'Othering' of the Orient: A Critical Exploration of *Green Zone*

Amna Haq
MPhil Scholar, Air University, Islamabad

Farzana Masroor
Assistant Professor, Air University, Islamabad

Abstract

Film media possesses great power due to its function of entertaining the masses. However, entertainment as its sole function has been contested by critics. Its preoccupation with the cultural representation of reality entails its role in disseminating the desired ideologies, opinions, and beliefs among the masses. The lens of Critical Discourse Analysis (CDA) to analyze film media can provide useful insights into the kind of ideologies propagated and to uncover the hidden motives behind them. This research aims to explore the process of Othering, advocated by Edward Said, in the present-day western entertainment media, particularly in Hollywood movies. For this purpose, the movie Green Zone is selected to comprehend how the ideas/ideologies about the East are nurtured by Western movies in the mind of the audience. The present research is qualitative in nature and utilizes van Dijk's concept of Ideological Square and Daniel Chandler's notion of semiotics as research tools. The findings propose that the representation of Iraq and her people in the movie are primarily prejudicial. Secondly, western cultural and literary canon(s) defines 'Other' in relation to itself, where the 'Other' is always inferior to self. The movie highlights the conventional stereotypes existing about East (in particular Muslims) by portraying it as the 'Other' by generalized and biased representation. This analysis of the process of 'Othering' and stereotypical representation of Iraq and Iraqis in the movie will contribute to the discourse of post-colonialism and cinema.

1.   Introduction

In today's modern world, the media possess great power. Media have now become the centre of attention as all the other institutions involved in the "cultural production of knowledge" have been superseded by it (Pasha, 2011, p. 4). Media identify different subjects stretching from mundane everyday issues to the exaggerated accounts on wars and conflicts (Ullah & Shazor, 2017). According to Cottle, the media hold a powerful position when it comes to transmitting, elaborating, explaining and articulating specific discussions that represent and sometimes misrepresent minorities (as quoted in Balraj, 2011, p).

As films have many social impacts, therefore they have become a matter of prime importance since the beginning of this century. The films, which are primarily intended to entertain the masses, were questioned by critics, thinkers, scientists or historians about their role in shaping public opinion, prejudices and judgments (Robinson, cited in) Lawless, 2014, p. 79). Critics have different opinions about the nature and extent of the influence of the media, but they all agree that the media have an impact and influence (Hesmondhalgh as cited in Lawless, 2014, p. 79). Many scientists have recognized the power of films to shape the attitudes and opinions of the general public. In addition, a large number of studies have been conducted to investigate how "race, sex, class and sexuality" are portrayed in films and what influences and consequences these representations have on audiences or real-life (Lawless, 2014) p. 79). The Films, for scholars, are not just a tool for entertainment; rather they are like documents with hidden meanings engrossed in them. Thus, films could serve the purpose of educating masses by providing them knowledge about diverse cultures. It is often believed that the movies help in constructing audiences' private and inner lives along with their public demeanour. They are considered the driving force behind the viewers' ability of self-recognition (Hesmondhalgh as cited in Lawless, 2014, p. 80).

In addition to entertaining the audience, the movies also aim to spread various ideologies, ideas, notions, opinions, set of beliefs and ideas among the masses. Hence, they provide the viewers with a direction to see and understand things. There is always a hidden agenda behind every movie, especially a war movie that an average person often fails to recognize and these ideologies always stay with the individual in one way or another (Ullah & Shazor, 2017).

In today's world, cinema seems to be so powerful that it can pass on different "cultural values" to different viewers. In addition, the cinema has a major impact on assigning different identities and characteristics to people belonging to different races and ethnic groups.

 Besides, no form of art can be completely neutral because stereotyping and labelling is an essential part of organizing experience. Therefore, these typical and conventional images and impressions associated with multiple races, nations, and cultures either break or strengthen the prejudices held by audiences. Though sometimes these representations are not completely negative, they nevertheless could still be deceptive and delusional (Lawless, 2014). Hence, the prejudices, van Dijk argues, held by people are not natural; rather they are socially constructed and the main source of such prejudices is mass media (1995a).

