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Department of English



The Representation of Muslims in American Selected Anime TV Shows: A Critical Discourse Analysis

A Thesis

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By

Fatima Hassan Ali

Supervised by

Asst. Prof. Tawfiq Majeed Ahmed (Ph.D.)

٢٠٢٤ A.D.

١٤٤٥ A.H.

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

"شَهِدَ اللَّهُ أَنَّهُ لَا إِلَهَ إِلَّا هُوَ وَالْمَلَائِكَةُ وَأُولُو الْعِلْمِ قَائِمًا بِالْقِسْطِ لَا إِلَهَ

إِلَّا هُوَ الْعَزِيزُ الْحَكِيمُ" ال عمران ١٨

صدق الله العلي العظيم

In the Name of Allah, the Most Gracious, the Most Merciful

“There is no god but He: that is the witness of God His angels and those endued with knowledge standing firm on justice. There is no god but He the Exalted in Power the Wise.”

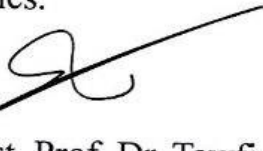
God Almighty says the Truth

(Al-Imran ١٨)

Ali, A. Y. (٢٠٢٢, ٣: ١٨).

Supervisor's Certification


I certify that this thesis entitled **The Representation of Muslims in American Selected Anime TV Shows: A Critical Discourse Analysis** written by **Fatima Hassan Ali** has been prepared under my supervision at the College of Education for Humanities, University of Karbala, in the partial fulfillment of the requirements for the degree of MA in English language/linguistics.

Signature: 

Supervisor: Asst. Prof. Dr. Tawfiq Majeed Ahmed

Date: / /

In view of the available recommendations, I forward this thesis for debate by the Examining Committee

Signature: 

Name: Asst. Prof. Dheyaa Khaleel Nayel

Head of the Department of English, College of

Education for Human Sciences,

University of Karbala

Date: / /

Examining Committee's Certificate

We certify that we have read this thesis **The Representation of Muslims in American Selected Anime TV Shows: A Critical Discourse Analysis** written by **Fatima Hassan Ali**, and as Examining Committee, we examined the candidate in its contents, and that, in our opinion; it is adequate as a thesis for the degree of MA in English language/linguistics.

Signature

Name: Prof. Dr. Haider Kadhim
Mohammed

Chairman

Date / /

Signature

Name: Dr. Hamid Gittan
Majeed

Member

Date / /

Signature

Name: Prof. Dr. Mazin

Member

Date / /

Signature

Name: Asst. Prof. Dr. Tawfiq

Member and Supervisor

Date / /

Approved by the Council of the College of Education for Humanities

Signature:

Name: Prof. Dr. Hadi Shundoak Hamed

Dean of the College of Education for Humanities

Date / / CA

C.C.S

Dedication

To my late Father. May his pure soul rest in peace.

To my virtuous mother who paved for me the road of life with her prayers that accompanied me every time.

To my greatest supporter, who surround me with his care and love my husband.

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We give thanks and praise to God Almighty, who is also our benefactor and protector.

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I would like to express my genuine appreciation that owe a great deal to every one of my teachers, who helped me get to this point in my education.

Abstract

This study investigates a critical discourse analysis (CDA) of the representation of Muslims in a three chosen American animated TV shows. It aims to expose the stereotype of Muslim characters in US media. Analyzing the formation of "self" and "other" in some chosen TV shows also reveals the hidden ideology of American media. It reveals the manner of "framing" and "profiling" specific scenes of the American media, and normalizing them in the viewer's mind.

The research aims to provide answers to the following questions: (a) How are the sociological categories employed to describe Muslims as social actors in American animation TV shows? (b) How are the "Self" and the "Other" strategy utilized in the representation of Muslims in American animation TV shows? (c) What is the ideology behind the representation of Muslims in American animation TV shows?

The researcher employs an eclectic model for the analysis that combines Van Dijk's (1998) ideological square theory and Van Leeuwen's (2008) theory of the representation of the social actor in the analysis of the data.

The conclusions indicate that the three shows depict Muslims as unwelcome in their country because of their perceived threat to American civilization. They did, however, convey their good intentions as the host nation by using some positive language. Americans do this in order to demonstrate to the rest of the world their compassion for other nations. It is evident that the American TV shows attempts to depict the idea of the "Self and the Other" by assigning positive characteristics to Americans and American civilization in tandem with passage bad characteristics to minority groups as Muslims.

Contents

Dedication	IV
Acknowledgements	V
Abstract	VI
Chapter One	1
Introduction	1
1.1 Introductory statement.....	1
1.2 Research Background	1
1.3 Research Problem.....	3
1.4 Research Questions	4
1.5 Aims of the Study.....	4
1.6 Procedure of the Study	4
1.7 Significance of the Study	5
1.8 Limits of the Study.....	6
1.9 Definitions of Key Terms	6
Chapter Two	8
Literature Review	8
2.1 Preliminary Remarks.....	8
2.2 Critical Discourse Analysis (CDA)	8
2.2.1 Definition and Nature	8
2.2.2 Aims of CDA	11
2.2.3 Principles of CDA.....	12

2.1.4 Pillars of CDA: Discourse, Ideology, and Power	13
2.1.4.1 Discourse	13
2.1.4.2 Ideology	15
2.1.4.3 Power	16
2.1.5 Language and Representation	18
2.1.6 Diverse Approaches of CDA	20
2.1.6.1 Fairclough's (1992) Three-dimensional Framework .	20
2.1.6.2 Van Dijk's Ideological Square Theory (1998).....	21
2.1.6.3 Wodak's (2001) Discourse-Historical Approach.....	26
2.1.6.4 Van Leeuwen's (2008) Representation of Social Actors Approach	27
2.1.6.4.1 Sociological Categories of Discourse.....	28
2.2	
Representation.....	33
2.2.1 Media	35
2.2.2 Types of Media:	36
2.2.3 Media and Representation	37
2.2.4 Muslims and Media Portrayals	38
2.2.5 Animation	42

2.3 Previous studies	42
2.4 The current Study	44
Chapter Three.....	45
Methodology.....	45
3.0 Preliminary Remarks.....	45
3.1 Research Design.....	45
3.2 Data Collection and Selection.....	46
3.2.1 Procedures.....	46
3.2.2 Criteria.....	47
3.3 Saturation and Sample Size.....	47
3.4 Structure of Context	49
3.5 Components of the Model.....	51
3.5.1 Van Leewuen's 2008 Representation of Social Actor...	51
3.5.2 Van Dijk's Ideological Square Theory (1998).....	58
3.6 Data Analysis Procedure	58
3.7 Theoretical Framework.....	59
Chapter Four: Data Analysis and Discussion of Results.....	60
4.0 Preliminary Remarks.....	60
4.1 Analytical Procedures	61
1- FAMILY GUY (1998)	61

2-THE SIMPSONS.....	94
3-AMERICAN DAD.....	120
4.2 Discussion of Results	149
4.3 Stereotypes and Exaggeration:.....	150
4.4 Critique and Satire:	152
4.5 Viewer Reception:.....	152
Chapter Five:	153
Conclusions and Recommendations and Suggestion for Further Studies	153
5.1 Preliminary Remarks.....	153
5.1	
Conclusions.....	153
5.1.1 Concluding Remarks of Research Question 1	153
5.1.2 Concluding Remarks of Research Question 2	153
5.1.3 Concluding Remarks of Research Question 3.....	154
5.2 Recommendations	156
5.3 Suggestions for Further Studies	157
References.....	158

List of Figures

Figure 1: Van Dijk's Self and Other Strategies (Van Dijk, 1998)	p. 22
Figure 2: Theoretical framework	p. 28

List of Abbreviations

CDA	Critical Discourse Analysis
FBI	Federal Bureau of Investigation
IMDb	Internet Movie Database
NBC	The National Broadcasting Company
RNA	Religious News Association
TV	Television
US	United States

Chapter One

Introduction

1.1 Introductory statement

This chapter covers the goals of the study, the historical context, and the research questions that aim to address the research problems. Additionally, it provides the issue statement and the theoretical framework used in the study's analysis. It also emphasizes how important the study's conclusions are.

1.1 Research Background

Media is considered a platform to present facts and truth and a mediator that helps shape a particular worldview. The media only shows the image of an "agreed reality" (a stereotype) that can change public thinking, feelings, and attitudes. A stereotype is shaped by personal information incorporated into "common knowledge" or schemes from specific groups (Arendt, 2013, p.130). Compared to other media types such as radio and television, the film is the audio-visual form that is more effective and has the best communication medium.

As a form of mainstream mass media, television can depict mass culture. Those who are interested in political information can access political information from television. Television also has advantages because news programs with special reports can show current events or calamities, which may support national solidarity (Wang & Charles, 2017).

As people spend so much of their time on television, the media has a continual influence on people without even their realization. They follow their television-watching routines day after day and therefore this medium has a tremendous influence on how viewers think, what they

think and believe, and how they act while some of this influence is easy to notice, most of it shapes their mental codes unconsciously. TV shows condense the message and depict a modern lifestyle different from the audience's life (Yuliantari, ٢٠٢٠). The importance of media in today's world cannot be overstated. The majority of people have lately been impacted by media discourse (Macdonald, ٢٠٠٣; Talbot, ٢٠٠٧).

Animation TV shows are distributed globally by big studios like Walt Disney Animation Studios and are watched by a large group of people that includes both adults and children. According to Azad (٢٠٠٩), animated movies may make any story more enjoyable to watch by showcasing vibrant visuals and capturing the imagination of the audience. However, research over the years has shown that animated movies are not as clean or safe as they initially seem to be. The researcher is interested in studying animated films since they usually feature ideological themes including racism, sarcasm, bullying and so forth.

Stereotypes and prejudices about Muslims are widely spread by the media's constant depiction of them in Western news and entertainment. The media, a potent rhetorical and persuasive instrument, is crucial in influencing how the general public views marginalised groups. For example, Muslims are frequently depicted as "terrorists," "barbarians," "savages," or "alien-like" people (Wagner, W., Sen, R., Permanadeli, R., & Howarth, C. S., ٢٠١٢).

In turn, these stereotypical presentations perpetuate Islamophobia. A prevalent phenomenon in several Western societies, Islamophobia is "an exaggerated fear, hatred, and hostility toward Islam and Muslims that is perpetuated by negative stereotypes resulting in bias, discrimination, and the marginalization and exclusion of Muslims from social, political, and civic life" (Gallup, ٢٠١٥, p. ٢٦).

Similar terms, such as xenophobia or homophobia, also refer to generally recognized negative attitudes or feelings towards people or groups whose members are seen as belonging to a specific category.

Critical discourse analysis (henceforth, CDA) was applied in almost all of these studies to examine how the media represented this minority group in the Western and Eastern world. This is because CDA "aims to investigate critically social inequality as it is expressed, signaled, constituted, legitimized, and so on by language use" (Wodak, ۲۰۰۱, p.۲). Thus, the representation of Muslims in American animation will be critically examined in this study.

۱.۲ Research Problem

As a CDA, the work examines the concept of Islamophobia. Characters in animated TV shows may engage in hostile behaviours such as racism, bullying, mocking, insulting, humiliating, ridiculing, and underestimating in an attempt to diminish the addressee's social power.

Several researchers have focused on how Muslims are portrayed in media discourse. According to these studies, Muslims are portrayed negatively in the media. There have been numerous studies of how the media perceives and creates portrayals of Islam (Shaheen ۱۹۸۴; Said ۱۹۹۷; Karim ۲۰۰۳). These opinions are frequently negative. According to an online poll of (Religious News Association), henceforth RNA members, the top two religious news stories in ۲۰۰۶ were regarding Islam's reactions to the publication of caricatures of Muhammad in Denmark and Pope Benedict XVI's statement in Germany associating Islam with violence.

Consequently, Muslim images in the broader media and television. Many writers have examined how Muslims are portrayed in recent years by this form of TV series, but the vacuum that has been left has

necessitated a CDA-based examination of American anime shows' depictions of Muslims. Van Leeuwen's social actor representation theory (2008) and Van Dijk's ideological square theory (1998) are used to demonstrate how minority groups are represented in the American TV animation and to uncover the ideology behind this representation.

1.3 Research Questions

The current study attempts to answer the following questions:

1. How are the sociological categories employed to describe Muslims as social actors in American animation TV shows?
2. How is the "Self" and the "Other" strategy utilized in the representation of Muslims in American animation shows?
3. What is the ideology behind the representation of Muslims in American animation shows?

1.4 Aims of the Study

This research aims to realize the following:

1. Examining the sociological categories that are utilized in the depiction of Muslims as social actors in American animation shows.
2. Uncovering the "Self" and "Other" strategy in the representation of Muslims in the US animation shows.
3. Unveiling the ideology behind the representation of Muslims in American animation TV shows.

1.5 Procedure of the Study

To achieve the aims of the study, the following procedure will be followed:

١. Presenting a literature review on CDA, media, Muslims, minority groups, and prior studies.
٢. Selecting the data for the analysis.
٣. Analyzing the extracted data qualitatively in terms of the eclectic model.
٤. Using an appropriate eclectic model for this study to analyze the data from the selected American animation TV shows.
- o. Critically analyzing the various language categories and how these categories are utilized in the representation of the minority groups to convey the hidden ideology of the media, and how they depict the pictures of minority groups.
٦. Discussing the findings, drawing conclusions based on the results of the analysis, and proposing recommendations for additional researchs.

١.٦ Significance of the Study

Academically, this research will provide a comprehensive overview of the CDA perspective, which is helpful for researchers interested in this field. In addition, it is anticipated that this research will increase their knowledge of the CDA approach, which provides a linguistic framework for media CDA.

Animation typically portrays individuals from many racial and national backgrounds, as well as individuals of various ages, humorously. The researcher's ongoing study primarily examines Muslims and how these groups portray them. The chosen TV shows in this selection have a wide appeal and are popular among viewers from different countries globe. Furthermore, this study is important as it attempts to enhance individuals'

comprehension of the essence of this ideology and the methods through which mental dominance is achieved it. Finally, it shows how the writers' ideas influence the portrayal of the groups or individuals depicted.

1.7 Limits of the Study

This study examines how Muslims are portrayed in American animated series TV shows. The study's data is limited to three selected American TV shows, including Family Guy, The Simpsons and American Dad.

1.8 Definitions of key Terms

- 1- **Critical Discourse Analysis (CDA):** A theory of critical linguistics that is defined as the study of systematic relationships between dominance, inequality, power, and control that are both obvious and obscure. Consequently, by critically examining the ways in which language usage justifies, legitimizes, suggests, and promotes social inequality, CDA disentangles the connections between discourse and power (Wodak, 2001, p.2).
- 2- **Discourse:** A set of interpretations, allegories, representations, pictures, stories, reports, and so forth that collectively create particular interpretations of events (Baker & Ellece, 2011).
- 3- **Ideology:** An abstract collection of a person's views and ideas that are internalized to influence and control their way of thinking. These beliefs and perceptions are modeled by specific groups or organizations in the culture the person lives in (Van Dijk, 2009).
- 4- **Media:** A broad term that includes every aspect of factual presentation in written and broadcast media, including newspapers and television (O'Keeffe, 2007, p.1).

- **Representation:** A situation that takes place when X represents Y for Z, where Z can be either a collection of social actors or a single social actor, Y describes the social actor or phenomenon that X represents, and X represents the representation obtained through language (Van Dijk, 2003).
- 7- **SPEAKING model:** SPEAKING model is a framework for analyzing communication in its social context, developed as part of his ethnography of communication. The model is an acronym that outlines various components of a speech event that can be analyzed to understand how language functions within a particular cultural or social situation (Hymes, D. 1974).
- 8- **The “Self” and the “Other”:** A dichotomy is used to strategically distinguish between the "self" and the "other" in a manner that emphasizes our positive attributes and minimizes our negative ones, while doing the opposite for the "others" by exaggerating their negative traits and diminishing their positive ones (Van Dijk, 2006, p. 126).
- 9- **Islamophobia:** Is defined as "the discursive construction of Islam and Muslims as inherently violent, backward, and a threat to Western values, which legitimizes discriminatory practices and policies against them" (Reisigl, & Wodak, 2001, P. 72).
- 9- **Stereotyping:** Is often defined as "the discursive process by which particular attributes, behaviors, and roles are ascribed to specific social groups in ways that reinforce power imbalances and social inequalities" (Fairclough, 2010, p. 02).
- 10- **Marginalization:** According to Fairclough, (1992, p. 204), the term marginalization refers to the discursive procedure through which specific individuals or groups are marginalized in society by means of

exclusion, disregard, or devaluation in language and communication practices. This process serves to reinforce their disadvantaged status.

- 11- **Xenophobia:** An act of constructing foreigners or outsiders as fundamentally different, frightening, and inferior, which justifies exclusionary practices and social hierarchies (Wodak, & Meyer, 2009, p. 72).

Chapter Two

Literature Review

2.1 Preliminary Remarks

The theoretical background of CDA, comprising definitions, tenets, and pillars, is presented in this chapter. The researcher will also look into specific terms and concepts linked to the current study, such as media, TV shows, animation, and representation of Muslims. Later, an overview of various animated television shows will be given in this chapter and their effect on individuals. The last section examines several earlier research in chronological order in connection to the current study.

2.1 Critical Discourse Analysis (CDA)

This section aims to provide various aspects of the field of CDA, such as definitions, goals, principles, certain relevant terms to the study of CDA, and approaches of CDA.

2.1.1 Definition and Nature

According to Wodak (2001), CDA may be traced back to a conference that took place in Amsterdam in January 1991. CDA has been significantly affected by several prominent scholars, including Norman Fairclough, Teun Van Dijk, Theo Van Leeuwen, Gunther Kress, and Ruth

Wodak. The lack of theoretical and methodological consistency in CDA is evident via the utilization of distinct approaches by various specialists in the field. Critical linguistics, an emerging discipline within the science of linguistics, serves as the foundation for CDA. The essential objective of linguistics is to uncover the ideological nature of grammatical and semantic structures in written language (Simpson & Mayr, 2009). Critical linguistics, despite its broad appeal and efficacy, is subject to certain constraints. Fairclough (1992, pp. 28–29) argues that critical linguistics places significant emphasis on the final result while overlooking the interpretive processes contributing to its meaning. One additional limitation of critical language studies is their neglect of the notion of existing discourse as a realm wherein social conflicts occur and as a site of contention and transformation. These studies primarily concentrate on perpetuating existing social structures and relationships, disregarding the potential for discourse to serve as a catalyst for change. Moreover, critical linguistics disregards discourse components such as the overarching narrative and the argumentative structures within the text instead of focusing solely on vocabulary and grammar.

Written discourse is the exclusive emphasis of critical linguistics, which overlooks oral communication entirely. Also, critical linguistics is concerned with uncovering the ideologies expressed in a piece of writing.

As a result of linguistics' neglect of interpretation processes and this limitation, the notion of "sense" has been omitted from critical linguistics. Sense refers to the assumptions made by interpreters of a text that are not explicitly stated in the text and may even be influenced by ideology (Fairclough, 1992, p.29).

According to Fairclough (1993), the definition of CDA is as the following: The goal of CDA, or discourse analysis, aims to methodically

look into the frequently ambiguous causal and determination relationships between (a) discursive practices, events, and texts; and (b) larger social and cultural structures, relations, and processes. It also examines how power struggles and other power relations ideologically shape these practices, events, and texts. It also investigates how the opacity of these relationships between discourse and society is a factor in maintaining power and hegemony. Van Dijk (2001) argues that experts in this domain must adopt a clear perspective to comprehend, elucidate, and challenge societal disparities and instances of power abuse, or to detect any hidden language ideology. Furthermore, CDA seeks to emphasize how social power is perpetuated, managed, enforced, or misused.

Consequently, a key feature of CDA is its diverse methodologies that researchers may employ. Despite its diversity, Jorgensen and Phillips (2002, pp. 61-64) assert there are five fundamental characteristics that are universally acknowledged by the interrelated notions CDA. This study's comprehension and application of CDA will be based on the principle of these five features:

1. Discursive practices, or text production, dissemination, and consumption processes, are important forms of social practice since they help form social identities and relationships. Furthermore, everyday discursive activities contribute to the reproduction and transformation of culture and society.
2. Discourse, to CDA, is a social practice conceived as a constituter of the social world and as an entity constituted by different previous social practices.
3. Language use should be empirically analyzed within its social context. CDA uses real-life language use from a social interaction to carry its concrete, linguistic analysis.

