which can be compared with role of media in spreading American imperialism. We need to consider the fact that the process may be similar in nature but the outcome is exponential. What medieval stories, autobiographies and travelogue could spread in decades, New Media can do it within days. However, America has given birth to a new form of justification and that is democratization. In the name of freedom and democracy, it invades Middle East. America is presenting itself as a savior to the world. America offers salvation to the oppressed and the president of America is the savior. In the movie *2012*, the role of an American president (Danny Glover) has been portrayed as the savior of humanity like Jesus did by sacrificing himself. Moreover, Hollywood also presents American president as a “Crusader” against terrorism as George W Bush announced after “9/11” that, "this crusade, this war on terrorism is going to take a while" (Bush). The invasion in Middle East had been foreshadowed and justified by Crusade which was just an alternative approach of earlier civilizing mission and to justify this civilizing

mission what Said terms as “imperialist philanthropy”(xviii). The central character of *American Sniper*, Chris Kyle (Bradley Cooper) seems to suffer from his sympathy that eventually developed as his trauma. In the opening scene when Kyle had been set with sniper, it was shown that a woman wearing burqa along with a kid came up with a RKG Russian grenade and gave it to the kid so that he could detonate in front of American infantry. However, this scene could have been shown in different angle but the woman had to give the grenade outside of the house as if she wanted the soldiers to see. Kyle had to kill the kid but he had hesitation and he had a resemblance with childhood incident of hunting a deer. Therefore, Kyle’s philanthropic attitude had been surpassed by his “saving the world” persona and the justification of that shooting was portrayed with a woman wearing burqa who represents an ideological counterpart of America. Kyle’s psychological conflict between guilt and duty get resolved in his rational faculty and the relevant conversation is as follows:

Soldier: You know that kid could have taken out like ten fucking marines, right?

Kyle: Yeah, but I killed him.

Soldier: You did your job. That’s the end of the story.

Indeed, Kyle shows a savior and defender instinct in him as he volunteered several times even if he could have avoided it. According to the movie, he completed four trips to Middle East. When American troops were ordered to pursue house-to-house search for an Al Qaeda leader, Kyle voluntarily joined there to take his noble crusade one step further. His fellow soldier also acknowledges this as he says, “House-to-house is the deadliest job here. You got some sort of savior complex?”

Moreover, America with its media, produced a myth of Weapon of Mass Destruction (WMD) which has been invisible ever since but the mission in Iraq was successful whatsoever. The world had no way but agreeing to the narrative that America offered with Hollywood's "mythologisation" (Michelle 98). They also went to Vietnam to save the world from the deadly grasp of 'evil' communism which America had successfully been able to inject in the general world view. Therefore, European colonization and American neo-imperialism are similar in nature but different in manifestation, however end result is same where Said again agrees by saying that "[F]rom the beginning of the nineteenth century until the end of World War II France and Britain dominated the Orient and Orientalism; since World War II America has dominated the Orient and approaches it as France and Britain once did" (Said 4). But the difference between USA and former colonizers is, "Unlike the other great powers, the United States was strengthened by the war" (Nye 153). *American Sniper* shows how America deals with their new enemy and came to its resolution and America's innocent retribution. The movie was not about the attack that made America a -victim rather it is about America's revenge against its enemies. As Melvin E. Mathews Jr. says, "It was the point that the terrorists' movie ended. But for Americans, this was Act I. This would be followed by Act II- the investigation and hunt for the perpetrators— and finally, Act III- retribution and America Triumphant."¹ 1. Neal Gabler, "This Time, The Scene Was Real," *The New York Times*, 16 Sept.2001, 4-2" (5). In the movie *American Sniper*, the idea of savior has been presented with different keywords and therefore indirectly justified American invasion with euphemistic sermons. The relevant conversation is given below:

Wayne Kyle: [to his sons] There are three types of people in this world: sheep, wolves, and sheepdogs. Some people prefer to believe that evil doesn't exist in the world, and if it

ever darkened their doorstep, they wouldn't know how to protect themselves. Those are the sheep.