The Muslims in general, within the media, are often depicted as the "alien other." The idea to refuse the presence of in-build stereotypes and prejudices in the American media against

Muslims is an unintelligent one. Moreover, when terrorism is covered by the U.S media, it fails to focus on what 'we' do and puts all its attention on what 'they' do (Nurullah, 2010, p. 1023). The perceptions regarding Muslims and Arabs in the West are often shaped by how they are represented in the media. Thus, the stereotypical portrayal of the East, more specifically Muslims and Arabs, in films, cartoons, television shows, etc., plays a vital role in shaping the image of the East in the minds of those individuals who have never been on these lands (Nurullah, 2010).

As it is observed that the images of Arabs and Muslims are portrayed negatively by the Hollywood media, Der Veer (2004) emphasizes in this regard that Muslims and Arabs, instead of being recognized and identified through some point of view of Islam, are historicized.

Nonetheless, it should be observed that the clash, specifically between east (and predominantly Muslims) and west, of cultures, is not a novel or a contemporary issue. If we look at the history of Muslims and Islam, it should be noted that the Islamic world is regarded as inferior and despised from the earliest times. The incident of 9/11 was the most significant moment in the history of negative media portrayal of Islamists and Muslims.

It is from this point onwards that media openly and overtly associated terrorism with Islam and classified Muslims as terrorists. In many films, TV series, animations, cartoons, news, talk shows, etc., the typical images generally attributed to Muslims are those of barbarians, fundamentalists, radicals, terrorists, militants, anti-democratic, uncivilized, anti-western, anti-modern, etc. Consequently, any incident of violence or terrorism in any Islamic country is linked with Islam by the media (Nurullah, 2010).

1.1 Aim of the Study

Hence, the present study explores the process of *'othering'* as portrayed in the film *Green Zone*. It highlights the prevalence of Western/White Superiority legacy, which is manifested in the film through the portrayal of the Iraqi and American people. Consequently, through the binary discourse of 'we' and 'them', the Western media implicitly promote the superiority of the West over the East and create Muslims as 'others'.

Thus, the study signifies that in today's modern world, orientalist approach is not limited to only books, novels, poems or literature; rather it has become a significant part of mass media culture, and as the media has become an important tool to disseminate and transmit information to the masses around the globe. Therefore, it holds the power to distort and manipulate east and its perspective. Moreover, this study dismisses the west's dominant ideology regarding east specifically Islam and Muslims.

Edward Said's book 'Orientalism', published in the second half of the 20th century, is still very influential in contemporary times. It gives the reader a perspective to study how the West and its media represent and depict the East, in particular, Muslims, Arabs, and Islam and plays a vital role in the dissemination of anti-Muslim and anti-Islam discourses. The works of Edward Said help one to understand the dichotomy of west and east, where the former is superior while the latter is inferior. This research article studies the process of 'Othering,' as propagated by Edward Said (2001), prevalent in western media and cinema with reference to the Hollywood movie 'Green Zone.'

Moreover, this study also utilizes the framework of Critical Discourse Analysis (CDA) to elucidate and explicate the ideological representation of Muslims and Islam in mainstream and popular western media. Additionally, the current research particularly employs the concept of *'Ideological Square'* postulated by van Dijk in 1998 and according to which in a given ideology, the polarization of 'us' and 'them' dominate representation of cultures and people (Pasha, 2011). Moreover, the present study also utilizes semiotics as propagated by Daniel Chandler (2002) in his book *'Semiotics the Basics.'*

The paper is organized as follows: the next section discusses Said's concept of *'Orientalism'* with reference to the notion of *'othering.'* Afterwards, the focus is given to '*CDA,'* in general, as well as van Dijk's '*social cognition'* along with the concept of *'ideology.'* It is followed by the methodology section which foregrounds van Dijk's theoretical concept of *'ideological square'* (1998) along with other data collection tools. The section also describes the delimitation of the study. Finally, the analysis and discussion section provide analysis, discussion, and conclusion.

