

Where To Download Evil Arabs
In American Popular Film

Orientalist Fe

Evil Arabs In

American Popular

Film Orientalist

Fe

This book contends that

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Hollywood films help illuminate the incongruities of various periods in American diplomacy. From the war film Bataan to the Revisionist Western The Wild Bunch, cinema has long reflected US foreign

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policy's divisiveness both directly and allegorically. Beginning with the 1990s presidential drama The American President and concluding with Joker's allegorical treatment of the Trump era, this book posits

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that the paradigms for political reflection are shifting in American film, from explicit subtexts surrounding US statecraft to covert representations of diplomatic disarray. It further argues that the

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International Relations theorist Walter Mead's concept of a US polity dominated by contesting beliefs, or a 'kaleidoscope', permeates these changing paradigms. This synergy reveals a

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*cultural milieu where
foreign policy fissures are
increasingly encoded by
cinematic representation.
The interdisciplinarity of
this focus renders this book
pertinent reading for
scholars and students of*

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American Studies, Film Studies and International Relations, along with those generally interested in Hollywood filmmakers and foreign policy.

"Bayoumi offers a revealing portrait of life for people

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*who are often scrutinized
but seldom heard from."*

—Booklist (starred review)

*"Wholly intelligent and
sensitively-drawn, How Does
It Feel to Be a Problem? is
an important investigation
into the hearts and minds of*

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young Arab-Americans. This significant and eminently readable work breaks through preconceptions and delivers a fresh take on a unique and vital community. Moustafa Bayoumi's voice is refreshingly frank,

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personable, and true."

*—Diana Abu-Jaber, author of
Origin, Crescent, and The
Language of Baklava An eye-
opening look at how young
Arab- and Muslim-Americans
are forging lives for
themselves in a country that*

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often mistakes them for the enemy Just over a century ago , W.E.B. Du Bois posed a probing question in his classic The Souls of Black Folk: How does it feel to be a problem? Now, Moustafa Bayoumi asks the same about

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America's new

*"problem"-Arab- and Muslim-
Americans. Bayoumi takes
readers into the lives of
seven twenty-somethings
living in Brooklyn, home to
the largest Arab-American
population in the United*

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States. He moves beyond stereotypes and clichés to reveal their often unseen struggles, from being subjected to government surveillance to the indignities of workplace discrimination. Through it

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all, these young men and women persevere through triumphs and setbacks as they help weave the tapestry of a new society that is, at its heart, purely American. Between the radical, creative capacity of our

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*imagination and the social
imaginary we are immersed in
is an intermediate space
philosophers have termed the
imaginal, populated by
images or (re)presentations
that are presences in
themselves. Offering a new,*

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*systematic understanding of
the imaginal and its nexus
with the political, Chiara
Bottici brings fresh insight
into the formation of
political and power
relationships and the
paradox of a world rich in*

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imagery yet seemingly devoid of imagination. Bottici begins by defining the difference between the imaginal and the imaginary, locating the imaginal's root meaning in the image and its ability to both characterize

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a public and establish a set of activities within that public. She identifies the imaginalōs critical role in powering representative democracies and its amplification through globalization. She then

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*addresses the troublesome
increase in images now
mediating politics and the
transformation of politics
into empty spectacle. The
spectacularization of
politics has led to its
virtualization, Bottici*

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*observes, transforming
images into processes with
an uncertain relationship to
reality, and, while new
media has democratized the
image in a global society of
the spectacle, the cloned
image no longer mediates*

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*politics but does the act
for us. Bottici concludes
with politicsÕ current
search for legitimacy
through an invented ideal of
tradition, a turn to
religion, and the
incorporation of human*

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rights language.