Wayne Kyle: Then you've got predators who use violence to prey on the weak. They're the wolves.

Wayne Kyle: And then there are those blessed with the gift of aggression, an overpowering need to protect the flock. These men are the rare breeds who live to confront the wolf. They are the sheepdog. (Pause) Now, we're not raising any sheep in this family. And I will whup your ass if you turn into a wolf.

Deby Kyle: Wayne!

Wayne Kyle: But we protect our own. [To young Chris Kyle] Now, if someone tries to fight you or tries to bully your little brother, you have my permission to finish it.

Young Chris Kyle: The guy was picking on Jeff.

Wayne Kyle: Is that true?

Young Jeff Kyle: Yes sir, yes, he was.

Wayne Kyle: Did you finish it? [Young Chris responds positive]. Then you know who you are.

This conversation actually shows the role of ISA (Rivkin and Ryan 693) in an American soldier's consciousness. It also declares how the 'salvation' falls upon the shoulder of America, the most powerful nation ever on earth. Therefore, it is natural that the citizens of USA will also carry that persona which is integrated in the very core of their mental and ideological

construction starting from the birth. The so-called “sheep-wolf-sheepdog” analogy has hidden meaning which not only characterizing the Arabs as herd of sheep but also signifying the terrorists among the Arabs as wolf and eventually United States of America becomes the sheepdog. Moreover, treating Arabs as sheep also refers to Biblical notion of “Lord” and “Shepherd,” therefore, Arabs as being herd of sheep needs guidance. However, if it is critically perceived then it also important to understand that this conversation also contains “But we protect our own” meaning the Middle Eastern invasion is not only saving the world from Islamic terrorism but also resisting it to attack the soil of USA. After the American civil war in 1865, USA has not experienced any single battle in American soil although being the most war mongering nation ever since. A typical American citizen would have been raised understanding the supreme position of America. French Marxist in his ground breaking essay “Ideology and Ideological State Apparatus” opines that “in ideology “men represent their real conditions of existence to themselves in an imaginary form” (Rivkin and Ryan 694). In this case the protagonist of *American Sniper*, Chris Kyle represents his real condition of existence which is American supremacy as he says “Cause it’s the greatest country on earth and I’d do everything I can do to protect it” and he builds up an imaginary savior persona that he needs to save America as well the world from terror. Later he joined the military in order to take part in the war against terror which also shows the aftermath of ISA’s impact on personal psyche as Althusser also states “[A]n ideology always exists in an apparatus, and its practice or practices. This existence is material”(Rivkin and Ryan 695). Kyle was interpellated about American supremacy from his childhood and later when he joined the Marines, he must have had ideological training to believe that America indeed is superior. This also portrays that how the American nationalism or it is more sensible to call American chauvinism has been injected in his mind. Therefore, in the later

part of the movie, the protagonist says that, “I am here to kill terrorist” when he has been deployed in Iraq. Before that, there were several scenes where the protagonist watches news reports of 9/11 Attack and several attacks on USA personnel and which he responded by saying “Look what they did to us” and his later activities in Middle East and his motivation of war against terror can be regarded as an “interpellative” effect on Kyle’s mindset as “Ideology interpellates individuals as subjects” (Rivkin and Ryan 697). Moreover, the movie also shows that America is paying price for taking the burden of the world on its shoulder. In the movie it was continuously showing that how Kyle’s life had been affected by his duty towards the nation. Moreover, it also focuses on the post-traumatic stress disorder resulted by the war experience in the Middle-East which seemed a desperate attempt to portray how America also suffering a lot for this war. Then again it also shown that Kyle had to kill a boy, who was then compared with the fawn he killed, and it was a moral dilemma for Kyle. From the humanitarian ground it was understandable but as propaganda it can be interpreted as the attempt to present the world with the moral battle of America had to put up with the “righteousness” in their “noble crusade.”

America presents itself as the “Sheepdog” who mediates chaos and ensures balance and peace. This is the present scenario of American arrogance but how about the significant part of modern history that America also claims to hold and shape? Due to strategic reasons obviously, America joined the World War II significantly later and it was Japan who indeed made America joined and which America took at an avenging mission of Pearl Harbor Attack.