The different sort of images that west holds for east is in contradiction with reality. The presence of 'otherness' has always been felt between east and west. The east is often exposed in negative images in western books, writings, arts and films ("My Name Is Khan," 2016). According to McLeod (2000), the east (orient) is generally portrayed in negative terms which only strengthens the discourse of western superiority and dominance. He further explains this disparity between the portrayal of the east and the west by giving the example that if one takes west as the epitome of knowledge, wisdom and learning then the orient (east) would be assumed as the occident's (west) foil and opposite. Thus, the orient for occident is a place of ignorance and oblivion.

The tragedy of 9/11 has changed politics around the globe forever. The day turned the world into an eternal battlefield. As the U.S and allied forces launched operations around the world particularly in the east, this paved the way for neocolonialism and imperialism. Many critics believed that the incident of 9/11 along with the wars conducted to redeem the act caused more violence than any incident of past centuries including the two great wars (WWI and WWII). The result of such developments is the revival and establishment of orientalism along with racism and Islam phobia explicitly and openly (Kumar, 2012).

Though, it is said that the term terrorism has undergone many conceptual changes, but it, in today's world, represents the orient that stretches from the north of Africa to the Asia Pacific. Hence, if the discourse on terrorism has become another variety of 'Orientalism,' therefore, the terrorists cannot be encapsulated within some fixed and definite geographical and territorial boundaries and entities (Kumar, 2012).

1.2 Research Questions

1. What identities are allocated to Iraqis and Americans?

2. How the binary discourse of *'us'* and *'them'* implicitly promotes the superiority of the West over the East?

1.3 Othering

In the simplest terms, *'Othering'* can be defined as a process in which a positive self-image is created by presenting the other in a negative way. Social relationships are often reduced to the simple binary of 'us' and *'them'* (van Dijk, 1998). Thus, *'othering'* is a tool through which the complex and intricate differences existing within any unequal relationship is simplified and naturalized. Many researchers from a variety of disciplines and fields identify different types of 'otherings'. For example, different races and ethnicities are often represented through the process of *'othering'* which bears the "traces of colonialism and other forms of oppression" (Roy 2009; Lawless 2014). Similarly, Mushtaq (2010) in his analysis of *'Heart of Darkness'* and *'Waiting for Barbarians,'* claims that through *'othering'*, innocent people often appear disgusting, repulsive, horrifying and depressed.

As a form of critical analysis, *'Orientalism'* has established itself as the main key to understand and decode the values behind visual images and representations allotted to orient. Hence, it studies the power relation between westerns and non-westerners. Said defines *'Orientalism'* as a corporate institute that deals with the orient (2001). By dealing, he means to make judgments, statements, and authorized views about it. Furthermore, according to Said, another way to deal with orient is to teach, settle and rule over it (2001). In simple words, it is a way for the westerners to dominate, restructure and control the orient. The war on terror, in this post 9/11 era, has developed a range of binary oppositions between the occident and the orient. Some of these binaries are good and evil, progressive and backward, rational and irrational, civilized and barbaric (Khalid, 2011).

European and American cultural and literary representations for non-westerners, according to Said, encourage biases against orient; thus, labelling them as the *'other'* (2001). He further claims that the media resources such as film and television have molded the information about the orient as the norm, reinforcing the stereotypes and conventions that the orient is viewed and judged (Lawless, 2014). These representations of the east, although they do not necessarily correspond to reality, play an important role in the control the east. Said further argues that this knowledge about east, over time, has become a touchstone that influences the "further learning and knowledge about orient" (Khalid, 2011, p. 17).