*Group empathy across lines
of difference is a major
force for reducing conflict,
promoting cooperation, and
counteracting
ethnonationalism.*

Essentials of Sociology

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*Media, Minorities, and
Meaning*

*Twentieth-Century America
Through Film*

*Social Divisions and the
Politics of Group Empathy
A Critical Study, 1908 to
the Present*

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The Oxford Handbook of Diversity in Organizations Drawn to the Gods

After 9/11, there was an increase in both the incidence of hate crimes and government policies that targeted Arabs and Muslims and the proliferation of sympathetic portrayals of Arabs and

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Muslims in the U.S. media. Arabs and Muslims in the Media examines this paradox and investigates the increase of sympathetic images of “the enemy” during the War on Terror. Evelyn Alsultany explains that a new standard in racial and cultural representations emerged out of the multicultural movement of the 1990s that

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involves balancing a negative representation with a positive one, what she refers to as “simplified complex representations.” This has meant that if the storyline of a TV drama or film represents an Arab or Muslim as a terrorist, then the storyline also includes a “positive” representation of an Arab, Muslim, Arab

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American, or Muslim American to offset the potential stereotype. Analyzing how TV dramas such as West Wing, The Practice, 24, Threat Matrix, The Agency, Navy NCIS, and Sleeper Cell, news-reporting, and non-profit advertising have represented Arabs, Muslims, Arab Americans, and Muslim Americans during

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the War on Terror, this book demonstrates how more diverse representations do not in themselves solve the problem of racial stereotyping and how even seemingly positive images can produce meanings that can justify exclusion and inequality.

Focusing on the decade following 9/11, this critical analysis examines the various

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portrayals of Muslims in American cinema. Comparison of pre- and post-9/11 films indicates a stereotype shift, influenced by factors other than just politics. The evolving definitions of male, female and child characters and of setting and landscape are described. The rise of the formidable American female character

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who dominates the weak Muslim male emerges as a common theme.

On the Arab Revolts and the Iranian Revolution: Power and Resistance Today is the first comparative analysis of two central political events that have altered our world forever: the Arab uprisings which started in Tunisia, and the Iranian

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revolution in 1979. Adib-Moghaddam demonstrates how contemporary forms of protest are changing our understanding about the way power and resistance function. In a theoretical tour de force which is substantiated with a range of primary material, he argues that acts of protest in Tehran to Cairo can be entirely

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linked to the same act in New York, London, Madrid and Athens. Breaking through the east/west, north/south divide, Adib-Moghaddam shows how the Arab revolts promise to shift the discourse away from the idea that Arabs and Muslims are peculiar, that "Middle Eastern Studies" cannot be linked to political theory, that

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the dynamics of rebellion "there" are fundamentally different from the politics of revolt "here". Adib-Moghaddam argues that the dialectics of power and resistance are truly universal and that they are unfolding within a globalised political context that is increasingly interconnected. In order to illuminate this argument

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theoretically, the study is organised around conceptual terms that feed into forms of power and resistance, such as revolution, radicalism, dissent, knowledge, neighbour and reform. These terms and concepts are discussed and deconstructed via an empirical discussion of pivotal events beyond the non-western world,

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demonstrating that for a long time, and without realising it, we have been living in the end times of unitary categories such as "west" and "east."

Cinema Wars explores the intersection of film, politics, and US culture and society through a bold critical analysis of the films, TV shows, and documentaries

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produced in the early 2000s Offers a thought-provoking depiction of Hollywood film as a contested terrain between conservative and liberal forces Films and documentaries discussed include: Black Hawk Down, The Dark Knight, Star Wars, Syriana, WALL-E, Fahrenheit 9/11 and other Michael Moore documentaries,

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amongst others Explores how some films in this era supported the Bush-Cheney regime, while others criticized the administration, openly or otherwise Investigates Hollywood?s treatment of a range of hot topics, from terrorism and environmental crisis to the Iraq war and the culture wars of the 2000s Shows how

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Hollywood film in the 2000s brought to life a vibrant array of social protest and helped create cultural conditions to elect Barack Obama

The Notion of Space within Diverse Fields of Cognizance

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Religion and Humor in The Simpsons,

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South Park, and Family Guy

Muslims and American Popular Culture [2
volumes]

Music, Politics, Modernity

A IS for ARAB Stereotypes in U. S.
Popular Culture

Middle Eastern American Theatre

Dr. Shaheen, studying over 100

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different popular entertainment programs, cartoons and major documentaries telecast on network, independent and public channels, totaling nearly 200 episodes that relate to Arabs, has thrown new and revealing light on the stereotypes of people from the Middle East.