- ξ. Discourse functions ideologically. To CDA, ideology is a source via which discursive practices assist in forming and reproducing biased power relationships amongst social groups. CDA, therefore, aims to reveal “the role of discursive practice in the maintenance of the social world, including those social relations that involve unequal relations of power.”
- ο. The framework of CDA is far from neutral as it aims to alter social structures in its endeavours to create equality amongst its members. Hence, the critique in CDA seeks to unravel “the role of discursive practice in the maintenance of unequal power relations, with the overall goal of harnessing the results of CDA to the struggle for radical social change.”

2.1.2 Aims of CDA

Critical discourse analysis aims to reveal and explain specific social activities to make discriminatory systems, demagoguery, and propaganda clear and apparent. CDA aims to help individuals analyze and comprehend why reality is constructed in this manner (Wodak, 1989). When uncovering hidden ideologies in texts, Widdowson (2000) illustrates that CDA aims to expose ideological leanings and thus exercise power in texts.

Wodak (2001, p.32) believes that "CDA focuses on the context of language use as a central dimension that addresses the relationship between language, power, and ideology". As a result, CDA claims the role of social, cultural, and economic elements in forming and maintaining ideological power relations and representations. Furthermore, this portrays discourse language as "a form of social practice" that impacts others and compels them to modify their attitudes, viewpoints, and posture. CDA is "concerned with the ways in which discourse's

power relations are perpetuated and/or challenged through texts and the activities that impact their creation, reception, and dissemination." (Locke, 2004, p.38). According to Crystal (2008, p.123), CDA investigates the link between discourse occurrences and sociopolitical and cultural variables, particularly how discourse is ideologically impacted by and may alter societal power relations.

Using interdisciplinary theories and methods, Richardson (2007, p.1) believes that CDA shows how individuals and institutions use language to conceal their ideology and goals. CDA is "a form of social practice" that demonstrates the language of discourse's influence on others, forcing them to change their views, beliefs, or positions (Fairclough & Wodak, 1997, p.208).

Ultimately, analysts regard language as a social activity that is used within a larger setting or framework, which is social, psychological, and cultural. Analysts should examine such social situations in order to recognize the disparities in power relations and representations established and sustained by individuals, institutions, and countries.

2.1.3 Principles of CDA

Scholars who utilize CDA methods to promote and improve awareness of language usage in society have sought to articulate the field's core ideas, which continue to elicit heated discussion. According to Mayr (2004, p. 9), CDA attempts to address wider social concerns and matters such as ideology, power, inequality, representation, and so on; as a result, it establishes a set of social theory principles and results that help in the detection and interpretation of written and spoken texts. This is founded on the notion that "language and conversation play a critical role

in sustaining and legitimizing inequality, injustice, and oppression in society" (Van Leeuwen, ۲۰۰۴, p.۱۶۹).

The principles of CDA can be summarized according to Fairclough and Wodak (۱۹۹۷, pp. ۲۵۸-۸۴) as the following:

- CDA addresses social problems
- Power relations are discursive.
- Discourse constitutes culture and society.
- Discourse is historical.
- The link between society and text is mediated.
- Discourse analysis is interpretative and explanatory.
- Discourse is a form of social action.
- Discourse does ideological work.

۲.۱.۴ Pillars of CDA: Discourse, Ideology, and Power

Anyone who conducts critical discourse research will probably meet concepts like discourse and ideology. The pillars of CDA, as Weiss and Wodak (۲۰۰۳) present three principles: discourse, ideology, and power, they are all explained in the following subsections.

۲.۱.۴.۱ Discourse

Despite being often used, the term "discourse" in current linguistics is vague and open to several interpretations. Different researchers have interpreted the concept of discourse in a variety of ways.

Van Dijk (۱۹۹۸a, p.۹۸) defines discourse as "language in use or performance," whereas texts are "abstract theoretical units" which include nouns, sentences...etc. According to Weiss and Wodak (۲۰۰۳, p.۹), language entails the creation of representations of reality that "are

never just readings of a pre-existing reality but contribute to the building of reality.” It is true that meanings and representations are real and can be observed, but only through discourse can they be given meaning. This does not rule out the existence of reality. Unlike an “anything else” text, speech should be understood as a “component of a network of power and identity.” Aside from understanding the hidden meaning, discourse should not be understood as “part of the ongoing injustices, struggle, and discrimination in society to achieve power via knowledge.” (Matheson, 2000, p. 9).

Language, according to Simpson and Mayr (2009), is an “immaterial set of structures and laws that interact at various levels (e.g., syntactic, semantic, phonological, and pragmatic). On the other hand, discourse is the true embodiment of these structures via everyday language. As a result, discourse acts beyond the grammatical and semantic level to describe what happens in various political, social, and cultural areas when certain language kinds are utilized (Simpson & Mayr, 2009).

Gee (2000) distinguishes two fundamental meanings of the notion by utilizing the capital letter “D” and the small letter “d.” He refers to spoken language using “discourse” with a small “d”. Language use is considered an action that occurs inside and is influenced by various contexts rather than choosing techniques or sources from a closed system. The issues of “how to do things by using words” or “how we use language on the ground to perform activities and identities” are relevant in this sense of the term (Gee, 2000, p. 5). Discourse beginning with the capital letter “D,” on the other hand, is engaged with the “means of being in the world.” The second definition of discourse is derived from Foucault's (1972) interpretation, in which

discourse is defined as how individuals communicate about the world concerning how they see and comprehend it. The powerful discourse employs this mode of language to exert control over society. This is the definition that is used by the media and hence, tackled in this study.

In conclusion, discourse can illuminate this study because the primary objective is to investigate the nature of minorities' representation in some media outlets and how media discourse seems to portray Muslims by constructing their image and representation in the minds of the masses.

٢.١.٤.٢ Ideology

Ideology's conception is well-known for its vagueness (Van Dijk, ٢٠٠٦a). As a result, a multitude of books and articles were written for the sole purpose of understanding the idea of ideology and its levels of manifestations. Generally, understanding of ideology falls into two classifications (Mayr, ٢٠٠٨).

Mayr (٢٠٠٨) adds that ideology is characterized in the first category as a set of dogmas, concepts, and practices. According to Van Dijk (١٩٩٨a), ideology is the interface between "fundamental properties (e.g., desires, goals) of social groups and their members' shared, social cognitions" (p.٣١٣). To Simpson and Mayr (٢٠٠٩, p.٤), ideology is connected to the perception of power and defines how "the opinions, views, and value systems of an individual converge with the larger social and political structures of the society in which they reside. "Ideology is ultimately generated by the different political views and sociocultural behaviors that form daily discourse (spoken or written). Therefore, it is vital to analyze discourse linguistically to examine the

various ideologies embedded in discourse and examine the functions of their integration.

The second intellectual category is based on Marxist ideology, which describes it as a hegemonic instrument used to serve the interests of the elite and the powerful. Therefore, ideology is not just an abstract belief system but also an instrument of dominance that affects the frame of thought of the population by enforcing the "right way of thinking" accepted by a wide variety of people in a society (Macdonald, 2003, p.28). Matheson (2006, p.179) describes ideology as "systems of representations that act in the interests of certain groups, often the most powerful, and present themselves as unmotivated and commonsensical. Reisigl and Wodak (2001, p. 32) emphasize that elites can be conceived by ideology as "shapers of particular public attitudes and interests as seismographs that represent and respond to the atmospheric expectation of changes in public opinion and to the articulation of changing interests of specific social groups and affected parties".

Consequently, this analysis would use only the first category of ideology because the discourse that American TV shows publicize and disseminate is ideologically charged with such notions as beliefs, thoughts, and practices of racism and mockery against Muslims who are not deemed as powerful or elite.

2.1.4.3 Power

Power is a central element of CDA and an entwined notion of ideology and discourse in general. Possessing power enables powerful social groups to subjugate the weaker people. This is crucial for CDA, given its tendency to adopt the perspective of those who suffer and

critically evaluate the language usage of authority (Wodak, 2001). It is significant to realize that language is unsuccessful on its own; rather, it “gains power through the use made by dominant individuals.” (Weiss & Wodak, 2003, p. 14). As a result, language is associated with power, as it transfers power, demonstrates power, and is also used to resist power.

Hence, power is not unquestionable but can be contested and subverted. Effective speech can transform how individuals characterize phenomena in terms of their values, understandings, and perspectives and their understanding of society. Ideology is the mental component of this sort of control when it can mobilize the populace's minds. This is because ideologies “supply the ideals upon which certain forms of power abuse might be justified, legitimized, tolerated, or welcomed” (Van Dijk, 2000, p.30).

Eventually, discourse serves as the primary vehicle via which discourse producers transfer authority that underpins ideology's principles. According to Simpson and Mayr (2009), power is perceived in two distinct dimensions: “mainstream” and “second-stream.” The mainstream dimension is related to the belief that power originates within the state and its numerous organizations, churches, and companies. This aspect of power as domination “concentrates on the multiple roles of actors, such as the judiciary and penal agencies, to ensure that others follow, even in the face of opposition or revolt” (Simpson & Mayr, 2009, p.2).

Gramsci (1971) connects the second-stream power component to the principle of hegemony. In this aspect, dominant groups in society encourage subordinate groups to adopt their moral, political, and cultural values. Discourse constructs “hegemonic actions, perspectives,

and opinions” inside this power system and presents them as natural and commonsensical (Simpson & Mayr, ۲۰۰۹, p.۳). Thus, coercion does not express power as a control strategy but rather a technical phrase that refers to “appealing to our needs, imaginations, as well as our sense of self-interest.” (Macdonald, ۲۰۰۳, p.۳۲).

The second dimension is power which is studied in this investigation to see how influential media outlets depict Muslims. It is more appropriate because this study's interpretation of CDA is based on Wodak's (۲۰۰۱) definition, which states that CDA analyzes “explicit hierarchical relationships of discrimination, domination, power, and control expressed in language” (p.۲). Thus, CDA elucidates the relationship between discourse and power by critically analyzing the social discrepancies that are justified, implied, legitimized, and so forth through language.

۲.۱.۵ Language and Representation

In the infrastructural elements of discourse in general, representations are indispensable criteria. According to Van Dijk (۲۰۰۳), representation is accomplished when X represents Y for Z, where X portrays the representation produced by the medium of language, Y defines the social actor or phenomena represented by X, and Z represents a community of social actors. Therefore, knowledge is not limited to reflecting external objects, facts, or the universe but may be limited to mental constructions that can be "acquired, used, or expressed by discourse or other forms of semiotic communication" (Van Dijk, ۲۰۰۳, p.۹۱).

Three key representational methods exist the reflective approach, the intentional approach, and the constructionist approach (Hall, ۱۹۹۷).

The reflective approach regards an object as an indication of meaning conveyed by language. Language, therefore, mirrors the world around us with this approach. The intentional method demonstrates that meaning is imposed on the world by people through the medium of language. Humans are thus the key definers of the universe in which they are. The constructionist approach stresses that meaning is not built by objects in the universe or humans. According to this approach, the use of "representational systems-concepts and signs" is used to shape meaning (Hall, ۱۹۹۷, p.۱۱). Therefore, meaning is constructed by humans' intellectual information about their society and linguistic framework. The third approach to representation is adopted for this research because social groups are not created by culture, as they do not exist unless constructed in discourse (Jorgensen & Phillips, ۲۰۰۲). This idea is emphasized by Stubbs (۱۹۹۷), who argues that world representation is manifested by language and, thus, language helps formulate social truth. Language, therefore, should be seen as a perspective from which it is possible to observe culture.

However, representations are usually biased. This partiality is formulated since, in their neutral structure, phenomena and thoughts are "not neutrally transmitted" but rather are expressed through a mechanism composed of their own fundamental characteristics (Fowler, ۱۹۹۱, p.۲۰). Typically, these features are infused with social values that have the potential to articulate a possible standpoint on events. In addition, because ideologies are defined and shaped by social representations of the values expressed by a group of social actors, any form of representational discourse is communicated based on a predetermined ideological position (Van Dijk, ۲۰۰۰).

This is especially relevant to the media conversation, as discourse is typically presented from a certain perspective due to the social, political, and economic positioning of media sources (Fowler, ۱۹۹۱). Virtually, the principle of representation is considered essential in any CDA analysis, and the present study is not an exception. This is because CDA focuses its research on the representation of social phenomena and social actors in discourse to uncover and examine the "opaque as well as clear systemic relationships of domination, inequality, power, and control" (Wodak, ۲۰۰۱, p. ۲). Thus, representation is important in the context of this analysis, as the main objective of this study is to investigate how Muslims are portrayed in animation TV shows.

۲.۱.۶ Diverse Approaches of CDA

Fairclough's (۱۹۹۲) three-dimensional framework, Van Dijk's (۱۹۹۸a) sociocognitive approach, Wodak's (۲۰۰۱) discourse-historical approach, and Van Leeuwen's (۲۰۰۸) social actors representation approach are some of CDA's most popular approaches.

۲.۱.۶.۱ Fairclough's (۱۹۹۲) Three-dimensional Framework

Fairclough (۱۹۹۲) proposes the three-dimensional model to investigate the relationship between language and power in various discourse genres. CDA is one of the most often utilized methods for analyzing discourse (O'Halloran, ۲۰۱۱). When it comes to CDA, Jorgensen and Phillips (۲۰۰۲) note that the primary goal of

Fairclough's approach is to create an orderly framework built upon the assumption that textual sources cannot be fully understood when considered in isolation because “they can only be understood concerning webs of other texts and about the social context...” (Jorgensen & Phillips, ٢٠٠٢, p.٧٠). It was designed to “bring together linguistically-oriented discourse analysis, social and political philosophy pertinent to discourse and language,” as Fairclough (١٩٩٢, p.٦٢) stated in his book.

Fairclough's three-dimensional discourse analysis model examines textual analysis, discourse generation and interpretation, and social contexts. Systemic functional linguistics (SFL) is used to carry out a complete linguistic study of discourse in the context of text analysis. It investigates both the physical and conceptual aspects of discourse formation in discourse creation and interpretation (mental). This aspect of analysis emphasizes the involvement of humans in reasoning and behaving to produce and interpret discourse. It is the author's thought, according to Ivanič (١٩٩٨), through which the words in the text are connected to social reality. Due to the third dimension's social contexts, members' resources (the information they have about the world that helps create and understand discourse) affect discourse production and analysis. According to Fairclough (٢٠٠١: p.٢١), studying social conditions of production and interpretation entails devoting oneself to analyzing texts and production and interpretation processes. However, he also refers to examining the interaction between texts, processes, and their social contexts, which may be situational (instant) or structural.

٢.١.٦.٢ Van Dijk's Ideological Square Theory (١٩٩٨)

The "Ideological Square" is a significant element within Van Dijk's (۱۹۹۸, p.۱۶۷) socio-cognitive framework. This topic pertains to the strategies employed by diverse social collectives in order to present themselves in a favorable light while simultaneously unfavorably portraying other groups. In brief, Van Dijk (۲۰۰۰, p. ۷۲) posited four principles that enable a nuanced ideological analysis to accurately depict a range of ideological orientations.

The four principles are the following:

- Emphasize positive things about Us
- Emphasize negative things about Them
- De-emphasize negative things about Us
- De-emphasize positive things about Them

These motions are critical elements of a broader contextual self-presentation and negative other-presentation strategy. When discussing different ideological conceptions, the way individuals express themselves reflects their behavior as members of a group. When others speak positively about us and negatively about them, positive self-representation highlights their good deeds (Van Dijk, ۲۰۰۰, p.۸۴). The ideological square theory elucidates the concealed ideological structure of positive self-presentation and negative other-presentation that may be discerned within selected animation character scenarios.



Figure 1: Van Dijk's Self and Other Strategies (Van Dijk, ۱۹۹۸).

Utilizing negative—other presentation for the out-group and positive—self-presentation for the in-group is seen in Figure ۱. The primary tenet of ideological communication is "we are good, and they are bad," expressed through positive self-presentation and negative other-presentation (Van Dijk, ۱۹۹۸a, p. ۲۵).

A few discursive techniques were offered by Van Dijk (۱۹۹۸b) to investigate how the self and other are portrayed in the media. Using these methods, we will analyze how both corpora present the Self and the Other.

۱- Polarization

"Ingroups and outgroups, Us vs. Them." is one ideological framework that may divide people's opinions. Van Dijk (۱۹۹۸b, p. ۵۷) states that this concept has several corollaries, which may be observed through the saying "Our Enemy's Enemy is Our Friend"

۲- Opinion coherence

Particular perspectives may arise as a consequence of the implementation of this overarching disposition. Additionally, this attitude leads to 'opinion coherence' with ideas about terrorist attacks and political opposition kidnappings.

٣- Attribution

In order to assign negative actions to our adversaries, it is necessary to depict them as "accountable actors who possess a conscious, deliberate, and cynically aware understanding of their actions" (Van Dijk, ١٩٩٨b, p. ٥) and the consequences that result from their behaviors, regardless of whether these actions are deemed irrational or even insane. Conversely, those of US who exhibit overly amiability towards their adversaries may be encouraged to rectify their behavior.

٤- Descriptions

Van Dijk (١٩٩٨b) argues, that the organizations or institutions linked with the concept of "Us and Them" exhibit distinguishing traits that align with the idea of ideological polarization.

٥- Interest

Positive or negative assessments of actions of either "Our" or "Their" are determined by an evaluative logic that revolves around the concept of Our or Their respective best interests (Van Dijk, ١٩٩٨b).

٦- Implicitness

Van Dijk (١٩٩٨b), asserts that opinions can be expressed either explicitly or implicitly, directly or indirectly method. Certain concepts may be derived from a combination of factual claims and the author's subjective criteria, beliefs, viewpoints, and positions.

٧- Expression

As stated by Van Dijk (١٩٩٨b), there exist numerous stylistic and rhetorical devices that can be employed to enhance the expression of ideas and thoughts. Negative behaviors can be characterized using terminology related to mental health, and those who oppose them can be categorized as illogical, mentally unstable, or exhibiting megalomania.

٨- Meta-opinions

Opinions can be expressed in terms of other viewpoints. Therefore, excessively positive sentiments towards our enemies are seen as inappropriate due to their perceived moderation. Likewise, opinions may apply to other people's speech acts. Doubts regarding the contents of others' assertions might be dismissing them as 'claims' or 'submissions' (Van Dijk, ١٩٩٨b).

٩- Unmentionables

Van Dijk (١٩٨٠b, p.٦٠), states that the “Negative information and hence negative opinions about Us (i.e. self-critique) may be left completely unsaid in violent ideological confrontation”.

١٠- Arguments

In academic discourse, it is often expected that viewpoints be substantiated with supporting evidence or reasoning. These statements are either preceded or followed by a sequence of claims that, when combined with diverse rules of inference based on attitudes and values, enhance their credibility. Similarly, any negative opinions about us are thwarted by implicit counter-arguments (Van Dijk, ١٩٩٨b).

١١- Using History

Ideological perspectives strategically employ and hide historical narratives. Concerning the portrayal of the concept of "Self" in a positive way, the media strives to evoke historical instances that emphasize the glorification of the "Self" while simultaneously concealing any bad examples. In contrast, the media strives to obscure positive attributes and accentuate negative ones when portraying the "Other" in a detrimental manner.

۲.۱.۶.۳ Wodak's (۲۰۰۱) Discourse-Historical Approach

According to O'Halloran (۲۰۰۱, p.۴۴۹), "Wodak's analysis paradigm lays stress on the contextualizing and historicizing of texts". The foundation of this CDA approach is the socio-philosophical aspect of critical theory. Wodak's theory includes critiques based on discourse immanence, socio-diagnostic critique, and prognostic critique. Studying the inherent variety, contradictions, and issues of discourse is referred to as "discourse immanent criticism." In order to apply a socio-diagnostic criticism, the analyst places the investigated discourse in the context of larger social, political, and situational relationships by drawing on previous information and contextual expertise. Wodak defines discourse as "interconnected linguistic acts" that appear both inside and between social fields of activity as contextually related semiotic written, spoken, or visual symbols; they often take the form of "texts" that fall under certain semiotic categories, such as genre. (Wodak, ۲۰۰۱, p.۶۶). This approach to CDA incorporates a significant amount of existing information about historical sources and the "social and political sectors in which the discursive events are embedded" in the context of CDA events (Wodak, ۲۰۰۱, p.۶۰). Through an analysis of the discursive action's historical aspect, this model investigates the evolution of discourse across time.