'Orientalism,' as a tool for critical analysis is still relevant to understand American discourse on war on terror as it unveils the ways in which orients (non-western) and their traditions and cultures are perceived in western discourses. Even though, when Said was writing his book *'Orientalism,'* his focus was mostly on European representation of east but the same concepts and notions can be applied in the context of the U.S.A as the country has a long history of involvement in the east, particularly the Middle East (Khalid, 2011).

Hence, in this postmodernist world, the stereotypes regarding the '*Orient'* are reinforced and have become a norm through films, television and other media resources to such an extent that there is no other way of thinking or categorizing the east/orient (Said, 2001).

1.4 Critical Discourse Analysis

Critical Discourse Analysis is not a school with a single trend; it is rather an approach according to which one can observe and find many trends. It mainly aims to uncover and reveal "socio-political inequalities" either based on economic, political, gender, religious or

cultural grounds, which prevail in a particular society (Pasha, 2011, p. 23). According to Harvey (1996), the issues of 'power' and 'change' caused by recurrent social practices are a common concern shared by almost all CDA practitioners. To show how selectively, in discourses, the world is construed, is the inherent core of CDA Consequently, these types of selections make the reductions readings, condensed and translated into some aspects of the culture (s) and the world. Furthermore, Huckin (2002) claims that the purpose of CDA research is not only to highlight what is present in text but also to reveal what is missing and removed from it. In other words, it aims to show why a specific reduction or selection is made in a particular text. Therefore, the overarching goal of CDA is to uncover the ways "in which institutions and their discourse shape us" (Pasha, 2011, p. 24).

1.4.1   Socio-cognition

For van Dijk (1995b), discourse analysis is essentially the analysis of ideology, as he claims "ideologies are typically, though not exclusively, expressed and reproduced in discourse and communication, including non-verbal semiotic messages, such as pictures, photographs, and movies" (p.17). He further asserts 'socio-cognition' negotiates between discourse and society. Social cognition, van Dijk defines, is "the system of mental representations and processes of group members" (p. 18). So, for him, the abstract mental systems that organize socially shared attitudes are ideologies. Thus, in the act of comprehension of discourse, the personal cognition of group members is influenced indirectly by ideology.

Moreover, these mental representations are called models by van Dijk which, according to him, control the way people speak, act or write as well as how they perceive and comprehend social practices of other groups and cultures (Pasha, 2011). He also specifies that often these 'mental representations' are expressed and articulated in accordance with the dichotomy of 'us' and 'them' where individuals belonging to a group would generally present it in a positive way while the other group in a degrading way (Pasha, 2011).

1.5   Ideology

One of the essential concerns of CDA is ideology; van Dijk defines it as an interface between social cognition and social structures (1998). Morley (1996) additionally describes it as "the mental frameworks – the languages, the concepts, categories, imagery of thought, and systems of representation-" (p. 25) which is used by diverse groups to comprehend and explicate different social practices. According to van Dijk (1998), the function, more notably, of ideologies is that of a symbolic system of thought which maintains, stabilizes and organizes particular power relations and its forms. Thus, over a period of time, groups with their particular ideologies try to ascertain and establish their beliefs, thinking, ideas, etc., as common knowledge. It is done by exploiting many tools, among which the most significant is discourse (Zehra et al. 2018). Hence, van Dijk stresses the role which discourse plays in the creation and dissemination of ideologies. Thus, ideologies do not only exert influence on the discourse content, but they are also developed and transformed by it. The implicit or explicit forms of ideologies which underlie any text are revealed by CDA (Pasha, 2011).