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A new world of religious satire illuminated through the layers of religion and humor that make up the The Simpsons, South Park and Family Guy. Drawing on the worldviews put forth by three wildly popular animated shows - The Simpsons, South Park, and Family

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Guy- David Feltmate demonstrates how ideas about religion's proper place in American society are communicated through comedy. The book includes discussion of a wide range of American religions, including Protestant and Catholic Christianity, Judaism, Islam,

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*Orientalist Fe
Buddhism, Native American
Religions, New Religious
Movements, "Spirituality," Hinduism,
and Atheism. Along the way, readers
are shown that jokes about religion
are influential tools for teaching
viewers how to interpret and judge
religious people and institutions.*

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Felmate, develops a picture of how each show understands and communicates what constitutes good religious practice as well as which traditions they seek to exclude on the basis of race and ethnicity, stupidity, or danger. From Homer Simpson's spiritual journey during a chili-

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pepper induced hallucination to South Park's boxing match between Jesus and Satan to Peter Griffin's worship of the Fonz, each show uses humor to convey a broader commentary about the role of religion in public life. Through this examination, an understanding of

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what it means to each program to be a good religious American becomes clear. Drawn to the Gods is a book that both fans and scholars will enjoy as they expose the significance of religious satire in these iconic television programs.

From jazz trumpeters drawing on the

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noises of warfare in Beirut to female heavy metallers in Alexandria, the Arab culture offers a wealth of exciting, challenging, and diverse musics. The essays in this collection investigate the plethora of compositional and improvisational techniques, performance styles,

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political motivations, professional trainings, and inter-continental collaborations that claim the mantle of “innovation” within Arab and Arab diaspora music. While most books on Middle Eastern music-making focus on notions of tradition and regionally specific genres, The Arab Avant

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Garde presents a radically hybrid and globally dialectic set of practices. Engaging the “avant-garde”—a term with Eurocentric resonances—this anthology disturbs that presumed exclusivity, drawing on and challenging a growing body of literature about alternative

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modernities. Chapters delve into genres and modes as diverse as jazz, musical theatre, improvisation, hip hop, and heavy metal as performed in countries like Iraq, Egypt, Lebanon, Syria, Palestine, and the United States. Focusing on multiple ways in which the “Arab avant-

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garde” becomes manifest, this anthology brings together international writers with eclectic disciplinary trainings—practicing musicians, area studies specialists, ethnomusicologists, and scholars of popular culture and media.

Contributors include Sami W. Asmar,

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*Michael Khoury, Saed Muhssin,
Marina Peterson, Kamran Rastegar,
Caroline Rooney, and Shayna
Silverstein, as well as the editors.
More than three decades after its
first publication, Edward Said's
groundbreaking critique of the
West's historical, cultural, and*

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political perceptions of the East has become a modern classic. In this wide-ranging, intellectually vigorous study, Said traces the origins of "orientalism" to the centuries-long period during which Europe dominated the Middle and Near East and, from its position of power,

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defined "the orient" simply as "other than" the occident. This entrenched view continues to dominate western ideas and, because it does not allow the East to represent itself, prevents true understanding. Essential, and still eye-opening, Orientalism remains one of the most important

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*books written about our divided
world.*

*Images Beyond Imagination and the
Imaginary*

Jadīd

*Being Young and Arab in America
1998-2000 Report on Hate Crimes
and Discrimination Against Arab*

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Americans

*John Frankenheimer and American
Film*

Voting Rights Act

*Hollywood's Verdict on Arabs after
9/11*

***Beginning with early Arab
American playwright, poet***

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*and novelist Kahlil Gibran
and concluding with
contemporary playwright
Yussef El Guindi, this
book provides an
historical overview and
critical analysis of the*