۲.۱.۶.۴ Van Leeuwen's (۲۰۰۸) Representation of Social Actors Approach

This approach holds that discourses do more than merely describe "what is going"; they also assess it, attach meaning to it, justify it, and so on (Van Leeuwen, ۲۰۰۸, p. ۶). The significance of representational characteristics lies in their potential to surpass actual social action in terms of prominence. An essential component of Van Leeuwen's philosophy is the importance of analyzing English representations of social actors. Van Leeuwen emphasizes the significance of examining the socio-semantic repertoire of potential depictions of social actors and determining the sociological and critical significance of the various categories that will subsequently be investigated with their linguistic portrayal (Van Leeuwen, ۲۰۰۸, p.۲۳).

The lack of bi-uniqueness of language and the fact that meaning is culturally based are the two main grounds for this CDA analysis approach. The first manifestation might be observed within the social framework of agency. The agency is a key sociological tool in CDA. In addition to linguistics, prepositional phrases and possessive pronouns have the capacity to convey social agency. The lack of systematic connection between sociological and linguistic categories poses a challenge for CDA. "if critical discourse analysis ... ties itself too closely to specific linguistic operations or categories, many pertinent examples of an agency may be overlooked" (Van Leeuwen, ۲۰۰۸, p.۲۴).

The second reason is that meaning cannot be associated with any specific semiotics, as it is derived from the notion that meaning is determined by culture rather than language. Van Leeuwen (۲۰۰۸) proposes pan-semiotic categories as a priority for CDA analysts, implying

that each culture has its own distinctive array and proper semiotic modes for verbal and visual expression (Van Leeuwen, ٢٠٠٨, p.٢٥).

The theory's many rhetorical and linguistic processes are unified by the idea of a "social actor" instead of linguistic categories (Van Leeuwen, ٢٠٠٨). As a result, the theory emphasizes sociological categories such as role allocation, which pertains to the assignment of active or passive roles to social actors in speech, rather than depending on language categories such as transitivity, which pertains to verbs that can take direct objects.

٢.١.٦.٤.١ Sociological Categories of Discourse

Social actors are represented in spoken language systems in different ways. Van Leeuwen's method offers a wide range of sociological categories that may be used to analyze the expression of social actors in speech.

The corpora for this study will be analyzed using the following categories:

- ١) **Exclusion:** It refers to the intentional suppression or marginalization of social actors from participating in a certain action. Discourse makers employ this discourse strategy to fulfill their own objectives as well as the objectives of the readers to whom the discourse is targeted. The objective of suppression is to eliminate any social agents from the text. However, backgrounding is based on the premise that social actors are mentioned elsewhere in the text, even if they are not explicitly linked to a specific action (Van Leeuwen, ٢٠٠٨). Grammatical suppression can take the form of nominalizations (like "*their response was stunning*"), non-finite clauses that act as participants (like "*keeping peace in the camp is difficult*"), and passive agent deletion (like "*the families were transported to another site*").

Backgrounding and suppression are grammatically realized in a similar manner. The sole differentiation lies in the fact that social actors are mentioned in other parts of the text.

- ٢) **Role allocation:** This field of research explores the diverse roles that individuals assume throughout a discussion or communication. It highlights that the assigned linguistic role may not always correspond to the social actor's actual purpose. During role allocation, social actors exhibit either an active or passive manner. Activation refers to the process in which a social actor is assigned a dynamic and active role in an activity. More specifically, these kinds of shows that incorrectly depict the Muslim community as terrorists, violent, backward, and essentially a threat to our freedom, will perpetuate the negative sentiment and a misunderstanding of the people. Activation may also be grammatically accomplished by circumstantialization, which involves using the terms "by" and "from" to refer to the subject. In addition, the process of premodification and postmodification of nominalizations can also indicate activation.

Passivisation occurs when social actors are either committed to action or get benefits. The former represents social actors as objects, On the other hand, the latter portrays individuals who are impacted, either positively or negatively, by social activity.

The concept of role allocation is analyzed using Halliday's systemic functional grammar, with a particular focus on transitivity. CDA utilizes transitivity to analyze the semantic organization of sentences, specifically focusing on the relationships between the subject, object, and verb, as well as how actions are performed (Simpson & Mayr, ٢٠٠٩, p.٦٥). This study will examine material, mental, relational, and verbal process. Material processes embody a quantum of variation in the flow of events resulting from an input of

energy (Halliday & Matthiessen, ۲۰۰۴, p.۱۷۹). Material processes are employed in abstract expressions, such as "his motivation has waned" and in metaphorical formulations, such as "she annihilated her rivals." Actor, purpose, and patient are all examples of material processes. The mental processes mirror the fluctuations in the sequence of events occurring inside our consciousness (Halliday & Matthiessen, ۲۰۰۴, p.۱۹۷).

Halliday and Matthiessen (۲۰۰۴) categorize mental processes into four types: "cognitive" (such as knowing, believing, supposing, etc.), "desirative" (wanting, wishing, would like, etc.), "perceptive" (such as seeing, tasting, etc.), and "emotive" (like, fancy, love, etc.). For example, "she wants to see her father," "he knows the truth," and "she can see Germany from her house." Mental processes consist of two fundamental components: the sensor and the phenomenon. Relational processes have the purpose of "characterize and identify". (Halliday & Matthiessen, ۲۰۰۴, p.۲۱۰). These phrases include the verb "to be," which can function as an attributive (e.g., "Sam is a wonderful buddy") or an identifying (e.g., "John is our leader"). Relational processes encompass both the carrier or identifier and the characteristic or identified. "My mother clarified the equation to me," for instance, exemplifies a verbal process. According to Halliday and Matthiessen (۲۰۰۴, p.۲۰۲), these phrases facilitate the construction of "create narrative by allowing dialogic passages to be built up" Both the speaker and the listener are actively engaged in verbal communication. According to Halliday & Matthiessen (۲۰۰۴, p.۲۰۲), these sentences make it easier to "create narrative by allowing dialogic passages to be built up". Both the speaker and the listener are engaged in verbal interactions.

- 3) **Genericization and Specification:** Within this category, social actors are given either a general or specific reference. A generic reference groups classifies social actors into a category, whereas a specific reference distinguishes and identifies each social actor separately. A generic reference can be conveyed by the use of many unarticled nouns, however, a particular reference reveals the precise identification of the social actor.
- 4) **Assimilation:** Social actors are either portrayed as individuals or as a group in this type of study. Aggregation and collectivization are two distinct forms of assimilation. Aggregation involves the quantification and presentation of social actors as statistical data, while collectivization does not. Aggregation is important to CDA analysts because it is used by discourse makers to “control practice and construct consensus opinion, even if it appears to be just documenting facts” (Van Leeuwen, 2008, p.37).
- 5) **Association:** This component pertains to scenarios when a collective of individuals are shown as participating in a unified action or having a mutual interest.
- 6) **Indetermination and Differentiation:** Speech becomes unidentified when social actors are shown as anonymous entities. Differentiation happens when one social actor or group of social actors is distinguished from another social actor or group of social actors.
- 7) **Nomination and Categorisation:** In this component, social actors are shown either by explicitly stating their distinct identities (nomination) or by recognizing the identities and roles they have in common with other social actors (categorisation).
- 8) **Functionalization and Identification:** Functionalization is the term used to describe how social actors are portrayed based on their activities or performances. This category comprises nouns that are

formed from verbs by adding suffixes such as –ant (applicant), -ee (employee), -ion (information) -ment (argument), -er (singer), -or (actor) as well as nouns that are intimately linked to an action through the use of suffixes like -ist (pianist) and –eer (engineer). According to Van Leeuwen (۲۰۰۸, p.۴۲), social actors are considered to be recognized based on “not by what they do, but by what they are, more or less permanently or inextricably,” they are seen to be identified. Identification can be represented by speech, categorization, relational identification, and physical identification. Social actors are categorized based on their salient distinguishing characteristics, such as race, age, socioeconomic status, religion, and so on. Social actors are shown by means of relational identification, which is established by their specific familial and work relationships, such as siblings, colleagues, and the like. Physical identity pertains to the observable characteristics of individuals, including attributes like eye color and hair color, as well as post-modifiers and adjectives, such as " a fat guy of long stature " and “a pretty lady.”

- ۹) **Personalization and Impersonalization:** Personalized social agents can be presented in either a human-like form or in an impersonal manner. When abstract or physical words are used to denote social actors, the inherent meaning of "human" is removed. Abstraction and objectification are used to depersonalize social actors. According to Van Leeuwen (۲۰۰۸, p.۴۶), objectivation occurs when social actors are shown in a way that firmly connects them to a specific location or thing that is closely tied to their identity or the action they are involved in.
- ۱۰) **Overdetermination:** refers to the phenomenon when social actors participate in many social practices. Inversion, symbolization, connotation, and distillation can all be employed to demonstrate the

concept of overdetermination. Inversion occurs when social actors assume several roles simultaneously. Symbolization occurs when “a “fictional” social actor or group of social actors stands in for actors or groups in nonfictional social activities” (Van Leeuwen, ۲۰۰۸, p.۴۸). Wright (۱۹۷۰, as cited by Van Leeuwen, ۲۰۰۸) suggests that characters in Western films symbolize real-life individuals such as doctors, scientists, and others. Connotation occurs when a particular determination (such as a name or physical characteristic) indicates classification and functionalization.

These diverse discourse analysis categories will reveal the writer's ideology in order to understand their main purpose. "In-depth linguistic analysis can assist us in understanding how ideology becomes deeply rooted in language and, consequently, enable us to recognize how the expressions of 'dominant' or 'mainstream' ideologies are maintained through written practices," Simpson and Mayr (۲۰۰۹, p.۴). This analysis will focus on the sociological categories of speech proposed by Van Leeuwen and the Self and Other categories proposed by Van Dijk.

The present study utilizes Van Leeuwen's theory of social actor representation to investigate the portrayal of Muslims in US animated TV shows. Additionally, Van Dijk's ideological square theory is employed to analyze the underlying ideology behind the representations of the “Self” and the “Other”.

۲.۲ Representation

The term "representation" refers to the portrayal of certain individuals, communities, or events from a distinct ideological or value perspective. Lacey (۱۹۹۸, p.۱۴۳) argues that media portrayals are often seen as the outcome of institutions, whether they be large broadcasting

corporations or tiny independent enterprises. According to Wenden (۲۰۰۵, p.۹۰), representation in discourse analysis, as discussed by Fairclough (۱۹۹۵; ۲۰۰۱), pertains to the linguistic expression employed in a text or conversation to attribute significance to social practices, events, as well as social and ecological circumstances and objects. Representation is the “forms of language used to convey ideas generated in society for communication purposes. It is thought to be key to our understanding of the world surrounding us (Luther, C.A. , Lepre , C. R. , Clark , N. ۲۰۱۲, p.۲۴). Luther, et al. (۲۰۱۲, p.۲۴۰) define representation as the use of language to express ideas that are formed in society for the objectives of communication and meaning development.

Representation, as defined by Hall (۱۹۹۷, p.۱۷) is:

the production of meaning of the concepts in our minds through language. The link between concepts and language enables us to refer to either the “real” world of objects, people, or events, or indeed to imaginary worlds of fictional objects, people, and events.

Similarly, Hian, T. (۲۰۱۹) states that representation refers to the significance attributed to persons and their social conduct through the use of language in a written or spoken form. In order for individuals to effectively communicate and understand each other's ideas, there must be a common mental conceptual framework or map that is shared among them. This shared framework allows people to express and comprehend the meanings of concepts or basic words using a common language. Therefore, individuals may fully understand the speaker's or writer's exact meaning and intention only when they have a clear conceptual understanding and share the same mental background.

2.2.1 Media

As stated by Sandra, A., Heather, B., Emma, H. & Katy, M. (2006), the word media encompasses many channels of mass communication, such as television, radio, magazines, and newspapers, as well as the individuals engaged in their creation. According to Söüt (2018), media serve as a mirror of society and go beyond mere description or recording of news events by actively reconstructing them.

Media discourse is a key area of study for CDA academics who aim to uncover the deeply rooted ideology and power dynamics embedded within its linguistic patterns. The media is an essential institution that is progressively surpassing the importance of other important organizations in society, such as the church and labour unions (Talbot, 2007). Macdonald (2003, p.1) asserts that the media, as narrative-makers, have a greater influence in creating public conceptions of 'reality' compared to politicians and other opinion shapers. The term "media" is often used to describe the complete range of ways in which reality is portrayed in broadcast and print media, including television and newspapers (Okeeffe, 2006, p.1). Media discourse, according to Van Dijk (2006b), is important because it allows a community's expertise to shine through in its public conversation. This phenomenon occurs because a society's collective knowledge, which encompasses what its members perceive as factual, captivating, aesthetically pleasing, ethical, and other subjective interpretations of the world, is shaped by both individual members and institutional entities like newspapers or radio stations (Matheson, 2000, p.1).

Media organizations often claim to be objective in their reporting, however, this is a misconception. The media is still perceived as a domain of influence and contention (Wodak, 2001, p.6). The perception of the

mainstream media has swiftly changed in recent years as various technology breakthroughs have allowed individuals to express their viewpoints on events through platforms such as YouTube channels, blogs, and Facebook profiles, among others.

2.2.2 Types of Media:

Craig (2004, p.7) categorizes media into two broad categories: news and entertainment. In the news media, it is necessary to differentiate between several types of media, including television, radio, online media, and print media. Furthermore, Craig (2004, p.9) points out that these categories encompass a diverse array of textual attributes and have various political ramifications. Television is usually recognized as the most influential mass media in the industrialized world. Despite being commonly underestimated, radio possesses a broad reach among individuals with limited access to television and lower literacy levels. Consequently, it exerts a more substantial political influence compared to television and newspapers.

Moreover, radio remains a powerful mass medium for promoting political agendas and rallying support in prosperous nations. Currently, newspapers, television, and radio broadcasts and publications are available in Internet formats. The likelihood of involvement in online media is greater than in conventional media, resulting in a fundamental shift in the relationship between media producers, public personalities, and the general population.

In recent years, there has been a significant increase in the number of online journalism platforms. Online media is a nascent kind of media with vast untapped potential. Advocates of the press argue that

newspapers remain the most important form of mass media. Newspapers are considered the key medium for obtaining information and hold the responsibility of selecting the most significant news articles of the day, as per their perspective. Newspapers are commonly recognized as the conventional media for public debate, acting as a channel for distributing and evaluating information by the general public. Newspapers possess the capacity to encompass a wider array of subjects and allocate more time to a singular narrative, when contrasted with other news sources.

۲.۲.۳ Media and Representation

Orgad (۲۰۱۲) formulated the media representation theory. As he sees it, media representations help readers better comprehend the world around them. Media representations are primarily designed to “create meaning, to capture reality, in signs” (Orgad, ۲۰۱۲, p. ۴۷). The media construct representations as the main means of communication to create shared understanding (Hall, ۱۹۹۷). Representations are essential for the development of culture, significance, and understanding of ourselves and our surroundings. Media representations, including cinema, television, photography, print journalism, etc. not only mirror reality but also influence it by promoting and establishing specific worldviews or ideologies as the standard.

Scholars formulated and examined the idea of representation within the cultural-critical framework of media studies. This approach assisted researchers in transcending a rudimentary perception of media communications as a mere depiction or mirror of reality. Instead, portrayals are deeply embedded within the continuous ۲۴-hour news cycle, shaping societal perceptions and widely accepted beliefs about persons and organizations in modern society (Fürsich, ۲۰۱۰, p. ۱۱۵). The mass news media have a significant influence in influencing public

attitudes and can perpetuate social power dynamics and domination through their exclusive control over communication (Van Dijk, ۱۹۹۳, p. ۲۰۰). Furthermore, news discourses not only mirror or depict social entities and relationships but they also shape and establish them (Fairclough, ۱۹۹۳, p. ۳). According to Miller (۱۹۹۰), the concept of national identities relies on the mass media for communication purposes.

۲.۲.۴ Muslims and Media Portrayals

Representation refers to the process of creating significance via language according to Hall (۱۹۹۷, p.۱۶.), signals are utilised to effectively convey meaning to others. In addition, languages have the ability to utilise signs to represent and denote not only tangible objects, individuals, and occurrences in the physical world, but also to express intangible concepts and abstract notions. Hall (۱۹۹۷) further contends:

The production of meaning occurs inside language through the use of different representational systems, which are commonly referred to as 'languages' for simplicity. "Meaning is generated by the practical application and execution of representation. It is created by using indicating behaviours, which provide meaning" (Hall, ۱۹۹۷, p. ۲۸).

Hall (۱۹۹۷) adopts a constructivist perspective in examining how the media portrays the Other, emphasizing the role of discourse in shaping these images. Hall (۱۹۹۷.) contended that the Others, who constitute the bulk of individuals different from ourselves, are shown using binary modes of representation, such as "good/bad, civilized/primitive, and ugly/excessively attractive" (p. ۲۲۹).

In addition, he argued that depictions of the Other, which he refers to as pictures, lack inherent meaning, but instead acquire significance by their connection to other texts and settings. "Intertextuality is the process

of accumulating meanings from several texts, where one picture references or has its meaning changed by being interpreted in relation to other images” (Hall, ١٩٩٧, p. ٢٣٢).

When Americans were surveyed about their associations with "Islam" and "Muslims," they predominantly mentioned violent events and figures like Osama bin Laden, the ٩/١١ attacks, and concepts like jihad that are linked to oppression. They also associated Islam with countries in the Middle East, such as Iraq and Iran (Gottschalk & Greenberg, ٢٠٠٨, p. ٣).

In addition, Said's (١٩٧٨, ١٩٩٥) research stands out among other academics due to his critical analysis of Orientalism, which refers to the Western portrayal of Muslim communities. He emphasized that specific depictions of reality are given preference over others. In his work published in ١٩٩٥, Said defined Orientalism as the organized establishment for engaging with Muslim societies, also known as the Orient (p. ٨٨). Orientalism may be defined as a Western approach aimed at exerting control, reorganizing, and asserting authority over the Orient.

Said (١٩٧٨) posits that the fundamental tenets of Orientalism encompass the notion of a "inherent and methodical distinction" between the rational, advanced, humane, and superior West, and the abnormal, underdeveloped, and inferior Orient. The Oriental other is perceived as "eternal, uniform, and lacking self-definition," necessitating either fear or control” (pp. ٣٠٠-٣٠١).

Said (١٩٩٥) used Foucault's concept of power and knowledge to analyze the discourse around Orientalism and found that the West exerts control over the Orient by creating particular types of knowledge about them. Said (١٩٧٨, ١٩٩٥, ١٩٩٧) substantiated the misrepresented

depiction of Muslims by the American media, contending that Islam was portrayed as a regressive and illogical faith.

In the same way, Manan (٢٠٠٨) said that prevalent depictions and symbolic comparisons employed to classify Islam and Muslims encompass: "depictions of primitiveness; depictions of violence and strife; and the metaphorical association with wickedness and animalistic characteristics" (p. ١٢٦). Lazar & Lazar (٢٠٠٨), detected certain Orientalist clichés in U.S. presidential speeches that were associated with Arab/Muslim Orientals. These stereotypes encompass the view that Arabs possess exceptional abilities during times of war, the sense of a decline in moral values among the Arab community, the opinion that Arabs are prone to deceitfulness, and the portrayal of them as an uncivilized group.

Ghareeb (١٩٨٣) said that in the analysis of news on the conflict between Arabs and Israelis, Western journalists tended to ascribe positive qualities to Israel while portraying the Arabs as malevolent. Consequently, the Arabs or Muslims were represented as "primitive, conniving, fanatical terrorists who are unclean, deceitful, excessively sexual, and morally corrupt" (p. ٧). He outlined five primary factors contributing to the media's failure in providing fair and unbiased coverage of the Middle East: The factors contributing to the issue are as follows: (١) cultural prejudice; (٢) a homogeneous environment within the media; (٣) the ongoing Arab-Israeli conflict; (٤) lack of knowledge within the media; and (٥) the influential Israeli lobby.

Shaheen (١٩٨٤) examined Arab representation in broadcast media, including popular entertainment, cartoons, large documentaries, and independent and public channels. Shaheen (١٩٨٤) identified four prevalent misconceptions about Arabs in American television: the belief that they are universally affluent, uncivilized lacking in culture, obsessed

with sexual deviancy and white enslavement, and engaging in acts of terrorism (p. ξ). Hafez (2000) emphasized that the Western mass media frequently depict Islam as an extremist and aggressive religion that practices amputation, oppresses women, and exhibits a distinct hostility towards Western concepts of freedom, human rights, and democracy (p. Ϟ). Richardson (2004) proposed that the portrayal of Islam and Muslims as the negative "Other" in broadsheet media is heavily influenced by the ideological square (Van Dijk, 2000).