2.   Research Methodology

The study is of qualitative nature with the theoretical framework of postcolonialism. The focus of the study is Said's *'Orientalism'* which is further delimited to *'Othering'* – binary of *'us'* and *'them.'* Moreover, for the analysis of data, the researcher employs research model proposed by van Dijk, known as *'ideological square.'* As the name suggests, it is made up of four dimensions that describe and rationalize "the presence of inequality in society" (Pacha, 2011, p. 51). The square, through emphasis as well as mitigation, created the dichotomous relationship between in-groups and out-groups. Thus, these ideologically dominant discourses present the 'self as good' whereas the 'other as bad', while at the same time, lessen 'bad self' and 'other good' (Pasha, 2011). Hence, "ideologies are often articulated and based on the ideological square" (Pasha, 2011, p. 51). According to it:

- Positive things regarding *'us'* are emphasized

- Negative things regarding *'them'* are emphasized

- Negative things regarding *'us'* are de-emphasized

- Positive things regarding *'them'* are de-emphasized

In addition to it, the current study has also utilized semiotics as a research tool. According to Chandler (2014), the nonverbal signs, such as gestures, images, dressing, odor, objects, acts, setting etc, that does not have any intrinsic meaning become meaningful when a particular meaning is invested into them. Consequently, these signs create a system of knowledge, social relations and, most importantly, cultural identity. Hence, as long as anything is interpreted, by anyone, as if it is signified, standing for or referring to something other than itself, it can be a sign.

3.   Data Analysis and Discussion

This section is divided into two parts; the first half focuses on the geographical difference(s) and dichotomies of the west (*'occident'*) and east (*'orient'*) along with the behavioral and attitudinal disparity between the people of two societies in general. While, on the other hand, the second half deals with the contrasting representation of Americans and Iraqis in reference to main characters, especially Captain Miller (an American army officer) and Freddy (Fareed Yousaf Abdul Rehman) who is also an ex-Iraqi military officer, in the movie *Green Zone*.

Said (2001) defines *'orient'* as the west's most reoccurring image of the *'other'* helped define Europe (the West). A distinction is drawn between the two continents where the west is powerful and victorious while the east is powerless and defeated.

3.1   Geographical Difference

Although the movie does not cover any geographical distances between the east and the west but this distinction can be seen in the scene (18:32-18:51) where the camera moves

from the rubbles and scraps of the destroyed city, Baghdad, to the majestic grandeur of 'green zone,' the former Republican Palace of Saddam Hussein, an American settlement.

This transition from the main city, which is brown as there is a lot of dust, to the green zone, which is white and well-maintained, is not just a geographical one but from the east to the west. If one applies semiotics on this particular scene, then, the brown and white colors stand for the east (Iraq) and the west (America) respectively because the two shades represent the skin tone of the two civilizations. Moreover, this movement reminds the audience of the novel *'A Passage to India'* where the same transition takes place from the main city of 'Chandrapore', which has a lot of dirt and dust, to the British colony of 'Civil Society', which is beautiful and well organized. It is worth noting here that the mention of dust in both genres has its own significance. First, dust is of no use and second, it only destroys beauty. Similarly, the native of two lands (Iraq and India) are useless and just a liability on the world or more specifically on the west. In other words, the brown(s) are a burden on white(s).

Furthermore, this invasion of America in Iraq is similar to the British colonization of India, as the former took over the resources of the subcontinent, in the same way, the latter invaded Iraq for the ulterior motive of removing Saddam. As Al-Rawi tells Miller in the movie: "*They wanted Saddam out. They did exactly what they had to do. This is why you are here*" (Green Zone 01:24:59-01:25:05). In addition, as Said (2001) in *Orientalism* explains how Balfour justifies British presence in Egypt, in the same way, Americans justify their presence in Iraq:

Miller: I know you were ready to tell him about Iraq's WMDs programme.

Al-Rawi: What programmes? There are no programmes. I told your officials we dismantle everything after 91.

Miller: He told my government that you confirmed that the programmes are still active. He lied about what you said that is why we are here.

Al-Rawi: Did they ever verify the story? No! Your government wanted to hear lie (01:24:01-01:24:55 Green Zone).