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plays, films and performances of self-identified Arab Americans. Playwrights, filmmakers and performers covered include Ameen Fares Rihani, Danny Thomas,

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*Heather Raffo, Ahmed
Ahmed, Mona Mansour and
Cherien Dabis. These
artists, traditionally
underrepresented in
entertainment, publishing
and academia, have created*

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*works that exemplify the
burgeoning Arab American
arts movement. By
addressing cinema, stand-
up comedy and solo
performance, the author
introduces audiences to*

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*contemporary genres that
are shaping Arab American
culture in the United
States.*

*Description of the
foundations of organizing
and managing diversities,*

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*and multidisciplinary,
intersectional and
critical analyses on key
issues.*

*This book explores the
body and the production
process of popular culture*

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in, and on, the Middle East and North Africa, Turkey, and Iran in the first decade of the 21st century, and up to the current historical moment. Essays consider gender,

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*racial, political, and
cultural issues in film,
cartoons, music, dance,
photo-tattoos, graphic
novels, fiction, and
advertisements.*

Contributors to the volume

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*span an array of
specializations ranging
across literary,
postcolonial, gender,
media, and Middle Eastern
studies and contextualize
their views within a*

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*larger historical and
political moment,
analyzing the emergence of
a popular expression in
the Middle East and North
Africa region in recent
years, and drawing*

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conclusions pertaining to the direction of popular culture within a geopolitical context. The importance of this book lies in presenting a fresh perspective on popular

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*culture, combining media
that are not often
combined and offering a
topical examination of
recent popular production,
aiming to counter
stereotypical*

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*representations of
Islamophobia and otherness
by bringing together the
perspectives of scholars
from different cultural
backgrounds and
disciplines. The*

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*collection shows that
popular culture can effect
changes and alter
perceptions and
stereotypes, constituting
an area where people of
different ethnicities,*

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*genders, and orientations
can find common grounds
for expression and
connection.*

*Shaheen shows that
post-9/11 American cinema
is still making the same*

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*old equation between
Muslims and Arabs and
violence, using them as a
shorthand for 'enemy'. He
also addresses various
cultural issues, arguing
that the 'War on Terror'*

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*can only be won when
centuries-old stereotypes
of Arabs are shattered.*

*Negative Images of Arabs
in American Popular
Culture*

A Postcolonial Outlook

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*Infrastructures of
Knowledge*

*Race and Labor in the
South Asian Diaspora*

*The Military and American
Culture in the Twentieth
Century and Beyond*

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Cinema Wars

*Terrifying Muslims
Ethnographic research in
Pakistan, the Middle East, and
the United States helps to explain
how transnational working
classes from Pakistan are
produced in the context of*

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***American empire and its War on
Terror.***

***Middle Eastern American Theatre
explores the burgeoning Middle
Eastern American theatre
movement with a focus on Arab
American, Jewish American,
Armenian American, Iranian***

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American, and Turkish American theatres, playwrights, directors, and actors. By exploring the rich religious and cultural heritage of this diverse group - which includes Arabs, Armenians, Iranians, Jews, and Turks - and religions that include the Baha'i

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***faith, Christianity, Chaldean,
Druze, Ishik Alevism, Judaism,
Islam, Mandaism, Samaritan,
Shabakism, Yazidi, and
Zoroastrianism - the rich and
paradoxical nature of the term
'Middle Eastern' is interrogated
through the dramas written and***

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***performed by those in the
Diaspora. Featuring a clear
introduction and examination of
the context and the various push
and pull factors that have
contributed to the mass
migrations to North America -
including the so-called "Great***

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Migration” of 1890-1915, the
Armenian Genocide, the
European Holocaust, the two
world wars, the
Israeli/Palestinian conflict, and
other social and political
conflicts. With chapters devoted
to Arab American, Israeli***