Richardson (2004) said that Muslims were portrayed as military menaces, extremists, underminers of democracy, and social dangers due to gender imbalance, using stereotyped topoi. Richardson (2004, p. 28) asserts that the news media emphasized "anti-Muslim prejudice" using reference methods, while also tying instances of violence, religious fanaticism, and terrorism committed by Muslims. In addition, Richardson (2004, p. 28) contended that Muslim Iranians were portrayed in a biased manner and perceived as a global menace. Alazzany (2008) analyzed how Islam and Muslims were portrayed in The New York Times news coverage from the period following the September 11, 2001 terrorist attacks until 2003. By applying Fowler's (1991) critical linguistics and Fairclough's (1990) textual analysis technique, the researcher discovered that the news discourse was predominantly focused on ideological themes such as violence, menace, and evil. This portrayal contributed to the perception of Islam and Muslims as a potential danger to world stability. According to Alazzany (2008), the deliberate use of generalization and selection strategies in news discourse is ideologically significant. These strategies are employed to create a biased portrayal of Islam and Muslims by focusing on chaotic situations while disregarding the positive aspects of Islamic countries.

٢.٢.٥ Animation

Television is the primary contemporary medium responsible for generating cultural symbolism. Television networks each strive to portray the current events and trends in society with their unique style. The media plays a crucial role in teaching the public as many individuals form their personal thoughts and beliefs based solely on the information they receive from television. Latent Orientalism serves as a prime illustration of this phenomenon. According to Said (١٩٩٧), it is the subconscious and unquestionable understanding of what the Orient represents. Our own consumption, including cartoons, television, music, and other media, influences it. Engaging in the viewing of television programs like "Family Guy" that prioritise racial humour and employ stereotypes that devalue and offend specific social groups can potentially contribute to actual instances of prejudice in society (Family Guy, n.d.). To be more precise, television programmes of this nature, which inaccurately portray the Muslim community as terrorists, violent, regressive, and fundamentally endangering our freedom, will sustain the adverse mood and foster a misinterpretation of the individuals involved. Viewers of such shows must deliberately acknowledge these preconceptions and actively reject them to prevent the perpetuation of prejudice and animosity.

٢.٣ Previous studies

Rania (٢٠٠٨) expressed her disapproval of the television show "٢٤" in a video clip on YouTube. She expressed her astonishment at the inquiries she has received on the Arab world and the Middle East, specifically questioning whether all Arabs have animosity against Americans. Are Arab women allowed to engage in employment? If the majority of people's knowledge about the Arab world and its inhabitants

is derived from television shows such as ٧٤ and characters like Jack Bauer, they will be pleasantly surprised. Furthermore, the Turkish embassy in the United States expressed disapproval of the play on the grounds that it portrayed Muslims in a poor light. Joel Surnow, the co-creator and executive producer of ٧٤, stated that the embassy reached out to the creators of the show regarding Season ٤. This occurred due to the inclusion of dialogue sections in that particular season, which explicitly revealed the countries of origin for the terrorism suspects (Bennett ٧٠٠٨).

Abu Sadat Nurullah (٧٠١٠) showed that the film industry in Hollywood, in general, has an unfavourable portrayal of Arabs and Muslims in the media. This study provides a critical analysis of the television series "٧٤," which depicts stereotypical images of Arabs and Muslims and exacerbates the "othering process." The study draws from Edward Said's understanding of Orientalism as a foundation for its analysis.

D. Ridouani (٧٠١١) adheres closely to the given paradigm by presenting the thesis and antithesis, representing the Western media and Arab and Muslim thinkers, respectively. This paper succinctly illuminates the portrayal of Arabs and Muslims in Western arts, drawing a parallel between historical perspectives and contemporary conceptualizations. The purpose of comparing two distinct periods is to illustrate that the Western world has consistently propagated stereotypical portrayals of Arabs and Muslims. The primary distinction between the past and now resides primarily in the methods used, rather than the actual information being conveyed.

Garrido and Morales (٧٠١٨) focused on three animated television programmes targeted at adult audiences that are currently being shown in Spain: The Simpson, American dad, and Family Guy. The generosity, the

easily understandable and humorous language, and the appealing format enabled millions of television viewers to engage with the everyday realities that may be portrayed in various cultural contexts. Episodes of Arabic-Islamic subject matter have been chosen from the field of Cultural Studies that prioritize an ideological interpretation of culture. The purpose is to analyze some widespread narratives of Islamophobia within Arabic-Islamic culture.

٢.٤ The current Study

The findings of the aforementioned studies have enhanced our comprehension of the portrayal of minority groups, such as Arabs or Muslims, in the media. Moreover, the researcher's handling of the issue and the chosen analytical approach align with the gathered observations and analysis methodologies employed.

Based on the analysis of previous studies, studies on minority groups, such as Muslims, did not incorporate an analysis in animated series. All the research focused on the media portrayal of one or several minority groups across various media platforms.

This study aims to examine the portrayal of Muslims in American animated TV shows. The present study integrates Van Leeuwen's Theory of Social Actor Representation (٢٠٠٨) with Van Dijk's (١٩٩٨) Ideological Square Theory to uncover the portrayal of Muslims and the underlying ideology driving this portrayal.

Chapter Three

Methodology

3.1 Preliminary Remarks

This chapter aims to present a diverse CDA model for examining the desired data of the research. The study utilizes Van Dijk's ideological square theory (1998), and Van Leeuwen's theory of social actor representation (2008) to analyze the portrayal of the "Us" and "Them" in ideologically charged social discourse within US animation TV shows. In addition, the S.P.E.A.K.I.N.G. model, as proposed by Hymes (1991), is employed to conduct a thorough study of the shows from both contextual and psychological perspectives. The eclectic approach depends on a diverse range of linguistic and psychological elements, methods, and strategies.

3.1 Research Design

A qualitative method is used in this study. As stated by Denzin and Lincoln (1994, p.2), qualitative research involves examining phenomena in their natural environments and interpreting them based on the meanings attributed to them by individuals. Qualitative research is perceived as a multi-method approach that adopts an interpretive and naturalistic perspective towards its subject matter. Furthermore, according to Neuman (2011, p.17), qualitative research is "situationally constrained," indicating that the social context is crucial since it influences the interpretation of social actions. Qualitative research is a comprehensive notion that encompasses a diverse range of topics, presenting both favorable and unfavorable aspects (Van Maanen, 1999).

The qualitative analysis of this study is represented by examining CDA in selected American animation TV shows.

For several reasons, the researcher employed a qualitative analytic technique in carrying out this study. Qualitative methodologies provide a distinct level of comprehension of the portrayal of Muslims in American animated TV shows. Furthermore, the primary emphasis of the research is the examination of expressions rather than numerical data. This purpose may be effectively achieved through the use of a qualitative analytic technique. Eventually, it offers a dynamic research approach that allows the researcher to investigate the reactions provided by animated characters. These characters engage in meaningful discussions that mostly focus on the portrayal of Muslims.

٣.٢ Data Collection and Selection

This section provides an overview of the methodologies and criteria employed for data collection and selection. As per Internet Movie Database (IMDb), some of the most well-liked animated TV series in America are The Simpsons, Family Guy, and American Dad. The researcher has chosen such shows to study particular episodes that depict Islam and Muslims in a satirical sense.

٣.٢.١ Procedures

The current study uses internet-based methods for gathering data and due a lack of links and texts on Internet, the researcher had to edit the dialogue from YouTube clips. The study's data collection focuses on the portrayal of Muslims in American animated shows. The researcher initially developed a data search and effectively identified around three animation series. IMDb has identified animation shows as some of the most popular TV shows in America, making them an ideal subject for

examining the underlying ideology of such programming. The researcher thereafter selected specific scenes and identified the scripts that were essential for analyzing the topic under examination. The inclusion of scenes depended on the presence of portrayals featuring Muslims, irrespective of whether they portrayed positive or unfavorable treatment.

٣.٢.٢ Criteria

The data used in this study are purposefully selected by using the following criteria:

First, since the current study is presented in English, the TV shows are believed to be compatible with the researcher's demand to achieve his task as these TV shows are in English, and the participants are native English speakers from the United States.

Second, these series were chosen because they are highly popular among animated TV shows and are watched by many people of various ages globally.

Third, the researcher selected these shows for several reasons:

- a. The shows represent different racial of minority groups.
- b. They have received significant attention from viewers and media.
- c. They are available online for streaming, which has accordingly contributed to a large number of spectators in the United States and abroad.
- d. These shows, as illustrated above, are highly rated on IMDb website.

٣.٣ Saturation and Sample Size

Data saturation is considered to be a fundamental aspect of every qualitative research and is utilized to establish the appropriate sample size (Morse, 2010, p. 887). This phase of qualitative data analysis, referred to as "data saturation," involves the researcher continuously sampling and analyzing data until no new data emerge (Morse, 2004, p. 1123, as cited in Aldiabat & Navenec, 2018, p. 247). The subsequent elements contribute to the saturation of the present investigation:

A. Information Power

Malterud et al. (2016, as cited in Aldiabat & Navenec, 2018, p. 248) coin the term "information power" to serve as a criterion for determining sample size. Malterud et al. (2016) identified three criteria that should be considered:

- a) Narrowing the aim of the study,
- b) Utilizing a theory, and
- c) Specifying the sample based on certain selection criteria.

Accordingly, the present study embraces all aforementioned aspects. It has narrow and specific aims, as shown in Chapter One. Besides, the theoretical framework is applicable and the data are representative and rich with power strategies. Therefore, the selection of data is based on the criteria mentioned above.

B. The Smaller, the Better

Padgett (1998) suggests that a reduced sample size can enhance the scope and thoroughness of research. Mason (2010, p. 1) contends that a lower sample size is more desirable due to the potential time-consuming and impractical nature of analyzing a big sample.

Therefore, if the same information appears, there is no need for additional data. As a result, only three TV shows were chosen, and only ten scenes were selected, in order to take advantage of the reduced sample size

୩.୧ Structure of Context

Hymes (୧୯୮୧) presents the widely recognized acronym SPEAKING as a device to denote the communicative context of a given event. Hymes (୧୯୮୧) argues that understanding a speech environment requires considering factors beyond linguistic elements. Additional elements encompass the communication's context, objectives, and knowledge about the individuals engaged in the communication. The following factors are elucidated:

୧. **Setting and Scene (S):** The setting encompasses the specific location and time during which communication occurs. The term "scene" refers to the psychological or cultural factors that influence the context in which a speech occurrence takes place.

୨. **Participant (P):** It consists of combinations of sender-receiver, speaker-listener, or addressor-addressee. The participants consist of the speaker, the audience, including the addressee(s), and any other individuals present.

୩. **End (E):** This refers to the expected outcomes of a transaction, as well as the specific goals that players want to accomplish in particular situations.

୪. **Act sequences (A):** The act sequence refers to the chronological order of events within a speech. The precise utilisation of words in the dialogue enables one to discern the sequence.

•. **Key (K):** It denotes the approach, manner, or disposition employed to convey a specific idea, such as amusing, serious, mocking, sarcastic, etc.

∩. **Instrumentalities (I):** This term refers to both the choice of communication channel, such as oral, written, or telegraphic, and the specific type of speech used, such as the language, dialect, code, or register that is chosen.

∪. **Norms (N):** Norms refer to specific characteristics and actions related to speech, as well as how they may be interpreted by someone who does not possess them, such as volume, silence, eye contact, and so forth.

∧. **Genre (G):** It refers to speech that may be categorised into specific types, such as poetry, proverbs, sermons, prayers, editorials, and more.

Undoubtedly, conducting a CDA requires a meticulous examination of pertinent contextual variables of the data under scrutiny to comprehensively conceptualise the material. The contextual elements employed in this study are based on Hymes' (1996) work. Settings of each extract provide specific information regarding the location and time of each speech event. Participants refer to the individuals whose interactions are under scrutiny. Ends pertain to the goals or purposes of the speakers. The term "Act sequence" refers to the order of events in each scene. The term "key" pertains to the manner or tone in which the attitude towards Muslims is conveyed. Instrumentalities pertain to the methods by which positive or negative behaviour is expressed, whether through verbal or physical means of communication. Norms cover the social rules governing the event and the expectations regarding behavior. This includes norms for interaction (who speaks when, what is considered

polite or impolite) and norms for interpretation (how messages are understood) regarding with differences between cultures. Genre refers to the type of communicative event. Examples include a lecture, a conversation, a debate, a story, or a prayer. The genre often dictates certain expectations regarding form and style.

٣.٥ Components of the Model

The data is analyzed by the use of Hymes' (١٩٧١) S.P.E.A.K.I.N.G. model, Van Leeuwen's (٢٠٠٨) Representation of Social Actor and Van Dijk's (١٩٩٨) Ideological Square Theory to see how Muslims are portrayed in American animated TV shows.

٣.٥.١ Van Leeuwen's (٢٠٠٨) Representation of Social Actor

This study selected the sociological categories of discourse proposed by Van Leeuwen. Consequently, the study is limited to detecting Muslims as passive participants, which only presents a partial representation of the sociological notion of exclusion.

Overdetermination method was not used due the researcher didn't found examples of Muslims who engage in multiple social practices in the data and hence findings would be incomplete. It is crucial to acknowledge that if certain linguistic features are not analyzed, they will not affect the outcomes of Van Leeuwen's hypothesis. This is because many other researchers have chosen to use select tools instead of utilizing all of them. For instance, KhosraviNik (٢٠٠٨) specifically focused on personalization, impersonalization, passivation, activation, individualization, assimilation, and functionalization. In contrast, Don

and Lee (۲۰۱۴) narrowed their focus to personalization, passivation, activation, and individualization.

The following table elucidates the process by which Van Leeuwen's choice social discourse categories were discerned:

Table ۱

Sociological categories	Type	Linguistic description
۱) Role allocation	Activation	a) The social actor is in the subject position. b) Circumstantialization ('by' and 'from' are used to identify the agent). c) Premodification of nominalizations. d) Postmodification of nominalizations.
	Passivation	a) Subjection. b) Beneficialization.
۲) Genericization and specification	Generic reference	a) Plural nouns without articles b) A singular noun with a definite article:

Sociological categories	Type	Linguistic description
	Specific reference	a) Specific noun
३) Assimilation	Aggregation	a) Indefinite quantifiers. b) Definite quantifiers.
४) Association		a) Coordinated nominal groups. b) Circumstances of accompaniment (signified by <i>with</i>).
०) Indetermination	Indetermination	a) Exophoric references.
१) Identification	Identification	a) Classification by using age , race, religion, class, and so on. b) Relational identification comprises individual kinship and work relations that include colleague, brother, sister, and so on. c) Physical identification comprises bodily characteristics of the social actors which consist of hair colour, eye colour, height, and so on
२) Functionalization		Functionalization used to describe how social actors are portrayed based on their activities or performances

Sociological categories	Type	Linguistic description
^) Exclusion	Suppression and Backgrounding	a) social actors maybe suppressed. b) or they might be backgrounded.
٩) Nomination and Categorization		a) Nomination refers to the process of identifying and naming social actors (individuals or groups) within discourse. b) Categorization involves classifying these social actors into specific categories based on shared characteristics or roles.
١٠) Personalization and impersonalization		a) Personalization emphasizes individual agency and personal characteristics. It involves representing social actors as distinct individuals. b) Impersonalization, on the other hand, downplays individual agency and focuses on broader social roles or functions.

The following table illustrates the description and analysis of the aforementioned social discourse categories in this study:

Table ٧

Sociological category	Procedures	
Role allocation	Activation	The analysis of activation in this study was categorised into four distinct groups: transitivity

Sociological category	Procedures	
		forms, frequency, themes, and the verbs that designate the subjects. Instead than including themes from existing academic lists, such as Wodak's (2001) compilation of topoi, the topics were derived from the verbs included in each transitivity structure. As a consequence, the researcher thoroughly examined all the complexities pertaining Muslims.
	Passivation	Verbs were used in the examination of subjection and beneficialization to extract the subjects associated with each category.
Genericization and Speification	Examples of genericization and specification were shown and investigated.	
Assimilation	Aggregation	Each definite and indefinite quantifier's numbers and percentages were listed and discussed with examples.
	Collectivization	Examples collected during the data analysis were used to investigate this category.
Association	Circumstances of	The subjects for the situations of

Sociological category	Procedures	
	accompaniment	accompaniment were gathered from the many contexts in which the situations of accompaniment can be found.
	Coordinated nominal groups	Using examples from the data, all instances of this category were identified and described.
Indetermination	This category's subjects were culled from the contexts of the exophoric reference “they.”	
Identification	Examples of the various classes in the data were mentioned. In addition, samples from the data are supplied to help explain the data that was gathered.	
Exclusion	Seeking whether the social actors backgrounded or suppressed	
Nomination and Categorization	Assigning names and categorizing social actor in the speech.	
Personalization and impersonalization	Investigating the personal and impersonal treatment of social actors	
Overdetermination	Investigating the how social actors are symbolized	

The methodology utilizes Halliday and Matheson's (၁၉၈၃) concept of Transitivity to analyze the distribution of roles in the corpora. It is crucial to emphasize that, in certain cases, the distinction between material and mental processes became indistinct in the examination of transitivity. Consequently, the researcher utilized Halliday and

Matheson's (၂၀၀၄, p.၂၀၂) five distinctions to differentiate material and mental processes. Here are the five differences:

၁. **The senser's nature:** Cognitive processes are associated with individuals who possess a state of consciousness. Consequently, individuals associated with mental processes may be substituted with the pronouns "he" or "she." Nevertheless, the line between animate and inanimate objects becomes indistinct as inanimate entities might be portrayed as conscious beings, as in “the four walls of the empty home yearned for its occupant to return.”

၂. **Phenomenon:** In every material process, each participant is a thing, such as in the sentence "Jack killed a man." On the other hand, mental processes can encompass a wide range of things, including objects, information, and actions, that means contain everything from an item to a fact to an act, such as the statement "Jim witnessed Jack murdering a man."

၃. **Projection:** This feature of mental clauses enables the mental processes to express a projection that represents consciousness and shows a phenomenon that is external to the speaker or writer's immediate surroundings, as exemplified by the sentence "the parents assumed that their children were studying."

၄. **Tense:** Mental processes are commonly conveyed in the present tense, such as in the sentence "he enjoys Porsche." The present progressive tense is frequently employed to depict ongoing actions, such as in the sentence "he is kicking the door." This is not an absolute rule, as both the simple present and present progressive processes can occur. Mental processes can be expressed in the present progressive tense, as in the line "they like the idea," whereas material processes can be expressed

in the simple present tense, as in the sentence "he publicly attacks a man and only receives one year in prison."

• **Substitute verb:** The word "do" can be used as a substitute for material processes. For instance, when asked about his actions, a speaker can reply by saying, "He missed the plan." On the other hand, mental processes cannot be substituted by do; For instance, a speaker cannot answer the question "what did she do with the car?" by answering "she loved it."

၃.၅.၂ Van Dijk's Ideological Square Theory (၁၉၉၈)

Carter (၁၉၉၈) argues that ideology permeates the cognitive processes, linguistic expressions, lived experiences, and actions of society. Consequently, ideology cannot be eliminated; it can alone be replaced by another. Therefore, the selection of specific words or sentence structures will be used to express a particular viewpoint. Van Dijk's ideological square theory suggests that ideological discourse strategically emphasises the positive aspects of "Us" while highlighting the negative aspects of "Them." This polarisation is achieved by the use of contrasting language (Van Dijk, ၂၀၀၀, p.၃၅). The provided ideological squares serve as visual representations of this polarisation (Van Dijk, ၁၉၉၈a, p.၃၃).