Second, the difference between '*us*' and '*them*' can also be seen between the meetings conducted within Iraqi groups and the one within American people. For example, the first Iraqi meeting from 26:39 to 27:01 and then from 01:42:52 to 01:43:23 depicts that the east cannot handle situations and cannot work in harmony and peace. As in these two instances, one could only see chaos, confusion and disorder, where the high Iraqi officials are playing the blame game by accusing each other of the current situation of the country. For instance, the words used by the group members are "*traitor! You speak like a traitor*" or "*People like you led us into this situation.*" In addition, all the people are portrayed in the meetings as selfish and imprudent as they are not interested in saving the country; rather all they care about is to establish their own government and to sideline Shias and Kurds: "*The Americans are giving our power to Shias and Kurds.*" However, on the other hand, at the meeting which takes place at the *'Coalition Provisional Authority HQ,'* one could see that rather than being chaotic and blaming one another, the Americans are presented as quite rational and provide logical reasoning to their arguments which can be heard in Poundstone's words: "*Okay so we are convening an Iraqi freedom convention here inside*

the Green Zone tomorrow...Are you satisfied that we are at a good place now?" (18:53-21:00).

Lastly, by conducting the semiotic analysis of the general appearance of local people, one could mark their presence as 'intolerable' and 'unbearable.' They appear in scenes as a rather irritating, annoying and maddening background noise. Thus, these are some of the qualities that are being associated with the general the public of Iraq and the USA.

The way in which Freddy and Miller are represented can be classified into the different contrasting portrayals ascribed to them, which in return can be categorized into two main domains.

3.2   Physical Aspects

If one compares Freddy's physical appearance to that of Miller's, one could see that as a result of Iraq-Iran war of 1980 (which lasted till 1988), he (Freddy) lost his leg due to which he cannot walk properly, and uses an artificial leg to walk. Even though he uses this prosthesis, he still cannot walk properly. In other words, when he walks, he is actually limping. This highlights that he is weak and a handicap. Freddy is the physical manifestation of the current situation of Iraq. As he was once an Iraqi military officer who lost his leg during war and became handicapped, in the same way, Iraq has passed her prime and now has become handicapped. Moreover, as Freddy needs Miller's help, similarly, Iraq needs American help to regain her former glory. One could say this because it is Freddy who first reaches Miller and informs him of the secret meeting of Al-Rawi which takes place in one of his hiding places (Al-Rawi).

Although it could be argued that at the end of the film, Freddy tells Miller that it is not up to him to decide for Iraq (01:38:04) and that on the surface, it may appear as a counter-discourse against the dominant white (American) discourse, but an in-depth analysis allows viewers to conclude that Freddy is irrational, emotional and desperate. On the other hand, Miller after hearing Freddy's justification protects him by making him leave the place where the incident occurred. This shows the amiable nature and humanity of Miller who, in turn, highlights the humanity of the Americans. To sum up, all these negative traits only add to the negative image not only of Freddy but of the whole of Iraq in general. On the other hand, Miller, who represents America, is physically strong, well-built and helpful. This signifies that the USA is strong, dominant, influential and resourceful.

3.3   Mental Stability

At (24:06), Freddy tells Miller that his name is Fareed Yousef Abdul Rehman, but he (Miller) can call him (Fareed) Freddy. This suggests that Freddy himself admits that he (or Iraq in general) is inferior and immature; therefore, he (Iraq) needs Miller's (American) help. One could make such an assertion because 'Freddy' is not a real name; it is rather a pet or a nickname that is often given to children who are still naive and immature. It is similar to the way when white, during the era of slavery, used to address their black male slaves as 'boy,' which in itself brings into the light that the purpose behind calling them boy was to give an impression that they (black males) are not a man but still a boy.

Therefore, this choice of 'Freddy' underlines that he (Fareed) is neither mature nor strong. In other words, Freddy (Iraq) is not man enough to handle things by himself like Miller (America).