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***American, Iranian American and
Turkish American theatre, Middle
Eastern American Theatre traces
the history and examines the
work of key artists and directors
including Heather Raffo, Youssef
El Guindi, Jamil Khoury, Mona
Mansour, Danny Bryck, Ken***

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***Kaissar, Ari Roth, Torange
Yeghiazarian, Reza Abdoh, Sedef
Ecer, Torange Yeghiazarian, of
Golden Thread Productions, and
Jamil Khoury, of Silk Road
Rising. The volume provides
readers with a deeper and more
nuanced understanding of***

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***millions of Middle Eastern
Americans, and how they have
contributed to American theatre
today.***

***The country's wars in Iraq and
Afghanistan, its interventions
around the world, and its global
military presence make war, the***

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military, and militarism defining features of contemporary American life. The armed services and the wars they fight shape all aspects of life—from the formation of racial and gendered identities to debates over environmental and immigration

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policy. Warfare and the military are ubiquitous in popular culture. At War offers short, accessible essays addressing the central issues in the new military history—ranging from diplomacy and the history of imperialism to the environmental issues that war

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raises and the ways that war shapes and is shaped by discourses of identity, to questions of who serves in the U.S. military and why and how U.S. wars have been represented in the media and in popular culture.

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The Sheik—E. M. Hull's best-selling novel that became a wildly popular film starring Rudolph Valentino—kindled "sheik fever" across the Western world in the 1920s. A craze for all things romantically "Oriental" swept through fashion, film, and

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*literature, spawning imitations
and parodies without number.
While that fervor has largely
subsided, tales of passion
between Western women and
Arab men continue to enthrall
readers of today's mass-market
romance novels. In this*

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groundbreaking cultural history, Hsu-Ming Teo traces the literary lineage of these desert romances and historical bodice rippers from the twelfth to the twenty-first century and explores the gendered cultural and political purposes that they have served at

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various historical moments. Drawing on “high” literature, erotica, and popular romance fiction and films, Teo examines the changing meanings of Orientalist tropes such as crusades and conversion, abduction by Barbary pirates,

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sexual slavery, the fear of
renegades, the Oriental despot
and his harem, the figure of the
powerful Western concubine, and
fantasies of escape from the
harem. She analyzes the impact
of imperialism, decolonization,
sexual liberation, feminism, and***

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Orientalist Fiction. Teo suggests that the rise of female-authored romance novels dramatically transformed the nature of Orientalism because it feminized the discourse; made white women

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*central as producers, consumers,
and imagined actors; and revised,
reversed, or collapsed the
binaries inherent in traditional
analyses of Orientalism.*

*How Does It Feel to Be a
Problem?*

Middle East Studies for the New

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Millennium

***Communities, Cultures and
Artists***

A Critical Study, 2001-2011

***Hollywood's Verdict on Arabs
After 9/11***

***Popular Culture in the Middle
East and North Africa***

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***Orientalism and Romance Novels
Few world regions today are of
more pressing social and
political interest than the
Middle East: hardly a day has
passed in the last decade
without events there making***

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***global news. Understanding
the region has never been
more important, yet the field of
Middle East studies in the
United States is in flux,
enmeshed in ongoing
controversies about the***

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***relationship between
knowledge and power, the role
of the federal government at
universities, and ways of
knowing “other” cultures and
places. Assembling a wide
range of scholars immersed in***

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the transformations of their disciplines and the study of this world region, Middle East Studies for the New Millennium explores the big-picture issues affecting the field, from the geopolitics of

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knowledge production to structural changes in the university to broader political and public contexts. Tracing the development of the field from the early days of the American university to the

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“Islamophobia” of the present day, this book explores Middle East studies as a discipline and, more generally, its impact on the social sciences and academia. Topics include how different disciplines engage

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***with Middle East scholars,
how American universities
teach Middle East studies and
related fields, and the
relationship between
scholarship and U.S.-Arab
relations, among others.***