The setting of the movie *Pearl Harbor* as the movie’s title reflects the December 7, 1941’s attack on United States naval base on Pearl Harbor, Hawaii territory. However, the movie starts in countryside of Tennessee and the year is 1923 with two kids playing with a model aircraft. “German bandits at two o’clock! Increase throttle Power dive!” and these words are

from the kids (Young Danny and Young Rafe) who barely aged as nine or ten according to my observation of the screenplay. That means when the first world had been over which was 1918, these kids would have been four to five years which also means by the time they reach nine or ten for that matter, their minds had already been possessing the idea the Germans are bad and for the worst part they were not even termed as “German soldiers” rather as “German Bandits.” This is important to remember that these kids could not have had the idea about the actual viciousness of the First World War as there was no battle fought in American soil and they were too young to read about it from newspapers. Children instinctively are adept in picking up words, expressions and ideas. Therefore, they must have gone through such environment where they had been made aware of their national enemy. Bandura’s Bobo Doll Experiment suggests that, “children learn social behavior such as aggression through the process of observation learning - through watching the behavior of another person” which also substantiates “Bandura’s Social Learning Theory” (“Simply Psychology”) and also the effect of media violence on children behavior. In this case, the stereotypical understanding about German can only be shaped by the kid’s parents and which is also controlled by the state authority as collectively America innovated and engaged with several national enemies and biggest threats to America’s existence and this persona is also embedded and propagated within the nationalistic persona of American citizenship. Similarly this can also be compared with Althusser’s notion of Ideological State Apparatus as discussed earlier.

America during the First World War faced Germans as their opponent and which even after defeat became a crucial threat in the Second World War. The time between the WWI and WWII, the United States regarded Nazism as their threat as well as the threat to the World as it appears, whatever is a threat for United States is a threat for the world self-evidently. However,

this paper is not saying that Nazism was stereotyped rather it was so but how America uses and forms propaganda is a focus here. Therefore, after defeating Nazism, America found its new rival which is the “Red Flag” or the virus of communism as considered by them and Soviet Union (present Russia) which was and had been ally of USA during the both World Wars, became the rival in the “Cold War” afterwards. Therefore, by observing history, it can also be said that, after the fall of Soviet Union, America found its new enemy and “compelled” it to engage in war in the Middle-East to ‘rescue’ the world. The ruggedness shown of a World War I veteran (William Fichtner) shown in the initial part bears symbolic meaning. As Danny was being dragged by the veteran meaning his father from the play field, Rafe came to save Danny and curse him as “Dirty German” and it frustrates and offends Danny’s father so much that he explained how vicious it was to fight the German. We have to keep in mind that American soil, after their War of Independence (1776-1783), has never been invaded and therefore, the motivation and obligation of an American citizen to join any war is different from any other soldiers for that matter. Therefore, these issues like “saving the world” and “fighting for noble cause” are common and work as impetus in collective American military persona; at least it can be assumed. And this movie continues glorifies this American notion of being “Guardian Angel” for the rest of the world. Therefore, these guardian angels that once fought in the world wars are still fighting to save the world from terrorism and suffering worst consequences. These trend of presenting veteran’s problems for engaging in the ‘holy missions’ are still in action and for examples, Post Traumatic Stress Disorder (PTSD), broken family, economic insolvency are shown due to the result of joining the war. Sometimes it seems Hollywood is desperate to represent “America’s cost” or sacrifice of engaging into other’s war in order to restore and set ‘peace’ in the world. Another factor in this movie is its highly manipulative and propagandized