It would not be a mistake to call Freddy a Miller's foil which shows to a certain extent the east (Iraq) as a foil of the west (U.S.A). In other words, Miller is everything that Freddy is not. Therefore, the west is everything that the east is not. Consequently, the west is everything which the east is not. Miller is introduced to the audience at the very beginning of the movie (second scene), and his actions reveal that he is quite a focused, concerned person who possesses excellent war skills and strategies and stays calm in difficult and panicky situations. For instance, the scenes like where Miller and his squad take the initiative and plan to enter in the warehouse (04:17- 07:56), and when Miller goes after Al-Rawi (25:41-31:42), and when Freddy tells him about the Ba'ath Party VIPs meeting, give evidence to the statements made in the previous lines. As a result, these attributes associated with Miller's character also make their way the general ideas / identities associated with the United States and its army, namely that it is an army of highly skilled soldiers and combatants.

On the other hand, Freddy, as mentioned in the previous paragraphs, is also a former Iraqi military officer, does not show this kind of calm in his behavior; rather it is a kind of person who gets nervous when things / situations start to get tense. For example, when he (Freddy) tries to reach Miller to inform him of the meeting, he is stopped by American officials and as a result, he becomes nervous and begins to behave frantically: "*Why are you doing this! Why are you behaving like this! Why I am thrown on the ground! This is not fair*" (23:15-24:01). Consequently, this type of behaviour is proof that the *orients* (Iraqis) cannot work effectively in the time of crisis.

In addition, the two scenes mentioned above (where Miller attacks the warehouse and the meeting place of Al-Rawi), show another striking contrast between Miller and Freddy. The former is more active, does not hesitate to act, takes responsibility and goes where no one wants to go. While, on the other hand, Freddy is passive, avoids acting, he rather takes Miller's help to solve the problems concerning Iraq. Hence, this highlights that the orients (Iraqis) cannot do it by themselves and need the help of foreigners, especially Westerners, to save them.

In addition, the way Miller controls and tracks Freddy shows the master-slave relationship between the two: "*follow me, Freddy. We gotta move fast!*" (53:59-54:01). Therefore, Miller is the master who asks Freddy to do certain things for him, like interpreting or following him wherever he goes. It could be argued that Miller might need his help, but the question is that he can ask Freddy to join him in his car, rather, he asks Freddy to follow him. Moreover, in one of the situations where Miller joins Freddy in his car, he asks Freddy to hand over his car keys to one of Miller's men. This type of behaviour highlights the unequal power relationship between the two men, which signifies the power and powerless relationship existing between the two countries. On top of that, Freddy's indisputable loyalty to Miller depicts him as a faithful servant. Simply put, the Americans present themselves as masters, while the Iraqis are devoted servants.

3.4   Other Characters

Undoubtedly, some of the white characters, such as Pentagon officer Clark Poundstone, have been assigned the role of villain. Poundstone is the one who along with other top government officials created the farce of 'ADM' so they could invade Iraq. However, his evilness and corruption are overshadowed first by the malpractices of Al-Rawi and his group, as Poundstone does not work against the interests of his own nation, and then by Captain Miller and Martin Brown, who are there in search of the truth on "ADM" and to fix things. Thus, the kindness of Captain Miller and Martin Brown conceals the perversity and corruption of other white characters.

4.   Conclusion

In conclusion, it can be said that the result of the discursive practice of creating a dichotomous relation between in-groups and out-groups is 'Othering.' Primary to the construction of 'Othering' is the asymmetrical power relations between both groups (in-groups and out-groups) where the power to establish the value of one owns distinctiveness and devalue the peculiarity of the 'other' resides with dominant groups. The notion of 'Othering' is closely related to 'Orientalism;' which is a western invention, created to construct the 'East' as the 'Other' can be interpreted as 'us and them,' 'occident and orient,' 'west and east' etc. Western cultural and literary canons in all these cases define the 'other' in relation to itself, where the 'other' is always inferior to self. Hence, although, this film is about Iraq and the Weapons of Mass Destruction hidden somewhere in the country, but throughout film, Iraqis are either portrayed as villains (General Muhammad Al-Rawi), or are given secondary and passive roles (Freddy) that are more like damsel in distress waiting for their Prince Charming (Captain Miller) to be rescued. In addition, overall, the white characters in the film are portrayed as courageous, bold, with high moral standards, compassionate, commanding, understanding, logical and rational; on the other hand, Iraqis are wicked, selfish, nervous, passive, emotional, weak and disabled.