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***Middle East Studies for the
New Millennium presents a
comprehensive, authoritative
overview of how this crucial
field of academic inquiry came
to be and where it is going
next.***

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***Foundations. Introduction --
Constructing categories of
difference -- Minorities,
meaning, and mass media --
Articulations of difference --
The articulation of difference.
Country music and redneck***

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**woman -- The construction of
Arabs as enemies --
Perpetuation of the hot Latina
stereotype in Desperate
housewives -- Commodified
racism : brand images of
Native Americans -- The**

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***pornographic gaze in
mainstream American
magazine and fashion
advertising -- Women, lipstick,
and self-presentation -- Sun
also rises : Stereotypes of the
Asian/American woman on***

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***Lost -- Coon songs : the Black
male stereotye in popular
American sheet music
(1850-1920) -- Homosexuality
and horror : the lesbian
vampire film -- Television
news coverage of "Day***

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without an immigrant.

The "evil" Arab has become a stock character in American popular films, playing the villain opposite American "good guys" who fight for "the American way." It's not

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surprising that this stereotype has entered American popular culture, given the real-world conflicts between the United States and Middle Eastern countries, particularly since the oil embargo of the 1970s

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and continuing through the Iranian hostage crisis, the first and second Gulf Wars, and the ongoing struggle against al-Qaeda. But when one compares the "evil" Arab of popular culture to real Arab

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people, the stereotype falls apart. In this thought-provoking book, Tim Jon Semmerling further dismantles the "evil" Arab stereotype by showing how American cultural fears, which stem

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from challenges to our national ideologies and myths, have driven us to create the "evil" Arab Other. Semmerling bases his argument on close readings of six films (The Exorcist, Rollover, Black

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Sunday, Three Kings, Rules of Engagement, and South Park: Bigger, Longer & Uncut), as well as CNN's 9/11 documentary America Remembers. Looking at their narrative structures and visual

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***tropes, he analyzes how the
films portray Arabs as
threatening to subvert
American "truths" and mythic
tales--and how the insecurity
this engenders causes
Americans to project evil***

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character and intentions on Arab peoples, landscapes, and cultures. Semmerling also demonstrates how the "evil" Arab narrative has even crept into the documentary coverage of 9/11. Overall,

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Semmerling's probing analysis of America's Orientalist fears exposes how the "evil" Arab of American popular film is actually an illusion that reveals more about Americans than Arabs.

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***The book draws on
psychoanalytic and semiotic
perspectives to examine
popular, political, legal, and
journalistic discourses
mediating the War on Terror.
The analysis encompasses***

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governmental speeches, legal documents, print and broadcast journalism, and military memoirs under the Bush, Obama, and Trump administrations. Dominant motifs include American

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***exceptionalism and its
historical affinity for war, the
synergy between the
technologies of war and
media, the role of the "military-
industrial-media-entertainment
network" in promoting the***

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***American culture of militarism,
the dialectic of identification
and repulsion in the
construction of "the enemy,"
and the political and mediatic
normalization of fear. The
author explores in particular***

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the role of desire in the rhetorical construction and naturalization of the fantasy of a global War on Terror. Scholars and students alike will take interest in this original contribution to the

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***fields of cultural studies,
psychoanalysis, media
studies, rhetoric, critical
international relations, and
international humanitarian law
and ethics.***

The TV Arab

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***Rhetoric, Fantasy, and the War
on Terror***

***Evil Arabs in American
Popular Film***

Reel Bad Arabs

***Race and Representation After
9/11***

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***Hollywood Film and Politics in
the Bush-Cheney Era
Guilty***

**“Nothing will be the same again.”
Americans scarred by the
experience of 9/11 often express
this sentiment. But what remains**

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the same, argues Jack Shaheen, is Hollywood's stereotyping of Arabs. In his new book about films made after 9/11, Shaheen finds that nearly all of Hollywood's post-9/11 films legitimize a view of Arabs as stereotyped villains and the use

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of Arabs and Muslims as shorthand for the “Enemy” or “Other.” Along with an examination of a hundred recent movies, Shaheen addresses the cultural issues at play since 9/11: the government’s public relations campaigns to win “hearts and

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minds” and the impact of 9/11 on citizens and on the imagination. He suggests that winning the “war on terror” would take shattering the centuries-old stereotypes of Arabs, and frames the solutions needed to begin to tackle the problem and to change

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the industry and culture at large. After 9/11, there was an increase in both the incidence of hate crimes and government policies that targeted Arabs and Muslims and the proliferation of sympathetic portrayals of Arabs and Muslims in the U.S. media.