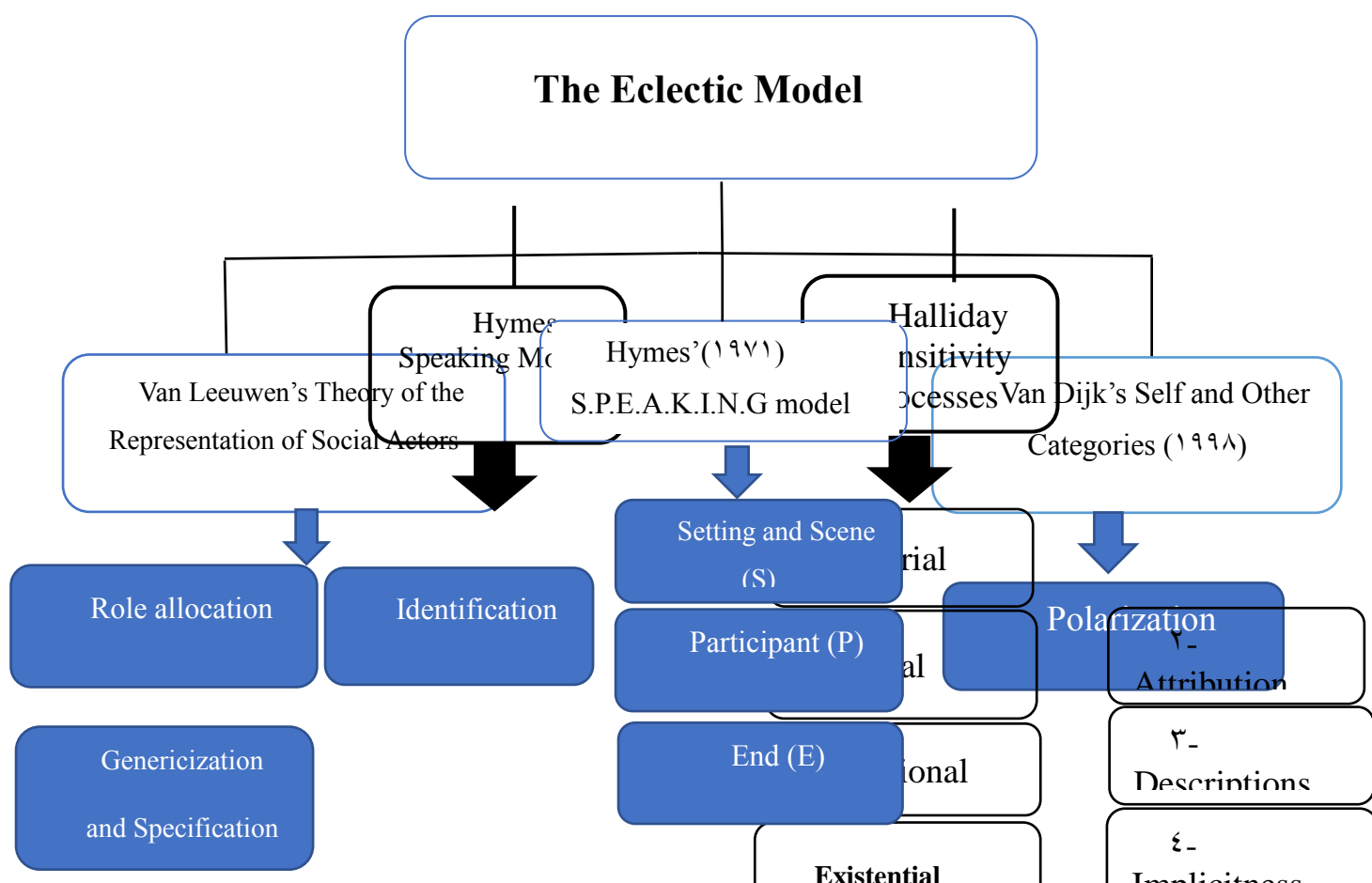
၃.၆ Data Analysis Procedure

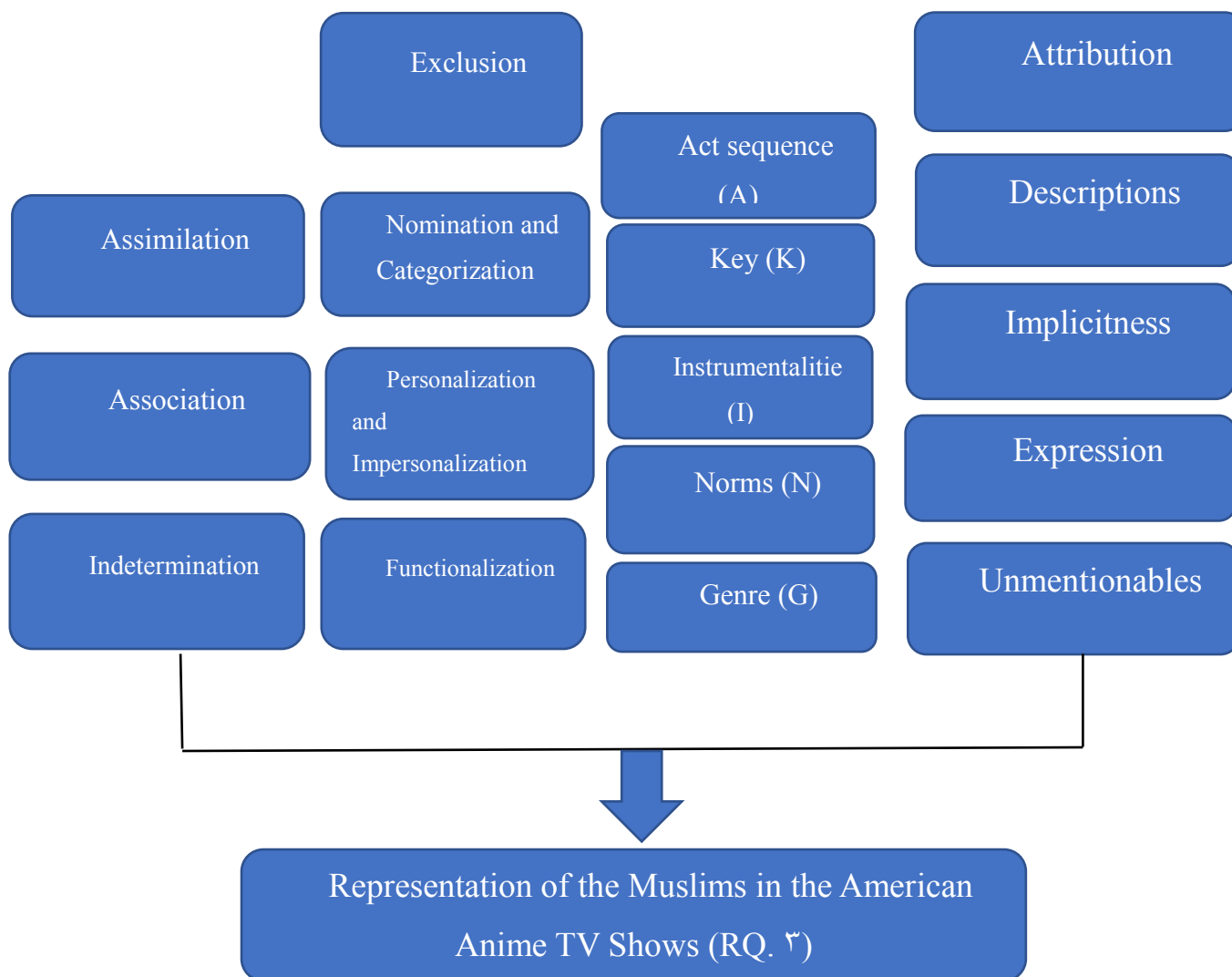
The data were examined using Van Leeuwen's paradigm of social actor representation (၂၀၀၈), which employs sociological discourse categories. Van Dijk's elements from the ideological square theory (၁၉၉၈) are utilized to analyze how the "Self" and the "Other" are portrayed US media. The inquiry findings were thereafter subjected to a rigorous

evaluation about the portrayal of Muslims in American animated TV series.

3.4 Theoretical Framework

The researcher employed an eclectic model to analyze the data. The model comprises two primary CDA approaches, namely Van Leeuwen's Theory of the Representation of Social Actors (2008) and Van Dijk's Ideological Square Theory (1998) will address the first research question. The utilization of Van Leeuwen's Theory of Social Actor representation (2008) will address the second research question by demonstrating the employed categories. Van Dijk's Ideological Square Theory (1998) will address the third research question by examining the "Self" and "Other" techniques, including Polarisation, Attribution, Description, Implicitness, Expression, and Unmentionables, in order to uncover the concealed ideology.





Chapter Four: Data Analysis and Discussion of Results

٤.١ Preliminary Remarks

This chapter includes the data analysis of the American animation TV shows. The data comprises ten scenes for everyone from FAMILY GUY, THE SIMPSONS, and THE AMERICAN DAD. The linguistic tools from Van Leeuwen's theory of the representation of social actors (٢٠٠٨) and Van Dijk's Ideological Square theory (١٩٩٨) are utilised to investigate how Muslims minority groups are depicted.

٤.١ Analytical Procedures

The analysis method involves several steps that must be performed to complete the current investigation. The processes are as follows:

- ١- Identifying and choosing scripts from three distinct animated shows according to the criteria outlined earlier.
- ٢- Playing the video recordings of the scenes again and comparing them to their scripts is a method to verify the accuracy of the scripts and enhance the reliability of the resource.
- ٣- Priming the reader intellectually by summarizing the contextual aspects, including the setting, participants, and other elements of Hymes' SPEAKING paradigm, before analyzing the hostile scene.
- ٤- Analyzing the data in relation to the model outlined in Chapter Three. The data analysis for this study will be qualitative. The initial stage involves analyzing the contextual elements of each extract. The investigation assesses the portrayal of Muslims in the data and the use theory of Van Leeuwen's (٢٠٠٨) Social Actor Representation Theory. The second part of the investigation involves analyzing the excerpts based on Van Dijk's (١٩٩٨) Ideological Square Theory.
- ٥- Ultimately, the process involves analyzing results, drawing conclusions, and providing recommendations and suggestions for further research.

١- FAMILY GUY (١٩٩٨)

"Family Guy" is known for its satirical and irreverent humor, often targeting various groups and individuals, including religious and ethnic communities. Muslims, like many other groups, have been portrayed in a stereotypical and exaggerated manner in the show. The portrayal of Muslims in "Family Guy" can be offensive to some viewers, as the show often relies on stereotypes for comedic effect.

Scene ١ Santa is killed by Muslims

Stewie: daddy where's Santa? was he killed by Muslims?

Father: oh my God poor Stewie he's so disappointed

Contextual factors of scene (١)

In the context of Dell Hymes' SPEAKING model, let's analyze the given scene from "Family Guy":

Setting and Scene (S):

The scene takes place during the holiday season, likely in a home or public space.

Stewie, the curious child, asks his father about Santa Claus.

Participants (P):

Stewie (the child)

Stewie's father (the parent)

Ends (E) - Goals or Purposes:

Stewie's goal is to understand where Santa is.

The father's goal is to respond to Stewie's question.

Acts Sequence (A):

Stewie's question: "Daddy, where's Santa? Was he killed by Muslims?"

The father's response is not explicitly mentioned in the scene.

Key (K) - Tone or Manner:

Stewie's tone is innocent and curious.

The father's tone is not specified.

Instrumentalities (I) - Channels of Communication:

Verbal communication between Stewie and his father.

Norms (N) - Social Rules:

The scene plays on the unexpected and irreverent nature of Stewie's question. It challenges the norms of polite conversation by introducing a sensitive topic (religion) in a lighthearted context.

Genre (G) - Type of Discourse:

The genre is humorous dialogue within an animated television show. It combines satire, absurdity, and dark humor.

In summary, this scene exemplifies how language is used to create humor, surprise, and unexpected twists. Stewie's innocent question disrupts the typical holiday narrative, and the audience's reaction mirrors the shock of the other characters. The scene reflects the irreverent style often associated with "Family Guy."

Van Leeuwen's Sociological Categories:

Role allocation: In the scene above, Muslims are activated in speech. They are treated as being the doer of the action in a (material process). Muslims are depicted in this scene as killers who know nothing but murder, to the extent that they may even murder Santa Clause, who is a fictional character.

Genericization: In the scene above, Muslims are put into a group, general reference without an article.

Assimilation: The characters are not assimilated; they are represented as individual family members with distinct roles.

Association: Stewie categorises Santa as a victim and Muslims as potential aggressors, reflecting societal stereotypes and associating killing people with the Muslims. This scene uses humor to reflect on post-9/11 attitudes and the impact of such events on societal perceptions, even affecting a child's innocent questions.

Van Dijk Self and Other Categories:

Polarization: In this sentence, Van Dijk's polarization theory can be observed. Although the sentence does not directly refer to social aspects, it relies on the social and cultural context.

Attribution: This relates to how specific words are used to convey particular orientations. In this sentence, the word "Muslims" is used negatively and carries bias.

Descriptions: It refers to how social groups are represented in language. In this sentence, Muslims are portrayed negatively and suspiciously.

Therefore, we can see how polarization theory is applied to analyze the sentence and understand how social and linguistic aspects are represented within it.

Scene † Skull Cap and Dirty pig

***Mahmoud:** her family is gone. Would you mind if we turn on the TV?*

***Peter:** oh hey I didn't know anyone was here I uh I was just kidding when I told my family I loved them*

***Mahmoud:** I am Mahmoud*

Peter: I'm Peter you know I never seen a hat like that before so I'm very scared of it.

Mahmoud: no this is just a Tagia it's a traditional Muslim prayer cap

Peter: oh hey you know who'd look funny wearing one of those? the Monopoly guy.

Mahmoud: correct go directly to jail and convert to Islam

Peter: cause they do that

Mahmoud : yes that is what I intended

Peter; hey you're all right Mahmoud

Mahmoud : you too peter

Peter: so uh what do you want to watch

Mahmoud: well if you turn on channel ١٤ we can probably catch the end of Muslim looney tunes

Pig: as a pig I am very dirty and should not be touched by humans

Contextual factors of scene (٧)

In the context of Dell Hymes' SPEAKING model, let's analyze the given scene from "Family Guy":

Setting and Scene (S):

The scene occurs in a home or living room where Mahmoud and Peter are conversing.

The TV is mentioned as a potential activity.

Participants (P):

Mahmoud (a Muslim character)

Peter (the main character)

Ends (E) - Goals or Purposes:

Mahmoud's goal is to engage in conversation and perhaps watch TV.

Peter's goal is to connect with Mahmoud and understand his culture.

Acts Sequence (A):

Mahmoud initiates the conversation by asking about turning on the TV.

Peter responds, revealing his earlier insincere statement to his family.

Mahmoud introduces himself.

Peter comments on Mahmoud's traditional Muslim prayer cap (Tagia).

The conversation takes a humorous turn when Peter mentions the Monopoly guy.

Mahmoud responds with a witty remark about going directly to jail and converting to Islam.

Peter acknowledges Mahmoud's humor and expresses approval.

Mahmoud reciprocates the sentiment.

The scene ends with a discussion about what to watch on TV.

Key (K) - Tone or Manner:

The tone is light-hearted, with elements of humor and cultural curiosity.

Peter's initial nervousness about Mahmoud's hat adds to the comedic effect.

Instrumentalities (I) - Channels of Communication:

Verbal communication between Mahmoud and Peter.

Norms (N) - Social Rules:

The scene plays on cultural differences, stereotypes, and unexpected interactions.

It challenges norms by mixing humor, religion, and casual conversation.

Genre (G) - Type of Discourse:

The genre is comedic dialogue within an animated television show.

It highlights cultural misunderstandings and absurdity.

In summary, this scene exemplifies how language can bridge cultural gaps, create humor, and reveal unexpected connections. The playful exchange between Mahmoud and Peter reflects the irreverent style often found in "Family Guy."^{١٢٣}

Van Leeuwen's Sociological Categories:

Several elements from Van Leeuwen's sociological categories can be identified.

Role Allocation: Muslims are depicted as activated with a material process verb in the sentence "go directly to jail and convert to Islam" connecting the religion of Islam with being imprisoned.

Genericization: The scene involves generic reference to Muslims. However; we have a **Specific Reference to Monopoly:** In the original Monopoly game, when a player lands on the "Go to Jail" space, they must move their game piece directly to jail.

Specification : Mahmoud is individualized by his name and his cultural practices, such as wearing a Tagia. Peter is individualized by his humor and reactions to Mahmoud's cultural expressions.

Assimilation: The characters are not assimilated into a group; they are represented as individuals with distinct identities and dialogues.

The sentence "Go directly to jail" is a direct reference to this game rule.

Identification: Mahmoud is categorised by his religious identity, which is highlighted through the mention of the Tagia and the joke about converting to Islam in jail.

Social Actors Representation:

Mahmoud and Peter represent different social actors. Mahmoud is portrayed as a Muslim character, while Peter represents a non-Muslim character. The interaction between these characters reflects social dynamics related to religion, cultural differences, and stereotypes. The mention of the Tagia (a traditional Muslim prayer cap) highlights cultural and religious identity. The humor around the Monopoly guy wearing the cap plays on stereotypes and perceptions. The dialogue about going directly to jail and converting to Islam reinforces cultural biases and assumptions.

Van Dijk Self and Other categories

In this scene from Family Guy, the characters engage in a conversation highlighting cultural differences and misunderstandings. Let's analyze it using Teun A. van Dijk's "self and other" strategies:

Polarization

Polarization, as defined by Van Dijk, refers to the ideological tendencies that create a division between the ingroup and outgroup, resulting in a "Us vs Them" mentality. This scene exhibits polarization, portraying Peter as an innocent individual while Mahmoud is depicted as a Muslim associated with jail.

Attribution

The "attribution" mechanism refers to the act of assigning unfavorable traits to enemies and holding them responsible for the outcomes of their acts, while assigning positive qualities to ourselves.

Peter's remark regarding the Monopoly figure donning a typical Muslim prayer cap perpetuates a stereotype by humorously and excessively depicting Muslims and attaching negative traits, such as being associated with incarceration, to Mahmoud. Nevertheless, Mahmoud's statement regarding immediate imprisonment and conversion to Islam strengthens the notion of severe repercussions for cultural transgressions.

Descriptions

The description of the characters in the scene demonstrate the positive attributes with Peter and the negative ones with Mahmoud.

Implicitness

The scene does not highlight any positive aspects of Muslim culture or religious practices, focusing instead on the clash of cultural norms and humorous misunderstandings.

Overall, the scene uses humor and exaggeration to explore cultural stereotypes and differences, employing van Dijk's strategies to create a satirical narrative reflecting social and cultural issues^{١٢٣}. The unexpected appearance of the pig adds a layer of absurdity to the scene.

Scene ٣: Peter has a Muslim Friend

***Peter:** so hey you guys, come on let's get the man a drink what are you having?*

***Mahmoud:** how about the ginger ale but if you'll excuse me right now, I have to go bring great shame to myself by using the restroom*

***Peter:** it needs great*

***Quagmire:** oh he's weird. Why do you order a ginger ale, and who the hell doesn't look at jugs*

***Joe:** yeah and he's got a cell phone clipped to his belt like he's some kind of big shot on vacation*

***Brian:** oh I see what's going on, you guys are uncomfortable with mahmoud because he's Muslim*

***Joe:** what what are you talking about*

***Brian:** this is your post-٩ ١١ racism talking. I for one think it's great that peter has enough of an open mind to have a muslim friend*

***Quagmire:** you know a lot of dogs just sitboutside tied to poles*

***Peter:** look mahmud's my friend okay so he's muslim. every culture has its quirks*

Contextual factors of scene (٣)

Using Hymes' SPEAKING model, we can analyze the context of this scene from "Family Guy" as follows:

Setting and Scene (S): The scene likely takes place in a social setting, such as a bar or a house, where drinks are being offered.

Participants (P): Peter, Mahmoud, Quagmire, Joe, and Brian are present in the scene.

Ends (E): Peter's goal is to be hospitable and offer a drink.

Mahmoud's goal is to politely accept the offer while humorously addressing his need to use the restroom.

The other characters express their discomfort and misconceptions about Mahmoud.

Act Sequence (A): Peter initiates a friendly gesture by offering a drink.

Mahmoud responds with a culturally sensitive joke.

The conversation shifts to the other characters' reactions to Mahmoud's behavior and religion.

Key (K): The tone is comedic, with underlying themes of cultural misunderstanding and prejudice.

Instrumentalities (I): The channel of communication is verbal, face-to-face interaction.

Norms (N): The scene reflects societal norms and prejudices, particularly post-9/11 attitudes towards Muslims.

Genre (G): This is a comedic, animated TV show scene that uses satire to address serious social issues.

The scene uses humor to highlight the discomfort and prejudice that can arise in social interactions with people from different cultural or religious backgrounds. It also shows how characters like Brian challenge these prejudices, advocating for openness and acceptance.

Van Leeuwen's Social Actor Representation

In the scene from “Family Guy,” using van Leeuwen’s social actor representation, we can analyze the characters and their interactions as follows:

Assimilation: The group of friends is represented as a collective, sharing a common space and engaging in a social activity (drinking).