References

Balraj, B. M. (2011). My name is Khan and I am not a terrorist: Representation of Muslims in 'My Name is Khan.' *Journal of Language and Culture, 2*(6), 91-95.

Chandler, D. (2002). *Semiotics for beginners.* Retrieved from http://s3.amazonaws.com.

Der Veer, P. V. (2004). South Asian Islam in Britain. *Ethnicities*, *4*(1), 135–146. https://doi.org/10.1177/1468796804038581

Fatima, A., Jamil, A., & Hanif, S. (2015). Othering of Africans in European literature: A postcolonial analysis of Conrad's "Heart of Darkness". *European Journal of English Language and Literature Studies, 5*(3), 40-45.

Hall, S. (1996). *Critical dialogues in cultural studies.* In D. Morley & K. Chen (Eds.). London: Routledge.

Harvey, D. (1996). *Justice, nature and geography of difference.* London: Wiley-Blackwell.

Huckin, T. (2002). Textual silence and discourse of homelessness. *Discourse and Society, 13*(3), 347-72.

Johor, H., Khan, G. (Producers) & Johor, K. (Director). (2010). *My Name is Khan* [Fox Searchlight Pictures, Dharma Productions, Red Chilies Entertainment, Image Nation Abu Dhabi]. India, United States, Hong Kong.

Khalid, M. (2011). Gender, Orientalism and representations of the 'Other' in War on Terror. *Global Change, Peace & Security*, *23*(1), 15-29.

Kumar, M. P. (2012). Introduction: Orientalism(s) after 9/11. *Journal of Postcolonial Writing, 48*(3), 233-240.

Lawless, K. (2014). Constructing the 'other': construction of Russian identity in the discourse of James Bond films. *Journal of Multicultural Discourses, 9*(2), 79-97.

McLeod, J. (2000). *Beginning postcolonialism*. Oxford University Press.

Mushtaq, H. (2010). Othering, stereotyping and hybridity in fiction: A postcolonial analysis of Conrad's Heart of Darkness (1899) and Coetzee's Waiting for Barbarians (1980). *Journal of Language and Literature, 3.*

Nurullah, A. S. (2010). Portrayal of Muslims in media: *"24"* and the 'Othering' process. *International Journal of Human Sciences, 1*(7), 1020-1046.

Pasha, T. (2011). *Islamists in the headlines: Critical discourse analysis of the representation of the Muslim brotherhood in Egyptian newspapers* (doctoral dissertation). Retrieved from ProQuest dissertations and Theses database. (UMI No. 3487287).

Roy, S. (2009). *Media representation and othering of the U.N. in U.S. media in times of conflict post 9/11* (doctoral thesis). Washington State University Edward R. Murrow College of Communication.

Said, E. (2001). *Orientalism*. India: Penguin Books.

Ullah, I., & Shazor, K. (2017). Culture (mis)appropriation, ideological essentialism and language: Analysis of stereotyping in Hollywood movie. *International Journal of English Linguistics*, *6*(7), 171-177.

van Dijk, T. A. (1995a). Power and the news media. *Political communication and Action*, *6*(1), 9-36.

van Dijk, T. A. (1995b). Discourse analysis as ideology analysis. *Language and Peace* (pp. 17-33). Aldershot: Dartmouth Publishing.

van Dijk, T. A. (1998). *Ideology: A multidisciplinary approach.* London: Sage Publications Ltd.

Zehra, T., Shaheen, Z. U., & Batool, H. (2018). A comparative analysis of news structure for two war commentaries. *Erevna: Journal of Linguistics and Literature, 1*(2), 6-19.

Citation of this paper