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Arabs and Muslims in the Media examines this paradox and investigates the increase of sympathetic images of “the enemy” during the War on Terror. Evelyn Alsultany explains that a new standard in racial and cultural representations emerged

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out of the multicultural movement of the 1990s that involves balancing a negative representation with a positive one, what she refers to as “simplified complex representations.” This has meant that if the storyline of a TV drama

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or film represents an Arab or Muslim as a terrorist, then the storyline also includes a “positive” representation of an Arab, Muslim, Arab American, or Muslim American to offset the potential stereotype. Analyzing how TV dramas such as The

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Practice, 24, Law and Order, NYPD Blue, and Sleeper Cell, news-reporting, and non-profit advertising have represented Arabs, Muslims, Arab Americans, and Muslim Americans during the War on Terror, this book demonstrates how more diverse

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representations do not in themselves solve the problem of racial stereotyping and how even seemingly positive images can produce meanings that can justify exclusion and inequality. Fully revised, updated, and extended, this compilation of

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interpretive essays and primary documents teaches students to read films as cultural artifacts within the contexts of actual past events. A new edition of this classic textbook, which ties movies into the broader narrative of US and film history Ten new

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articles which consider recently released films, as well as issues of gender and ethnicity Well-organized within a chronological framework with thematic treatments to provide a valuable resource for students of the history of American film Fourth

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**edition includes completely new
images throughout**

**This volume provides a
multifaceted approach to how
meanings of space are created
and how they impact individuals'
perceptions, sense of belonging,
identity, actions and ideologies.**

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It brings together various contributions that shed light on the multiplicity of voices and narratives on space, on their co-existence and forms of interactions, and on the ways in which they emerged from, and reshaped, relations of power.

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Hollywood's America
A Critical Introduction
The Arab Avant-Garde
Orientalism
Imaginal Politics
Cruel and Unusual
A Little Solitaire

Countless movies have portrayed

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Arabs as loathsome lechers who terrorise, murder, and finally die in droves. In 'Reel Bad Arabs', Jack Shaheen exposes this appalling side of the Hollywood 'dream' machine. A groundbreaking book that dissects a slanderous history dating from cinema 's earliest days to

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contemporary Hollywood
blockbusters that feature machine-
gun wielding and bomb-blowing "evil"
Arabs Award-winning film authority
Jack G. Shaheen, noting that only
Native Americans have been more
relentlessly smeared on the silver
screen, painstakingly makes his case

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that "Arab" has remained
Hollywood ' s shameless shorthand
for "bad guy," long after the movie
industry has shifted its portrayal of
other minority groups. In this
comprehensive study of over one
thousand films, arranged
alphabetically in such chapters as

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"Villains," "Sheikhs," "Cameos," and "Cliffhangers," Shaheen documents the tendency to portray Muslim Arabs as Public Enemy #1—brutal, heartless, uncivilized Others bent on terrorizing civilized Westerners. Shaheen examines how and why such a stereotype has grown and spread in

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the film industry and what may be done to change Hollywood ' s defamation of Arabs.