discourse. For instance, the movie continuously projects the fact that how America is the only one who could save the world from the curse of Nazism and it was America's duty to do so. For instance, this was said in one of the news shown in the movie, "But even while France falls to Hitler, America still refuses to join the fighting" and it was to emphasize the importance of America to join the war. However, as the discourse is important to understand "power behind discourse" and "hidden effect of power" (Fairclough 55), it is crucial to focus on the word 'fighting' as the rest of the movie uses the word 'war' to present the World War II. Before the attack on Pearl Harbor, the whole Europe along with the British Commonwealth nations and dependent states ("Allies of World War II"), for example Finland, were acting as Allied Forces of World War II (WWII) in order to resist the Axis Powers. While America was not militarily active in the WWII, provided ammunitions, food and medical assistance to the Allied Force, did not send any military troop to fight in the war. So the knight in the shining armor in his righteous might volunteered for joining Europe's war and therefore Rafe (Ben Affleck) joins the "Eagle Squadron", historically this squadron was joined by American soldiers who would be willing to learn how to fly and obviously this was before America's joining the war. They were also joined Royal Canadian Air Force. This squadron also fought for Finland against Soviet Union in "Winter War." However, it also important to consider that "Some of the recruits were men rejected by the USAAF as "lacking in intrinsic flying ability", who instead enlisted with the RCAF" ("Eagle Squadrons"). Therefore, if we consider history, Rafe (Ben Affleck) can also be someone who did not have chance and of course the alternative option is also viable which was presented in the movie that he was desperate to make a stand against the face of tyranny as in the movie he says, "not anxious to die sir, anxious to matter" (Rafe to British pilot). Nevertheless, as America is the "Savior" of the world, it was Rafe's duty to serve the world by serving America

as in the movie Rafe also says, “But I feel like, I got a duty to go.” Moreover, this movie shows a collective strength of being American their national strength. Therefore, it was not only about active engagement in the war but also indirect contribution in winning the war. Rafe and other pilots were shown dating some nurses of their military academy and those nurses were also gossiping and they project this as “patriotic duty.” The demand and necessity of America for the world is also projecting other dialogues and situations. For instance, “Lt. Col. Jimmy Doolittle: Just a few British pilots are all that stands between Hitler and total victory in Europe. They are gonna need all the help they can get.” And he also added “Sooner or later we’re gonna be in this war whether we like it or not.” But when Rafe asked him by addressing him as Major that what he would have done and he replied that he would have been gone there. And the reception of Rafe by the Chief of Eagle Squadron was even more dramatic and recognizing of America’s demand as the chief was regretting America’s apparent impassivity and if there were men like Rafe back in America, he exactly announces America’s worth by saying “God help who goes war with America.” Another interesting fact about Rafe’s joining the Eagle Squadron is interesting. Generally, the news reports were shown in black and white to give the historical connection a more relevance. However, it cannot be a coincidence that just after the news that just covered America’s unwillingness to go to war instead of becoming highest winning factor for the Allied Forces, Rafe was shown as he just got down the car, the apparent inclined and tired sun beaming behind Rafe’s shoulder as if life just has been inserted in the dying and almost being defeated British army base. Therefore, it is just a symbolic representation of the “savior” attitude that has always been the issue. Before the coming of Rafe, the report shows black and white and with the arrival of Rafe it becomes colored. And the cross was inclined meaning the religious base also needs to be saved. And when Japan attacked Pearl Harbor, it was said as “I

think WWII just started” which implies the transition from “fight” to war now that America is involved militarily. Before that when America was not actively involved in WWII, the news that has been mentioned earlier described WWII as “fight” and now after America’s engagement it is described as war. At the last part of the movie as a resolution it was said that, “It was the war that changed America and the world” and indeed it was as America grew even more powerful and the aftermath was absolute American domination. But America had been able to sustain its superiority by manipulating its erstwhile main enemy which was Communism. Where Soviet Union, even after fighting as hard as it could, did not get any deserving appreciation as it becomes clear by these words of historian Victor Matsulenko from his collection of WWII analyses and it follows as

It was Soviet Union’s ultimate contribution to defeat the fascist coalition. It was also the Soviet Union, who blocked German Fascism’s march to gain global control, took the main pressure of the war and contributed extremely to defeat of German Nazism and militant Japan. In the years of the war no one would deny it officially. At that time, the west used to recognize Soviet Union’s extreme contribution (362).