Specification: Mahmoud is individualized through his unique behavior (ordering ginger ale, expressing shame about using the restroom) and his religious identity as a Muslim.

Functionalization: Peter functions as the host, offering drinks and defending his friend, while Brian acts as the voice of reason, pointing out the underlying prejudice.

Association: Mahmoud is categorised by his religion and the stereotypes associated with it, as indicated by the reactions of the other characters.

The scene highlights the dynamics of inclusion and exclusion, as well as the challenges of cultural and religious diversity in social interactions.

Van Dijk's Self and Other Strategies

Polarization

Teun A. van Dijk's concept of polarization, as part of his sociocognitive approach to Critical Discourse Studies, refers to the way discourse can be structured to represent 'us' versus 'them' dichotomies, often to create or reinforce social divisions. In the context of the "Family Guy" scene you've mentioned, polarization can be analyzed in terms of how the characters differentiate themselves from Mahmoud, the Muslim character.

Attribution: The characters (Peter, Quagmire, Joe, and Brian) represent the 'us' group, while Mahmoud is positioned as the 'other', and he is treated negatively due to his different cultural and religious background.

Descriptions: Peter tries to present himself positively by showing openness and acceptance towards Mahmoud, emphasizing that every culture has its quirks.

Implicitness: Quagmire and Joe express discomfort and suspicion towards Mahmoud, focusing on his choice of drink and behavior as markers of difference.

Unmentionables: Van Dijk's Ideological Square could be applied here, where the characters may emphasize positive aspects of their own group (e.g., being open-minded) while emphasizing negative aspects of the out-group (e.g., being different or strange).

The scene uses humor to critique post-9/11 prejudices and the tendency to polarize based on cultural and religious identities. It highlights the absurdity of such divisions and challenges the audience to reflect on their own biases.

Scene ٤ (Peter dressed and behaving like a Muslim)

Loise: peter where are you going and why are you dressed like that

Peter: well lois i happen to be a muslim now which means i'll be spending a lot of my time in mostly empty cafes watching soccer on an eight-inch black and white tv.

Peter: all right Lois i'm off to the bazaar

Loise: what do you mean you mean the market

Peter: yeah the bazaar

Loise: well if you're going to the market can you pick up some cereal some butter and a loaf of bread

Peter: I'll see what they have. all right lois here's six cobras a bolt of silk and a ram's horn

Loise: peter what the hell

Peter: hey can you help me with the ٧٠ paper bags of dates i got in the car

Loise: why the hell would you get ٧٠ bags of dates

Peter: the monkey and the little vest who was selling them happen to be very persuasive.

Contextual factors of scene (٤)

Analyzing the scene from “Family Guy” using Hymes’ SPEAKING model:

Setting and Scene (S): The setting is likely the Griffin household, with Peter preparing to leave and Lois questioning his attire.

Participants (P): Lois Griffin (the wife), Peter Griffin (the husband)

Ends (E): Lois's goal is to understand Peter's unusual behavior and attire. Peter's goal is to express his new identity and the changes that come with it.

Act Sequence (A): Lois questions Peter's destination and attire.

Peter declares his conversion to Islam and describes stereotypical activities he plans to engage in.

Lois requests groceries, misunderstanding Peter's use of 'bazaar'.

Peter returns with exotic items instead of groceries, humorously misinterpreting Lois's request.

Key (K): The tone is comedic, playing on cultural stereotypes and misunderstandings.

Instrumentalities (I): The channel of communication is verbal, face-to-face interaction.

Norms (N): The scene challenges social norms by presenting a humorous take on cultural and religious conversion.

Genre (G): This is a comedic, animated TV show scene that uses satire to explore themes of identity and cultural difference.

The scene uses humor to address the complexities and misunderstandings that can arise from cultural and religious differences. It also reflects the show's tendency to use exaggerated stereotypes for comedic effect.

Van Leeuwen's Social Actor Representation:

Activation: Peter is represented as an active social actor by adopting new practices and bringing home unconventional items.

Passivation: Lois is depicted as passive, reacting to Peter's actions with confusion.

Specification: Peter is individualized through his personal choice to adopt a new religion.

Genericization: The cultural practices and items Peter brings home are depersonalized, reduced to stereotypes rather than meaningful cultural symbols.

The scene uses humor to highlight cultural misunderstandings and the challenges of cross-cultural communication. It also reflects on how individuals can be represented in discourse when they adopt practices from other cultures.

Van Dijk Self and Other Categories.

Teun A. van Dijk's concept of polarization and Theo van Leeuwen's social actor representation can be applied to analyze the discourse in the "Family Guy" scene you've mentioned. Here's how these concepts might be reflected:

Polarization:

Peter's adoption of Muslim practices creates a distinction between his new identity and Lois's expectations.

Attribution: Peter presents himself as embracing a new culture, albeit through a stereotypical lens.

Expressions: Lois's confusion and frustration with Peter's actions reflect a lack of understanding or acceptance of the new cultural elements Peter is adopting.

Scene ۰ (Peter becoming A muslim)

Mahmoud: I have to say peter I am impressed by how much you have committed yourself to islam

Peter: are you kidding it's awesome I even started wearing leather sandals with way too long toenails see how the big ones are getting yellow

Mhounoud: ah yes very muslim

Contextual factors of scene (۰)

Analyzing the scene from “Family Guy” using Hymes’ SPEAKING model:

Setting and Scene (S): The scene likely takes place in a casual, personal setting where Mahmoud and Peter are having a conversation.

Participants (P): Mahmoud (a character who is presumably Muslim)

Peter Griffin (the main character)

Ends (E): Mahmoud’s goal is to express his approval of Peter’s commitment to Islam.

Peter’s goal is to showcase his enthusiasm and the changes he has made to align with his new religious identity.

Act Sequence (A): Mahmoud compliments Peter on his commitment to Islam.

Peter responds with exaggerated examples of how he has embraced certain aspects of Muslim culture.

Mahmoud acknowledges Peter’s efforts with a humorous affirmation.

Key (K): The tone is humorous and light-hearted, with Peter's response being self-deprecating and playful.

Instrumentalities (I): The channel of communication is verbal, face-to-face interaction.

Norms (N): The scene reflects and plays on cultural stereotypes for comedic effect. It also shows an attempt at cultural integration, albeit through a humorous lens.

Genre (G): This is a comedic, animated TV show scene that uses satire to comment on cultural and religious identity.

The scene uses humor to explore the theme of cultural assimilation and the sometimes superficial ways individuals may attempt to adopt new cultural practices. It also reflects the show's characteristic use of exaggeration and stereotype to elicit laughter.

Van Leeuwen's Social Actor Representation:

Activation: Peter is depicted as an active social actor who is engaging with a new religious identity.

Passivation: Mahmoud is passive in this interaction, responding to Peter's actions with a humorous affirmation.

Specification: Peter's individual actions and choices are highlighted, particularly his personal interpretation of Muslim practices.

Association: The actual practices of Islam are impersonalized and stereotyped through Peter's actions.

The scene uses humor to address the theme of cultural assimilation and the sometimes superficial ways individuals may attempt to adopt new

cultural practices. It also reflects the show's characteristic use of exaggeration and stereotype to elicit laughter.

Van Dijk's Self and Other Categories.

In the "Family Guy" scene where Mahmoud compliments Peter on his commitment to Islam, and Peter responds with a comment about his toenails, we can apply both van Dijk's polarization and van Leeuwen's social actor representation to analyze the discourse:

Polarization:

Peter's exaggerated portrayal of Muslim practices creates a distinction between his own cultural understanding and the actual practices of Islam.

Attribution: Peter is shown as someone who is enthusiastically embracing a new culture, albeit in a superficial way.

Expressions: While not directly negative, the portrayal of Muslim practices through Peter's actions could be seen as reinforcing stereotypes, which may contribute to a polarized view of the Muslim community.

Scene ٦: Peter becoming a Muslims (a terrorist)

Mahmoud: I told you. Look at him; he's the perfect man to help us blow up the quahog bridge

Peter; oh my god, everybody down. So are these toys just like to take.

Contextual factors of scene (٦)

To analyze the context of the scene from "Family Guy" using Dell Hymes' SPEAKING model, we would consider the following components:

Setting and Scene (S): The location and circumstances of the conversation, which could be a private space where Mahmoud discussing a plan that could use Peter to blow the bridge for Muslims.

Participants (P): Mahmoud and Peter, who are engaged in the dialogue.

Ends (E): The goals or outcomes that each participant has in mind. Mahmoud seems to be suggesting a plan, while Peter reacts with an act of shooting.

Act Sequence (A): The specific actions and statements made by each participant. Mahmoud makes a statement that implies a violent act, and Peter responds with alarm.

Key (K): The tone or spirit of the interaction. The tone here appears to be serious due to the nature of Mahmoud's statement, but given the show's comedic context, it could also be interpreted as satirical.

Instrumentalities (I): The methods and channels of communication used. In this case, it's a verbal exchange between the two characters.

Norms (N): The social rules or norms that guide the interaction. The dialogue touches on sensitive topics and may reflect or challenge social norms regarding stereotypes and humor.

Genre (G): The type of speech act or event. This scene is part of a satirical animated comedy that often uses controversial topics for humor.

In applying the SPEAKING model to this scene, we would explore how the show uses dialogue to create humor, often by pushing the boundaries of what is considered acceptable to discuss. The model helps to break down the components of the interaction and understand the underlying social commentary the show is making.

Van Leeuwen's Social Actor Representation:

Activation: Mahmoud is active in this scene, proposing a plan and including Peter.

Passivation: Peter is initially passive, being the subject of Mahmoud's suggestion without prior knowledge or consent.

Specification: Peter is personalized through his direct involvement and individual reaction to the plan.

Association: The act of 'blowing up the bridge' is associated with Muslims and treated as a task to be completed rather than an act with moral implications.

This analysis shows how the scene constructs a narrative that polarizes characters and represents them in specific roles that align with the show's satirical and comedic nature.

Van Dijk's Self and Other Categories

Polarization

In the context of this "Family Guy" scene where Mahmoud suggests Peter is the perfect person to help with a nefarious plan, and Peter reacts with shock, we can apply both Teun A. van Dijk's polarization and Theo van Leeuwen's social actor representation to analyze the discourse:

Attribution The dialogue creates a clear division between Mahmoud's group and the broader community, with Peter being seen as a potential insider to Mahmoud's plans.

Expression: Mahmoud's group is presented positively within their own context, as they consider Peter to be the ideal candidate for their plan.

Unmentionables: The broader community, represented by Peter's reaction, is positioned negatively from Mahmoud's perspective, as they are the target of the plan.

Scene V Mahmoud is A Terrorist

Peter: hey guys what football team should I like mahmoud says we all need to act like we're fans of american football so we seem less suspicious.

Quagmire: what what are you talking about

Peter: I'm talking about Mahmoud; you know, I actually feel really bad for him. Do you know he knew 19 guys who died on 9 11. I mean, what are the odds

Joe: Peter, I think you joined a terrorist sleeper cell

Peter what, that's crazy look, I'm gonna call Mahmood right now on this cell phone he gave me he'll tell you. {explosion sound} damn phone's busted maybe I dialed wrong,

Quagmire: Peter, please stop trying to call Mahmood

Joe: this is very serious your friends are terrorists think about it they're meeting in secret, they're creating cover stories

Peter: oh my god, you're right

Quagmire: see, I told you Mahmoud was bad news. Those guys are all bad news

Peter: hang on there, Quagmire just because these fewguys are terrorists doesn't mean all muslims are every ethnic group has their nut jobs

Joe: great job peter thanks to you • terrorists are behind bars and every

middle-class Arab in this town is now under suspicion

Peter: so what happens next? Do those guys all get trials?

Joe: well you know some of it's a song. It's the process. Well, this thing is worthless like my Palestinian alarm clock

Contextual factors of scene (۷)

To analyze this scene from “Family Guy” using Dell Hymes’ SPEAKING model, we would consider the following components:

Setting and Scene (S): The scene likely takes place in a casual setting, such as a bar or living room, where the characters are gathered and discussing football teams and personal associations.

Participants (P): The main participants are Peter, Quagmire, and Joe, who are engaged in a conversation that touches on sensitive topics related to terrorism and cultural stereotypes.

Ends (E): The goals of the conversation vary among the participants. Peter is trying to fit in with Mahmoud’s advice on appearing less suspicious, while Joe and Quagmire express their concerns about Peter’s new acquaintances.

Act Sequence (A): The sequence of actions includes Peter’s initial statement about football teams, Quagmire’s confusion, Peter’s defense of Mahmoud, Joe’s suspicion of terrorism, and the group’s realization of the gravity of the situation.

Key (K): The tone of the conversation shifts from casual and humorous to serious and concerned as the topic of terrorism is introduced.

Instrumentalities (I): The channel of communication is verbal, face-to-face interaction among the characters.

Norms (N): The conversation reflects societal norms and prejudices, particularly post-9/11 attitudes towards Muslims and the fear of terrorism.

Genre (G): The genre is a comedic, animated TV show that uses satire to address serious social issues through humor.

This analysis shows how the scene constructs a narrative that touches on cultural misunderstandings, stereotypes, and the complexities of social integration in a post-9/11 world. The SPEAKING model helps to break down the components of the interaction and understand the underlying social commentary the show is making.

Van Leeuwen's Social Actor Representation:

Activation: Peter is active in trying to integrate with Mahmoud's culture and defend him.

Passivation: Mahmoud is passive in this scene, as he is not present but is being discussed by others.

Association: Peter is personalized through his actions and dialogue.

Identification: Mahmoud and his associates are impersonalized as potential threats, not as individuals with their own stories or backgrounds.

The scene uses humor to explore serious issues of cultural integration, suspicion, and the consequences of terrorism. It reflects the show's tendency to use controversial topics to challenge viewers' perceptions and provoke thought.

Van Dijk Self and Other Categories

In the “Family Guy” scene where Peter discusses his new Muslim friend Mahmoud and the group’s suspicion of terrorism, we can apply Teun A. van Dijk’s polarization strategies and Theo van Leeuwen’s social actor representation to analyze the discourse:

Polarization

The conversation polarizes ‘us’ (Peter and his friends) and ‘them’ (Mahmoud and his associates), with Peter initially failing to recognize the ‘them’ group’s potential threat.

Attribution: Peter initially presents himself and Mahmoud positively, emphasizing non-suspicious behavior like liking American football.

Expression: The group’s suspicion casts Mahmoud and his associates negatively, associating them with terrorism.

Scene 1: Assassinating infidals

Stewie: Ahmed, what what is that thing you people do when you when you're about to assassinate an infidel?

Ahmed: ah, you mean this (ulilating)

Stewie : oh job, yes, I love that

Loise: Stewie! this is insanity

Contextual factors of scene (1)

To analyze the context of this scene from “Family Guy” using Dell Hymes’ SPEAKING model, we would consider the following components:

Setting and Scene (S): The physical and psychological environment where the interaction takes place. It could be a domestic setting given the presence of family members.

Participants (P): The individuals involved in the communication, which in this case are Stewie, Ahmed, and Lois.

Ends (E): The outcomes or goals that the participants are aiming for. Stewie seems to be expressing fascination with a cultural practice, while Lois is reacting to the inappropriateness of the conversation.

Act Sequence (A): The specific actions and dialogue that occur. Stewie asks about a cultural practice associated with violence, Ahmed clarifies, and Lois interjects with concern.

Key (K): The tone, manner, or spirit of the speech. Stewie's tone is one of naive curiosity, Ahmed's is explanatory, and Lois's is alarmed.

Instrumentalities (I): The methods and channels of communication used. This is a verbal exchange among the characters.

Norms (N): The social rules that govern the interaction. The conversation touches on sensitive cultural stereotypes, which Lois identifies as problematic.

Genre (G): The type of speech act or event. This is a comedic and satirical animated TV show scene that often uses controversial topics for humor.

This scene reflects the show's use of humor to explore and critique cultural misunderstandings and the portrayal of sensitive topics in a comedic light.

Van Leeuwen's Social Actor Representation:

Activation: Ahmed is represented as an active participant by responding to Stewie's question.

Passivation: Stewie is somewhat passive, seeking information rather than taking action.

Specifications: Both Stewie and Ahmed are referred to by a specific reference through their direct interaction.

Genericization: The cultural practice mentioned is treated as a characteristic of a group rather than an individual.

The scene uses humor to address sensitive topics, and the application of these analytical frameworks helps to understand how the discourse constructs identities and relationships between social actors.

Van Dijk's Self and Other Strategies

In the “Family Guy” scene where Stewie asks Ahmed about a cultural practice associated with violence, we can apply Teun A. van Dijk’s strategies of self and other representation and Theo van Leeuwen’s social actor representation to analyze the discourse:

Attribution: This strategy clear in the scene as the negative violent practices such as assassination is attributed to Muslims.

Description: The scene could be seen as employing negative other-presentation by associating Ahmed with a violent act, reinforcing a stereotype.

Scene 9 Anormal Arab Suicide Bomer

Speaker 1: I go in the store. I throw a backpack; big boom

Speaker 2: no no no you are big boom big hero

Speaker 1: okay right so I throw a backpack come back and have big hero party with many virgins.

Speaker 2: no no no no no you boom

Speaker 1: oh okay okay I put on backpack boom then I come back big hero virgins

Speaker 2: okay yeah see you in a few minutes

Contextual factors of scene (9)

The scene seems to depict a conversation involving the use of a backpack as a metaphor for an explosive device, with references to being a hero and having a party with virgins. In the context of Hymes' speaking model, which focuses on the components of communicative competence, we can analyze this scene as follows:

Hymes' Speaking Model Analysis:

Setting (S): The setting appears to be a conversation between Speaker 1 and Speaker 2, possibly in a casual or informal setting where they are discussing a potentially sensitive or controversial topic related to the use of a backpack as a symbol for causing a big impact.

Participants (P): Speaker 1 and Speaker 2 are the participants in this interaction. Speaker 1 seems to be the one proposing the action involving the backpack, while Speaker 2 is responding and trying to dissuade Speaker 1 from carrying out the action.

Ends (E): The goal or purpose of Speaker 1 seems to be related to achieving a heroic status or gaining recognition through a potentially destructive act, while Speaker 2 is attempting to prevent this action from taking place.

Act Sequence (A): The conversation involves speech acts such as proposing an action (Speaker ١ suggesting throwing the backpack), denying or rejecting the proposal (Speaker ٢ disagreeing and trying to dissuade Speaker ١), and negotiating or modifying the initial proposal (Speaker ١ considering alternative actions).

Key (K): The tone of the conversation appears to be somewhat playful or exaggerated, with elements of persuasion, disagreement, and negotiation.

Instrumentalities (I): The language used in the conversation includes metaphors (backpack as a symbol), repetition (e.g., "big boom," "big hero"), and negotiation strategies.

Norms (N): The conversation may challenge norms related to violence, heroism, and objectification (referring to virgins), highlighting potential cultural or ethical considerations.

Genre (G): The discourse in this scene could be classified as informal conversation or possibly a role-play scenario with elements of humor or satire.

By applying Hymes' speaking model to this scene, we can better understand the communicative dynamics at play and the various elements influencing the interaction between the speakers. In this scene, two characters are discussing a suicide bombing, a sensitive and controversial subject. The dialogue reflects stereotypes and problematic representations of Arabs and Muslims, often seen in Western media.

Van Leeuwen's Social Actor Representation:

Role Allocation: The characters are assigned roles based on stereotypes. Speaker ١ is depicted as a naive individual who

misunderstands the nature of his actions, while Speaker ʘ takes on the role of an instructor or mentor. This role allocation reinforces negative stereotypes about Arabs being involved in terrorism.

Nomination and Categorization: The characters are not given specific names but are instead represented through their actions and dialogue, which is laden with stereotypical behavior. The dialogue doesn't specify individual identities but rather categorizes the characters as typical members of a group associated with terrorism.

Functionalization and Identification: The characters are primarily defined by their intended actions (suicide bombing). Speaker ʘ is functionalized as a potential suicide bomber, while Speaker ʘ is identified as someone who instructs or guides the bomber. This functionalization strips the characters of individual traits and reduces them to their perceived roles in a terrorist act.

Generalization and Specification: The scene uses generalization by implying that the behavior of these characters is typical for a certain group (Arabs or Muslims). The conversation lacks any specification of personal details that could provide a more nuanced understanding of the characters.