Extremely reader friendly and packed with vivid examples, ESSENTIALS OF SOCIOLOGY, 9e takes real-world scenarios and shows you how to use sociology to analyze them. It combines

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comprehensive coverage, socially relevant analysis, and cutting-edge research into a concise 15 chapters. Hands-on exercises help sharpen critical thinking and problem solving skills as readers put sociological theory into practice. More visually engaging than ever, the Ninth Edition

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also maintains the book ' s signature emphasis on global issues. Available with InfoTrac Student Collections <http://gocengage.com/infotrac>. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

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An updated edition of the comprehensive resource that covers the various areas associated with representations of diversity within the mass media The second edition of Diversity in U.S. Mass Media presents a review of the evolution and the many issues surrounding portrayals of

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social groups in the mass media of the United States. Unfortunately, all too often mass media depictions play a crucial role in shaping our views about individuals and social groups. Filled with instructive insights into the ways social groups are represented through the mass media, Diversity in

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U.S. Mass Media offers a better understanding of groups and individuals different from ourselves. The revised second edition is filled with recent, illustrative examples from the media. Comprehensive in scope, the authors address a wide range of issues that include representations of

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race/ethnicity, gender, sexual orientation, disability, class, and religion in films, television, and the press. The authors encourage readers to question what is being presented and explore the extent to which they agree with the perspectives that are described. Diversity in U.S. Mass

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Media is an important resource that:
Offers an understanding of how
various social groups are being
represented in the mass media
Explores how diverse communities
inform and intersect with one another
Draws on updated studies on the topic
and presents original research and

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observations Includes new chapters
on media portrayals of mixed race
relationships and
multiracial/multiethnic people and
representations of religion and faith
Accompanied by a companion website
for instructors including many useful
pedagogical tools, such as a test bank,

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viewing list, exercises, and sample syllabi Revised and updated, the second edition of Diversity in U.S. Mass Media offers a broad perspective on the myriad issues that influence how the media portrays social groups. Throughout the text, the authors show consistencies as well

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as differences in media
representations of minority groups in
the United States.

Arabs and Muslims in the Media
How Hollywood Vilifies a People
Arab and Muslim Stereotyping in
American Popular Culture
Desert Passions

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Seeing Us in Them

evidence of continued need : hearing
before the Subcommittee on the
Constitution of the Committee on the
Judiciary, House of Representatives,
One Hundred Ninth Congress, second
session, March 8, 2006

Diversity in U.S. Mass Media

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Offering readers an engaging, accessible, and balanced account of the contributions of American Muslims to the contemporary United States, this important book serves to clarify misrepresentations and

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misunderstandings regarding
Muslim Americans and Islam. •
Identifies the contributions of
Muslims to American fiction,
poetry, music, food, architecture,
and other cultural forms to
document the breadth of their

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contributions • Highlights the ways in which Muslims have been, and continue to be, routinely depicted negatively in American literature, film, and religious discourse, and documents the potential effects

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that such depictions can have on individual Muslims and their communities • Offers readers useful tools that allow them to apply a critical eye to the representations of Muslims in the news

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Think about some commercially successful film masterpieces--The Manchurian Candidate. Seven Days in May. Seconds. Then consider some lesser known, yet equally compelling cinematic

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achievements--The Fixer. The
Gypsy Moths. Path to War.

These triumphs are the work of
the best known and most highly
regarded Hollywood director to
emerge from live TV drama in
the 1950s--five-time Emmy-

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award-winner John

Frankenheimer. Although

Frankenheimer was a pioneer in the genre of political thrillers who embraced the antimodernist critique of contemporary society, some of his later films did not

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receive the attention they deserved. Many claimed that at a midpoint in his career he had lost his touch. World-renowned film scholars put this myth to rest in *A Little Solitaire*, which offers the only multidisciplinary critical

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account of Frankheimer's oeuvre. Especially emphasized is his deep and passionate engagement with national politics and the irrepressible need of human beings to assert their rights and individuality in the face

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of organizations that would
reduce them to silence and
anonymity.

The Fragmented Kaleidoscope
American Cinema and Cultural
Diplomacy

Arab American Drama, Film and

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Performance

Power and Resistance Today

The Muslim World in Post-9/11

American Cinema

On the Arab Revolts and the

Iranian Revolution

At War