But what happened eventually was America’s Atomic attack against Japan. Considering the contemporary state of WWII, it could also be avoided to defeat Japan as the Imperial Army of Japan was already defeated against Soviet’s defense. *Pearl Harbor* portrays this act as a revenge again Pearl Harbor attack. However, America dropped atom bomb in Hiroshima and Nagasaki and it can also be explained as a warning towards Soviet Russia for the upcoming control of WWII aftermath. Eventually, this could even have instigated the Cold War. Therefore, Matsulenko also opines that, “It was the capitalist intellectuals; in their every ways exaggerate America’s contribution in the Second World War in order to support America’s leading position

in current world” and “that the power that American had during the war made it as the “Architecture of Victory” and prepared it to take the burden of the whole world after the war” (366).” At the time of war, Soviet Union’s “extreme contribution” was widely recognized (366). However, after the end of war, America changed its narrative. The contribution of America was getting more focused and exaggerated by the capitalist intellectuals as Matsulenko states and Soviet Union’s contribution was getting decayed. USA successfully able to impose these narratives and their point of views, through their scholarships and also using media. Cold war as one of the most significant aftermath of WWII and the communist phobia often called as “Red Scare” had been generated because of USA’s widely circulated agendas against communism. This was indeed possible because of significant contribution of Hollywood. The power to control discourse has always been an important feature of imperialism as Said mentions “as one critic suggested, nations themselves are narrations. The power to narrate, or to block other narratives from forming and emerging, is very important to culture and imperialism” (xiii).

Conclusion

Power cannot be exercised in vacuum. The very existence of a powerful entity represents another entity devoid of power and on which power can be exercised. Technology's most important achievement is making communication fast and it is getting faster. As communication is easier and faster along with larger domain, imperialism as a system adapted and made use of this advancement. As it was mentioned earlier that neo-imperialism does not always necessarily mean spatial possession. Neo-imperialism can sustain by colonizing minds. The first chapter of this research deals with a very fundamental role of media that it manipulative potentiality. By establishing this manipulative notion of media, it also deals with how movies can be manipulative and how they work. To establish America as the center of power, culture and economy, first it needs to spread it as the center. If it can achieve the position of center by injecting America-centric discourse, first step of colonizing minds can be fulfilled. This has been discussed in the chapter 2 of this thesis. In chapter 3, the discussion has been centered on America's dissemination of its represented savior attitude. This chapter not only shows how America is holding and pretending to be the guardian and defender of the earth but also how America is claiming WWII victory as its own achievement. Therefore, this chapter presents American claiming of saving the world in past and present. These analyses' combination can establish America as the most powerful country which is certainly a fact, and then its fall can also lead to international instability as Nye opines, "For if the most powerful country fails to lead, the consequences for international stability could be disastrous."(153). The dissemination of these agendas are therefore, done by Hollywood movies. Because, neo-imperialism is not physical rather it is psychological. It ensures its sustenance through injecting agendas in the minds of its subaltern spectators. Hollywood is indeed an ideology generator and it also reflects

in Herbert T Gans's words as he says, "Hollywood entertainment is shaped by its creators and pressure groups around them; that is an *ideological* rather than a *commercial* product" (151).

This research hopes to contribute in the sectors of postcolonialism, media and film studies. America is the most powerful country in the earth; no doubt about that. But how this powerfulness is represented and spread with the using of Hollywood movies has been the main issue of this research. Therefore, this research is also an endeavor to make people aware of new-imperial agendas, hegemony and therefore, psychological colonization. In the end, it can be said that the revolution that brings down tyranny becomes tyrant when it gains power. Similarly, United States of America, as being an ex-colonial country fought against British Imperialism and gained its independence; now emerged as a new imperialist with broader motive. United States of America not only colonizes with coercion but also with cultural subjugation. America is maintaining its empire with temporary occupation and changing the political scenario of the occupied, but thorough its cultural medium it tries to maintain its empire for longer period. In this imperial system, Hollywood is also playing a colonizer role.

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