Assimilation: The scene utilizes aggregation by treating the characters as representatives of a broader category (terrorists), rather than as individuals with unique personalities. This contributes to the dehumanization and demonization of the group they are presumed to represent.

Van Dijk's Polarization Strategies:

Polarization: The dialogue between Speaker ʘ and Speaker ʘ can be seen as employing a form of polarization where Speaker ʘ is associated

with the "big boom" and potentially negative actions, while Speaker 2 takes on the role of cautioning against these actions, positioning Speaker 1 as the "big boom" and emphasizing a distinction between them.

Descriptions: The conversation showcases strategies of representation where Speaker 1 is portrayed as the one proposing actions related to the backpack (potentially negative), while Speaker 2 is depicted as the one trying to dissuade Speaker 1 from carrying out these actions, thus assigning different roles and characteristics to each social actor.

Expressions: There may be elements of legitimation and bias in the representation of the social actors in the scene, with Speaker 1 being associated with actions that could be viewed negatively (big boom) and Speaker 2 taking on a contrasting role of trying to prevent these actions, potentially influencing how the social actors are perceived.

By applying van Dijk's polarization strategies and van Leeuwen's social actor representation to the scene, we can interpret the dynamics between the speakers in terms of contrasting roles, actions, and potential biases in the portrayal of the social actors involved in the conversation.

Scene 10: Freaking Muslim Santa

***Muslim Santa:** thank you Brian, that brings me peace in this hour. I'll be with Allah soon*

***Brian:** what*

***Kid:** uh he doesn't know what he's saying he's delirious. look you better get moving*

***Brian:** all right stewie let's go get the sleigh ready*

***Stewie:** is anyone else a little freaked out by that Allah thing*

Brian: never mind that. Let's just get going

Contextual factors of scene (')

To analyze the given scene using Dell Hymes' SPEAKING model, we can break it down into its components:

Setting and Scene (S): The setting seems to be a moment of crisis or urgency, with a character expressing a desire for peace and mentioning Allah, indicating a religious or spiritual context. The scene is charged with emotion and confusion.

Participants (P): The participants include 'Muslim Santa', Brian, a kid, and Stewie. They are characters in a dialogue, each with a different reaction to the situation.

Ends (E): The goals or outcomes appear to be to bring peace to 'Muslim Santa' and to continue with their tasks, as indicated by Brian's and Stewie's lines about getting moving and getting the sleigh ready.

Act Sequence (A): The sequence of speech acts involves expressions of gratitude, confusion, reassurance, urgency, and concern. It moves from a solemn acknowledgment to a prompt to action.

Key (K): The key or tone of the interaction shifts from solemn and peaceful to confused and urgent.

Instrumentalities (I): The mode of communication is verbal, direct dialogue between the characters.

Norms (N): The norms of interaction seem to involve responding to expressions of faith or delirium with reassurance and a focus on practical actions.

Genre (G): The genre could be a dramatic or comedic scene from a television show or play, given the names of the characters and the nature of the dialogue.

This model helps us understand the complex dynamics of communication within a specific cultural and situational context.

Analyzing the scene using van Dijk's polarization categories and van Leeuwen's social actor representation:

Van Leeuwen's Social Actor Representation:

Assimilation: The characters are represented as individuals, each with their own dialogue and actions.

Genericization: 'Muslim Santa' is identified by his role and function rather than personal characteristics.

Specification: Brian and Stewie are individualized through their personal reactions to the situation.

Categorisation: The term 'Muslim Santa' categorises the character by religion and cultural role.

Van Dijk's Self and Other Categories:

Polarization: The character 'Muslim Santa' is portrayed positively through his peaceful demeanor and gratitude.

Expressions: There is no explicit negative portrayal of others in this scene. However, Stewie's expression of being "freaked out" by the mention of Allah could be interpreted as a subtle form of othering, depending on the context.

2-THE SIMPSONS 1987

Scene 1

A: let me wrap this wet towel around your head cool you off

Police Man: Stop him. He is expressing his faith.

Contextual factors of scene (1)

To analyze the context of the scene from “The Simpsons” using Dell Hymes’ SPEAKING model, we can consider the following components:

Setting and Scene (S): The setting is in a car where someone is overheating and started ululating, and a wet towel is being used as a remedy. The scene is tense, with an urgent need to cool someone down.

Participants (P): The participants include the person offering the towel and the Policeman objecting, as well as the individual whose head is being wrapped, who is not directly speaking in this excerpt.

Ends (E): The goal of the first speaker is to cool someone off, while the second speaker aims to stop this action due to its perceived religious significance.

Act Sequence (A): The act sequence involves an offer of help followed by an interruption based on a religious objection.

Key (K): The key or tone seems to be one of concern mixed with a misunderstanding of religious expression.

Instrumentalities (I): The mode of communication is verbal, with direct speech used to convey both assistance and concern.

Norms (N): The norms of interaction here involve a conflict between a physical remedy and respect for religious practices.

Genre (G): The genre is comedic animation, which often uses such scenarios to create humor through misunderstandings or exaggerated situations.

Van Leeuwen's Social Actor Representation

Using van Leeuwen's social actor representation categories, we can analyze the scene from "The Simpsons" as follows:

Assimilation: The characters are not assimilated into a group; they are represented as individuals within the scene.

Personalization: The person offering the towel and the person objecting are personalized through their actions and speech.

Identification: The objecting person identifies the act of wrapping the towel and ululating as an expression of faith, which may reflect broader societal categorisations of religious practices.

This analysis helps us understand how the characters are constructed and how their actions and interactions are represented in relation to social and cultural factors.

Van Dijk Self and Other Strategies

Analyzing the scene from “The Simpsons” using van Dijk’s self and other presentation strategies, we can consider the following:

Polarization: The character attempting to cool someone off with a wet towel is likely to be seen in a positive light, as they are taking action to help someone in discomfort.

Attribution: The character objecting to the act because it is “expressing his faith” could be seen as negatively presenting the other (as a Muslim) person, as they are interrupting a helpful act due to a potential misinterpretation of religious expression.

Van Dijk’s framework often examines how discourse constructs identities and the ‘us’ versus ‘them’ dichotomy. In this scene, the dichotomy could be between those who are practical and helpful (‘us’) and those who are overly concerned with appearances or misinterpretations (‘them’). However, since the scene is likely comedic, the portrayal may be exaggerated for humorous effect.

Scene ٧

A: it's more than I deserve ma'am now which way is mecca cause I gotta do a little praying

Mrs. Simpsons: ah mecca!

Contextual factors of scene (٨)

Setting and Scene (S): The setting seems to be a place where the character A is a guest or a visitor, possibly in Mrs. Simpson's home. The scene involves A expressing a need to pray (ironically), indicating a religious or spiritual context.

Participants (P): The participants are character A and Mrs. Simpson. Character A appears to be a Muslim given the reference to Mecca, and Mrs. Simpson is the host responding to A's request.

Ends (E): The goal of character A is to find the direction of Mecca to perform a prayer, which is a religious obligation for Muslims. Mrs. Simpson's goal is to assist her guest.

Act Sequence (A): The sequence of actions involves A asking for directions to fulfill a religious practice and Mrs. Simpson acknowledging the request.

Key (K): The key or tone of the interaction seems to be one of respect and accommodation, with Mrs. Simpson showing understanding of A's religious needs.

Instrumentalities (I): The mode of communication is verbal, with direct dialogue between the characters.

Norms (N): The norms of interaction here involve hospitality and respect for the guest's religious practices.

Genre (G): The genre is a comedic animated TV series, which often uses such scenarios to create humor through cultural interactions and misunderstandings.

Van Leeuwen Social Actor Representation

Applying van Leeuwen's social actor representation strategies to the scene from "The Simpsons" where a character seeks the direction of Mecca for prayer:

Assimilation: The characters are not assimilated into a group; they are represented as individuals within the scene.

Identification: Character A is identified by his religious practice of praying towards Mecca, and Mrs. Simpson is individualized by her response to his request.

Functionalization: Character A's function is as practicing Muslim rituals in an satirical and mocking manner, while Mrs. Simpson's function is as a host responding to the needs of her guest.

Van Dijk Self and Other Strategies

In the context of the scene from "The Simpsons" where a character is seeking the direction of Mecca to pray, van Dijk's "us vs them" strategies can be analyzed as follows:

Polarization: Positive Self-Presentation (Us): The character seeking Mecca for prayer may be positively presented as devout and respectful of his religious obligations.

Implicitness : There is no explicit negative presentation of others in this scene. However, if we consider the broader context of the show, which often plays on stereotypes for humor, there could be an implicit "othering" by portraying religious practices as unfamiliar or odd to the non-Muslim characters.

Van Dijk's framework examines how discourse constructs social identities and the dichotomy between in-groups ("us") and out-groups ("them"). In this scene, the dichotomy is not strongly pronounced but

could be subtly implied through the interaction between characters of different cultural backgrounds. The positive self-presentation is evident in the respectful portrayal of religious practice, while the negative other-presentation is not directly shown but could be inferred from the overall narrative of the series, which often includes cultural misunderstandings as a source of humor

Scene ۳

***Bart Simpson:** what religion are you anyway*

***Muslim Kid:** muslim*

***Bart Simpson:** oh boy!*

Contextual factors of scene (۳)

Setting and Scene (S): The setting is likely a casual, everyday environment where Bart and the Muslim kid are having a conversation. The scene captures a moment of revelation and possibly surprise.

Participants (P): The participants are Bart Simpson and the Muslim kid, engaged in a direct dialogue.

Ends (E): The goal or outcome seems to be Bart's understanding or discovery of the Muslim kid's religious identity.

Act Sequence (A): The sequence of speech acts involves a question about religious identity and a straightforward answer, followed by an exclamation that suggests surprise or concern.

Key (K): The key or tone of Bart's "oh boy!" could imply various emotions, such as surprise, worry, or confusion, depending on the context and delivery.

Instrumentalities (I): The mode of communication is verbal, with spoken language being the primary medium.

Norms (N): The norms of interaction here reflect a child's curiosity and the simplicity of children's conversations about complex topics like religion.

Genre (G): The genre is an animated sitcom, which often uses brief exchanges like this to address social issues or cultural differences with humor.

Van Leeuwen Social Actor Representation

Using van Leeuwen's social actor representation strategies, we can analyze the scene from "The Simpsons" where Bart Simpson learns about the Muslim kid's religion:

Assimilation: There is no assimilation as the characters are represented as individuals.

Specification & Genericization: Bart and the Muslim kid are specified through their dialogue; however, the Muslim kid is identified by his religion.

The scene reflects a moment of realization for Bart, and the strategies of social actor representation help to highlight how individuals are identified and related to each other within the narrative.

Van Dijk Self and Other Strategies

In the scene from "The Simpsons" where Bart Simpson asks about the Muslim kid's religion, van Dijk's "us vs them" strategies can be analyzed as follows:

Polarization: Positive Self-Presentation (Us): Bart's question could be seen as an attempt to understand and categorise the Muslim kid, which is a natural human tendency to make sense of one's social environment.

Attribution: Negative Other-Presentation (Them): Bart's reaction, "oh boy," might attribute a sense of otherness or difference upon learning the Muslim kid's religion. This could be interpreted as a subtle form of negative other-presentation, as it suggests that being Muslim is noteworthy or unexpected in the context of their conversation.

Van Dijk's framework often examines how discourse constructs identities and the 'us' versus 'them' dichotomy. In this scene, the dichotomy could be between the familiar ('us') and the unfamiliar or different ('them'), as represented by Bart's reaction to the Muslim kid's religious identity. However, given the comedic nature of the series, this interaction is likely intended to reflect and critique societal attitudes rather than reinforce them.

Scene 4

Lenny Leonard: hey Carl, got any idea what direction Mecca's in .

Carl Carlson: why don't you ask Homer? he ought to know by dint of his son's new friend.

Moe Szyslak: Homer this is serious. This Bashir kid is Muslim and, therefore up to something.

Homer: oh, I can't believe that till I see a fictional TV program exposing your point of view.

Moe Szyslak: all right

Contextual factors of scene (4)

To analyze the context of this scene from “The Simpsons” using Dell Hymes’ SPEAKING model, we can consider the following components:

Setting and Scene (S): The setting is likely familiar for the characters, such as Moe’s Tavern. The scene involves discussing religious direction and assumptions based on religious identity.

Participants (P): Lenny Leonard, Carl Carlson, Moe Szyslak, and Homer Simpson, all regular characters in the series.

Ends (E): The ends or goals include Lenny’s need to find the direction of Mecca, Carl’s suggestion to ask Homer, Moe’s expression of suspicion, and Homer’s skepticism about Moe’s prejudice.

Act Sequence (A): The sequence of actions involves a question about Mecca, a referral to Homer, an expression of suspicion about Bashir, and a sarcastic remark by Homer.

Key (K): The key or tone of the interaction is a mix of casual inquiry, sarcasm, and underlying prejudice.

Instrumentalities (I): The mode of communication is verbal, with spoken dialogue between the characters.

Norms (N): The norms of interaction reflect the characters’ familiarity with each other and the casual, sometimes insensitive banter that is typical in their group.

Genre (G): The genre is an animated sitcom, which often uses humor to address and critique social issues like religious stereotypes.

This SPEAKING model analysis helps to understand the communication dynamics and the cultural implications within the scene.

Van Leeuwen's Social Actor Representation

Using van Leeuwen's social actor representation framework, we can analyze the scene from "The Simpsons" as follows:

Assimilation: The characters are not assimilated into a group; they are represented as individuals within the scene.

Specification: Each character is specified by their dialogue and actions. Lenny seeks information, Carl redirects him to Homer, Moe expresses suspicion, and Homer shows skepticism.

Identification: Moe identifies Bashir, the Muslim kid, as "up to something" based on his religion, which reflects a negative stereotype.

Van Dijk's Self and Other Strategies

In the scene from "The Simpsons" where Lenny asks about the direction of Mecca and Moe expresses suspicion about Bashir, van Dijk's "us vs them" strategies can be analyzed as follows:

Attribution: Positive Self-Presentation (Us): Homer's skepticism about Moe's prejudice could be seen as a positive self-presentation, as he challenges the negative stereotype and calls for evidence before accepting Moe's viewpoint.

Description: Negative Other-Presentation (Them): Moe's suspicion of Bashir solely based on his religion exemplifies negative other-presentation, as it portrays Bashir as potentially untrustworthy without any evidence, solely due to his Muslim identity.

Van Dijk's framework often examines how discourse constructs identities and the 'us' versus 'them' dichotomy. In this scene, the dichotomy is between the open-mindedness and skepticism of Homer ('us') and the unfounded suspicion and prejudice of Moe ('them'). The scene uses humor to critique and highlight societal prejudices.

Scene ◦

Mrs. Simpson: what's he gonna do now

Lisa Simpson: hmm dad said he was going to unite all faiths and only one site is sacred to muslims christians and jews the dome of the rock.

Israeli Tour guide: okay based okay everybody come on this shrine contains the rock on which Abraham was going to sacrifice his son and muslims believe something too, to find out have a muslim tour guide that's a barrel of laughs anyway shut your face.

Homer Simpson: attention christians muslims and jews i have come to gather you into a new faith from now on you shall be called christmujews

Arab man: you can simmer it in a tagine

Jew man: in a soup, you can boil it

Homer: spread the word peace and chicken

Contextual factors of scene (◦)

Analyzing the scene from “The Simpsons” using Dell Hymes’ SPEAKING model:

Setting and Scene (S): The setting is the Dome of the Rock, a site sacred to Muslims, Christians, and Jews. The scene involves a tour and an attempt at religious unification.

Participants (P): The participants include Mrs. Simpson, Lisa Simpson, an Israeli tour guide, Homer Simpson, an Arab man, a Jewish man, and presumably others present at the site.

Ends (E): The ends or goals include educating about the site, Homer’s attempt to unite all faiths, and the humorous responses from the Arab and Jewish men.

Act Sequence (A): The sequence of actions involves a question from Mrs. Simpson, an explanation from Lisa, a tour guide's speech, Homer's proclamation, and the Arab and Jewish men's culinary metaphors.

Key (K): The key or tone is comedic and satirical, with serious religious undertones juxtaposed with humor.

Instrumentalities (I): The mode of communication is verbal, with direct dialogue and public address.

Norms (N): The norms involve respect for the sacred site and the diverse religious practices, though these are treated with humor.

Genre (G): The genre is an animated sitcom, known for its satirical portrayal of social issues.

Van Leeuwen's Social Actor Representation

In the scene from "The Simpsons" involving Homer's attempt to unite different faiths at the Dome of the Rock, van Leeuwen's social actor representation strategies can be analyzed as follows:

Activation: Homer is the initiator of the act of uniting the three religions into one general religion in one place, namely, the Dome of the Rock.

Subjection: Muslims are subjected to the act of Homer Simpson to be united with Christians and Jews.

Assimilation: The characters are not assimilated into a group; they are represented as individuals within the scene.

Specificaiton: Each character is individualized through their dialogue and actions. Homer is individualized by his grand gesture, the tour guide

by his informative role, and the Arab and Jewish men by their culinary metaphors.

Identification: The characters are identified by their religious affiliations and the shared sacredness of the site.

Van Dijks's Self and Other Strategies

In the scene from “The Simpsons” involving Homer’s proclamation at the Dome of the Rock, van Dijk’s “us vs them” strategies can be analyzed as follows:

Polarization: Positive Self-Presentation (Us): Homer’s attempt to unite all faiths under a new name, “Christmujews,” could be seen as a positive self-presentation. It reflects an idealistic, albeit naive, desire for religious harmony.

Attribution: Negative Other-Presentation (Them): The Israeli tour guide’s dismissive comment about needing a Muslim tour guide to explain the Muslim perspective and his sarcastic remark to “shut your face” could be seen as negative other-presentation. It marginalizes the Muslim point of view and portrays it as less important or humorous.

Van Dijk’s framework often examines how discourse constructs identities and the ‘us’ versus ‘them’ dichotomy. In this scene, the dichotomy is between Homer’s inclusive but oversimplified view of religious unity (‘us’) and the tour guide’s exclusionary and dismissive attitude (‘them’). The scene uses humor to critique and highlight the complexities of religious coexistence.

Scene 1

TV Presenter: have you seen this? The president says Iran has gotten a hold of the most dangerous weapon known to man, the bp oil rig. That's

right, ladies and gentlemen. I know how to make that leak disappear put it on NBC.

Contextual factors of scene (7)

Analyzing the scene from “The Simpsons” using Dell Hymes’ SPEAKING model:

Setting and Scene (S): The setting is a TV news broadcast, presenting a satirical take on political and environmental issues.

Participants (P): The participant is the TV presenter, addressing the audience with a mix of news and humor.

Ends (E): The goal is to entertain while commenting on the perceived ineffectiveness of a TV network (NBC) and the seriousness of an environmental disaster.

Act Sequence (A): The sequence involves the presenter reporting on a political statement, then making a satirical joke about a network’s ability to make the oil leak “disappear.”

Key (K): The tone is humorous and satirical, typical of the show’s approach to social commentary.

Instrumentalities (I): The mode of communication is a television broadcast, a one-to-many communication channel.

Norms (N): The norms reflect the show’s style of using satire to address current events and critique various aspects of society.

Genre (G): The genre is a satirical animated sitcom, known for its humorous take on real-world issues.

Van Leeuwen Social Actor Representation

In the scene from “The Simpsons” featuring the TV presenter’s satirical news report, van Leeuwen’s social actor representation categories can be analyzed as follows:

Activation: The president is activated by using a verbal process of transitivity using the verb "said".

Assimilation: The TV presenter represents a collective viewpoint of the media, assimilating individual perspectives into a single voice.

Individualization: The TV presenter is individualized through his unique style of delivering the news and humor.

Identification: The president and Iran are identified by their political roles, and NBC is categorised as a media entity.

This analysis helps us understand how the characters and institutions are constructed and represented in relation to social and cultural factors within the satirical context of the show.

Van Dijk's Self and Other Strategies

In the scene from “The Simpsons” featuring the TV presenter’s satirical news report, van Dijk’s “us vs them” strategies can be analyzed as follows:

Polarization: Positive Self-Presentation (Us): The TV presenter’s joke about making the oil leak disappear by putting it on NBC presents the ‘us’ (the audience and the presenter) as clever and critical thinkers, capable of seeing through political rhetoric.

Attribution: Negative Other-Presentation (Them): The ‘them’ in this case could be the entities involved in the oil leak incident and the network NBC. The joke implies that NBC is ineffective, making it disappear only

in the sense that it would not be covered or seen, playing on the network's perceived lack of viewership or relevance.

Van Dijk's framework often examines how discourse constructs identities and the 'us' versus 'them' dichotomy. In this scene, the dichotomy is between the informed and witty 'us' and the criticized 'them', which includes both the political figures and the media entity being satirized.

Scene \forall

***Lisa Simpson:** Dad is kneeling on a prayer mat, he has a belief in kneeling. It looks like he is praying, to the east, the middle east, Mecca! He's targeting the nuclear plan!*

Contextual factors of scene (\forall)

To analyze the context of this scene from "The Simpsons" using Dell Hymes' SPEAKING model, we can consider the following components:

Setting and Scene (S): The setting is likely within the Simpson family home, where Homer is found kneeling on a prayer mat. The scene is a mix of domestic life and potential international implications.

Participants (P): The primary participants are Lisa Simpson, who is observing and commenting, and Homer Simpson, who is the subject of her observation.

Ends (E): The goal or outcome seems to be Lisa's interpretation of Homer's actions as prayer and her concern about the implications of his orientation towards Mecca.

Act Sequence (A): The sequence involves Lisa observing Homer's actions, interpreting them, and expressing a concern that connects his prayer direction with a potential threat to the nuclear plant.

Key (K): The key or tone of Lisa's comment is serious with a hint of alarm, reflecting the gravity of what she perceives as a significant action.

Instrumentalities (I): The mode of communication is verbal, with Lisa speaking her thoughts aloud, possibly to another character or the audience.

Norms (N): The norms of interaction here involve the family dynamic and the cultural practice of facing Mecca for prayer, which Lisa interprets within her own frame of reference.

Genre (G): The genre is an animated sitcom, which often uses humor and satire to address and critique social and cultural issues.

Van Leeuwen Social Actor Representation

Applying van Leeuwen's social actor representation categories to the scene from "The Simpsons" where Lisa observes Homer praying:

Assimilation: Homer is not assimilated into a group; he is represented as an individual.

Individualization: Homer is individualized by his action of kneeling and praying, which is interpreted by Lisa.

This analysis helps us understand how the characters and their actions are represented in relation to social and cultural factors within the narrative.

Van Dijk's Self and Other Strategies

In the scene from “The Simpsons” where Lisa interprets Homer’s actions as praying towards Mecca, van Dijk’s “us vs them” strategies can be analyzed as follows:

Polarization: Positive Self-Presentation (Us): Lisa’s concern and her attempt to make sense of Homer’s actions could be seen as a positive self-presentation, reflecting her vigilance and awareness of global issues.

Attribution: Negative Other-Presentation (Them): The potential implication that Homer’s actions could be targeting the nuclear plant introduces a negative other-presentation. This could attribute a negative aspects to Muslims. It suggests a stereotype that aligning with certain religious practices, particularly those associated with the Middle East, could be linked to extremism or threats.

Van Dijk’s framework examines how discourse constructs identities and the ‘us’ versus ‘them’ dichotomy. In this scene, the dichotomy is between the familiar and safe (‘us’, represented by Lisa and her family) and the unfamiliar and potentially dangerous (‘them’, implied by the association of prayer direction with a threat). The scene uses humor to critique and highlight societal fears and misconceptions.

Scene ^

Lisa Simpson: mom, I have to tell you something about that, something big

Mrs Simpson: I know he's changed

Lisa: Exactly

Mrs. Simpson: for the better and don't change that way but wait do you know what we're doing on Sunday brunch with the hemorrhoids then the tile store it's like a husband in a Widow's memory perfect! Perfect!

Contextual factors of scene (A)

To analyze the context of this scene from “The Simpsons” using Dell Hymes’ SPEAKING model, we can consider the following components:

Setting and Scene (S): The setting is likely the Simpson family home, a common scene for personal and family discussions.

Participants (P): The participants are Lisa Simpson and Mrs. Simpson, engaged in a mother-daughter conversation.

Ends (E): The goal or outcome seems to be Lisa’s attempt to discuss a significant change with her mother, while Mrs. Simpson reflects on the positive aspects of the change.

Act Sequence (A): The sequence involves Lisa initiating a serious conversation, Mrs. Simpson acknowledging the change, and then shifting to discuss weekend plans, which she idealizes in a humorous way.

Key (K): The key or tone is initially serious, as Lisa wants to discuss something important, but it shifts to a lighter, humorous tone with Mrs. Simpson’s response.

Instrumentalities (I): The mode of communication is verbal, with direct dialogue between the characters.

Norms (N): The norms of interaction here involve the dynamics of family communication, where serious topics can quickly turn into light-hearted banter.

Genre (G): The genre is an animated sitcom, known for its blend of humor and family dynamics.

Van Leeuwen's Social Actor Representaion:

In the scene from “The Simpsons” where Lisa wants to discuss a significant change with her mother, and Mrs. Simpson reflects on the positive aspects of the change, van Leeuwen’s social actor representation categories can be analyzed as follows:

Subjection: Homer Simpson is seen to be subjected to change. He is changed to be a Muslim, and this change is seen to be a negative change.

Assimilation: There is no assimilation, as the characters are represented as individuals within the family context.

Individualization: Lisa and Mrs. Simpson are individualized through their dialogue, with Lisa attempting to bring up a serious topic and Mrs. Simpson focusing on the positive changes.

This analysis helps us understand how the characters and their actions are represented in relation to social and cultural factors within the narrative.

Van Dijk's Self and Other Representation

Polarization: The conversation between Lisa and Mrs. Simpson doesn’t explicitly create a strong polarization between ‘us’ and ‘them.’ However, there is an implicit contrast between Lisa’s perspective (wanting to share something important) and Mrs. Simpson’s response (focusing on her husband’s change).

Attribution: Lisa attributes her need to share something important to her mother’s understanding.

Mrs. Simpson attributes the change to Lisa’s father (presumably).

Descriptions: Lisa describes her intention to share something significant, emphasizing its importance.

Mrs. Simpson describes the change (presumably in Lisa's father) as positive.

Implicitness: The scene implicitly highlights Lisa's desire to show that her dad is changed and converted to Islam.

Mrs. Simpson's response implies that Lisa's father has changed for the better.

In summary, this brief scene captures a moment of family interaction, where Lisa seeks emotional connection and Mrs. Simpson responds with positivity. While not as overtly polarized as some other contexts, it reflects the everyday dynamics within a family

Scene 9

FBI Agent in the FBI call center: FBI

Lisa: I think someone I love is a terrorist. Does that make me crazy?

FBI Agent: no no, not at all.

Contextual factors of scene (9)

The scene you're referring to is from "The Simpsons" Season 20, Episode 1, titled "Homerland" 1. In this episode, after Homer returns from a nuclear plant convention acting out of character, Lisa becomes suspicious that he has been turned into a terrorist. The FBI agent she speaks with is a parody of Claire Danes' character from the show "Homeland," and is voiced by Kristen Wiig 1. The episode plays on themes of surveillance and paranoia, and Lisa's interaction with the FBI reflects her anxiety and the absurdity of her suspicion about Homer.

Setting (S): The conversation takes place in an FBI call center.

Participants (P): Lisa Simpson and an FBI agent.

Ends (E): Lisa is seeking reassurance about her fears regarding her father.

Act sequence (A): Lisa expresses her concern that someone she loves might be a terrorist, and the FBI agent reassures her that it doesn't make her crazy.

Key (K): The tone is serious but also satirical, reflecting the show's characteristic humor.

Instrumentalities (I): The mode of communication is a telephone call.

Norms (N): It's normal in the context of the show for characters to find themselves in exaggerated situations.

Genre (G): This is a comedic and satirical take on a dramatic situation often seen in thrillers and political dramas.

Van Leeuwen's Social Actor Representation

Theo van Leeuwen's framework for analyzing social actor representation in discourse can be applied to the scene from "The Simpsons" you mentioned. Here's how the categories might be represented in that scene:

Activation: Characters are represented as active or passive. In this scene, Lisa is active as she initiates the call, while the FBI agent is also active in responding.

Functionalization: Social actors are defined by what they do. Lisa functions as a concerned daughter, and the FBI agent as a professional providing reassurance.

Identification: Social actors are portrayed through their unique characteristics. Lisa is identified as loving and concerned, while the FBI agent's professional role is highlighted.

Association: Social actors are represented through their associations with others. Lisa is associated with her family, particularly Homer, whom she fears is involved in terrorism.

Nomination: Social actors are named or unnamed. Both Lisa and the FBI agent are unnamed in your quote, known only by their roles.

Impersonalization: Social actors are depersonalized. This isn't strongly present in the scene, as both characters are quite personalized.

Assimilation: Social actors are grouped together. The scene focuses on individuals, so there's little assimilation.

Indetermination: Social actors are represented vaguely or specifically. The characters are represented specifically, with clear roles in the dialogue.

This analysis shows how the characters are constructed in the discourse of the scene, reflecting their roles and relationships within the narrative.

Van Dijk Self and Other Strategies

Teun A. van Dijk's framework on 'us vs them' strategies, often referred to as the ideological square, can be applied to analyze how groups represent themselves positively while depicting the out-group negatively. In the context of the scene from "The Simpsons" where Lisa suspects Homer of being a terrorist, the strategies might manifest as follows:

Polarization: Emphasizing positive things about Us (in-group): Lisa, representing the in-group, is shown as caring and vigilant, which are positive traits.

Attribution: Emphasizing negative things about Them (out-group): The potential terrorists, or the out-group, are implied to be a threat, which casts them in a negative light.

This framework helps to understand the underlying ideological messages in media and how they shape the audience's perception of different social groups. In "The Simpsons," the use of satire often inverts these strategies for comedic effect, critiquing the very notion of such binary oppositions.

Scene 10

Waylon Smithers: But the shifts are fighting like Iran and Iraq

Mr. Burns: Who?

Waylon Smithers: Persia and Mesopotamia.

Mr. Burns: Hshhh!

Contextual factors of scene (10)

This scene referring to appears in "The Simpsons" Season 22, Episode 11, titled "Flaming Moe". In this episode, the characters Waylon Smithers and Mr. Burns are discussing a conflict, likening it to the historical conflicts between Iran and Iraq. When Mr. Burns doesn't recognize the modern countries, Smithers refers to them by their ancient names, Persia and Mesopotamia, which Mr. Burns seems to understand.

Using Hymes' SPEAKING model, we can analyze the context of this scene as follows:

Setting (S): The conversation likely takes place at the Springfield Nuclear Power Plant or a location where both characters are present.

Participants (P): Waylon Smithers and Mr. Burns.

Ends (E): Smithers is trying to convey the seriousness of a conflict to Mr. Burns.

Act sequence (A): Smithers uses an analogy to describe a conflict, and Mr. Burns responds with confusion, then recognition.

Key (K): The tone is humorous, playing on Mr. Burns' out-of-touch persona.

Instrumentalities (I): The mode of communication is verbal, face-to-face.

Norms (N): It's typical in the show for Smithers to explain things to Mr. Burns and for Mr. Burns to be unaware of contemporary references.

Genre (G): This is a comedic exchange characteristic of the show's satirical style.

Van Leeuwen's Social Actor Representaion

Theo van Leeuwen's social actor network model can be applied to the scene from "The Simpsons" to analyze the sociological categories of the characters involved. Here's how the categories might be represented in the scene with Mr. Burns and Waylon Smithers:

Exclusion: Certain social actors may be excluded from the narrative. In this scene, the countries of Iran and Iraq are mentioned but not directly involved in the narrative.

Activation: Social actors are assigned roles, such as 'employer' (Mr. Burns) and 'employee' (Smithers).

Identity: Social actors are identified by their names or other means. Mr. Burns is identified by his name, while Smithers is identified by his role and relationship to Mr. Burns.

Association: Social actors are associated with places, things, or other actors. Mr. Burns is associated with wealth and power, while Smithers is associated with loyalty and subservience.

Personalization: Social actors are personalized, meaning they are depicted as individuals rather than groups. Both Mr. Burns and Smithers are personalized in this scene.

Impersonalization: The opposite of personalization, where social actors are depersonalized. This is not prominent in this particular scene.

This model helps to understand the roles and relationships of the characters within the narrative structure of “The Simpsons” and how they reflect broader sociological themes.

Van Dijk's Self and Other Strategies

Teun A. van Dijk’s ‘us vs them’ strategies, often referred to as the ideological square, involve four key tactics used in discourse to promote a positive self-image of an in-group (‘us’) and a negative image of an out-group (‘them’). Here’s how these strategies might be applied in the context of the scene from “The Simpsons” involving Mr. Burns and Waylon Smithers:

Polarization: Emphasizing positive things about Us (in-group): Mr. Burns and Smithers, representing the in-group of the Springfield Nuclear Power Plant’s management, are depicted as concerned about the efficiency and productivity of their workers, which is a positive trait.

Attribution: Emphasizing negative things about Them (out-group): The ‘shifts’ or workers, in this case, are compared to fighting nations, suggesting disorganization and conflict, which casts them in a negative light.

These strategies are used to create a clear distinction between the management and the workers, reinforcing the power dynamics within the narrative.

٣-AMERICAN DAD ٢٠٠٥

Scene ١

Muslim Man addressing his wife: I like this it fits without a hip, twenty-something lifestyle. Oh for Allah's sake, put some clothes on, now how about a beer?

Contextual factors of scene (١)

The scene is from the “Stan of Arabia: Part ٢” episode of American Dad!, which aired on November ١٣, ٢٠٠٥. In this episode, the Smith family is adjusting to life in Saudi Arabia, where Stan is embracing the hyper-patriarchal society. The specific scene plays on the cultural differences and expectations regarding clothing and behavior in Saudi Arabia, contrasting with the more liberal attitudes of the West.

The episode uses satire to comment on the cultural norms and the clash between Western and Saudi Arabian values. The character’s remarks about clothing and asking for a beer reflect the show’s use of humor to highlight these differences and the sometimes contradictory nature of adapting to a new culture while maintaining one’s own identity and habits.

Hymes’ SPEAKING model, which stands for Setting, Participants, Ends, Act sequence, Key, Instrumentalities, Norms, and Genre, is a tool used to break down and analyze moments of communication. Applying this model to the scene:

Setting (S): The Smiths’ home in Saudi Arabia.

Participants (P): The Muslim man (likely Stan) and his wife.

Ends (E): The man expresses his preference for a lifestyle that balances modernity with traditional values.

Act Sequence (A): A comment on clothing followed by a request for a beer.

Key (K): The tone is humorous and satirical.

Instrumentalities (I): The medium is an animated TV show.

Norms (N): The scene plays with the norms of Saudi Arabian dress codes and Western lifestyle choices.

Genre (G): This is a comedic and satirical take on cultural differences.

Van Leeuwen's Social Actor Representation

Theo van Leeuwen's sociological categories provide a framework for analyzing the representation of social actors in discourse.

Exclusion: Certain social actors or actions may be excluded from the discourse to serve a particular narrative or ideological purpose. In the scene, the focus is on the male character's perspective, potentially excluding alternative viewpoints.

Activation: Characters are assigned specific roles or identities, such as the husband's traditional role and the wife's expected modesty, reflecting societal expectations.

Assimilation: Assimilation: The husband's behavior is being absorbed to symbolize the actions of all Muslims and serve as their defining characteristic, reflecting their individual perspective.

The categories provided aid in analyzing the intricate manner in which the animated series portrays cultural disparities and societal norms through the actions and relationships of its characters. The scenario employs humor and satire to provide commentary and criticism on these sociological structures.

Van Dijk's Self and Other Strategies

Teun A. van Dijk's "us vs them" strategies, as part of his CDA, can be applied to the American Dad! scene to understand how the show constructs cultural identities and power dynamics. Here's how these strategies might manifest in the scene:

Polarization: The Western lifestyle, represented by the husband's desire for a beer, could be seen as an attempt to maintain a sense of

normalcy and comfort from his own culture, thus presenting ‘us’ in a positive light.

Attribution: The husband’s reaction to his wife’s attire and his exclamation, “Oh for Allah’s sake, put some clothes on,” could be interpreted as a negative portrayal of the perceived strictness of Middle Eastern cultural norms, thus casting ‘them’ in a negative light.

Descriptions: The scene might omit any positive aspects of Middle Eastern culture, focusing instead on the humorous conflict arising from cultural differences, thus omitting out-group positives.

The scene uses humor to explore and exaggerate the differences between ‘us’ (Western culture) and ‘them’ (Middle Eastern culture), employing van Dijk’s strategies to create a satirical narrative that reflects on cultural identity and adaptation.

Scene ٢

Francine in prison: hi barb Hanson exposition Realty. mind if I borrow one of your napkins? Thanks

Muslim Prisoner. سرقت الكافرة منديلي (The infidel stole my napkin)

Muslim Peisoner ٢: سنقطع يديها الجميلتين (We'll cut off her nice hands)

Contextual factors of scene (٢)

Setting (S): A prison environment.

Participants (P): Francine and two Muslim prisoners.

Ends (E): The interaction seems to revolve around cultural misunderstandings and the consequences of Francine’s actions within the prison context.

Act Sequence (A): Francine borrows a napkin, leading to accusations of theft and threats from the other prisoners.

Key (K): The tone is likely comedic, given the nature of the show.

Instrumentalities (I): The medium is an animated sitcom.

Norms (N): The scene plays with the norms of prison behavior and cultural perceptions of crime and punishment.

Genre (G): This is a satirical and comedic portrayal of a serious situation.

The SPEAKING model facilitates the analysis of the communicative components of the scene, so exposing the show is comedic approach and cultural critique. It is crucial to acknowledge that American Dad frequently use exaggerated circumstances to create humor, which may not faithfully depict actual cultures or situations.

Van Leeuwen's Social Actor Representation

Applying Theo van Leeuwen's sociological categories to the American Dad! prison scene, we can analyze how the social actors are represented:

Activation: The scene focuses on Francineas being subjected to the act of hand-cutting by the Muslim prisoners, and the Muslim prisoners are potentially activating as being ready to perform the hand-cutting act of extremist Muslims, excluding other perspectives or reactions from the prison environment.

Specification vs. Assimilation: While Francine is specified through her actions and dialogue, the Muslim prisoners may be assimilated into a group identity, represented by their collective response.

These categories help us understand how the show constructs its characters and the interactions between them, often using satire to comment on societal norms and cultural differences. The scene uses humor to exaggerate and critique these representations, reflecting the show's broader themes.

Van Dijk's Self and Other Strategies

Van Dijk's "us vs them" strategies can be applied to analyze the discourse and the representation of cultural or social groups. Here's how these strategies might manifest in the scene:

Polarization: The scene shows the positive attitude of Francine while requesting a napkin from the two Muslim prisoners; however, the Muslim prisoners consider her a thief, and they are to cut her hand off.

Attribution: The Muslim prisoners' are attributing the act of stealing to Francine, giving the threat of cutting off her hands for stealing a napkin, could be seen as a negative portrayal of the other group's cultural norms.

These methods are employed to establish a clear differentiation between the in-group (represented by Francine and her cultural background) and the out-group (the Muslim detainees), frequently resulting in a prejudiced portrayal that shows preference for the in-group. The show employs comedic elements and hyperbole to emphasize these disparities and may scrutinize the implicit biases and societal conflicts.

Scene 3

Stan Smith: All right, everyone, stay calm. We may be in Saudi Arabia, but that doesn't mean we have to panic or blame your mother just stay close so we don't leave ourselves open to an ambush

Hayley Smith: Dad, that is so ignorant

Stan Smith: hey, these people are extremists. That's not ignorant. That's fact. Quick! cover your mouths that's how they enter your body to lay their eggs. Bullock can't hold a grudge forever I'll call him every hour until he gives me my old job back.

Francine Smith: I think this is an opportunity to really breathe in a culture that's so different from. [Explosion]... Roll em up.

Contextual factors of scene (ʀ)

Setting (S): Saudi Arabia, likely in a public or open space given the mention of an ambush.

Participants (P): Stan Smith, Hayley Smith, Francine Smith, and implicitly, the people of Saudi Arabia.

Ends (E): Stan is trying to ensure safety and maintain control, Hayley is challenging Stan's views, and Francine is attempting to embrace cultural differences.

Act Sequence (A): A series of statements reflecting Stan's paranoia, Hayley's criticism, and Francine's optimism, abruptly ended by an explosion.

Key (K): The tone is serious from Stan's perspective but is portrayed humorously to the audience.

Instrumentalities (I): The medium is an animated TV show, using voice and visual animation to convey the message.

Norms (N): The norms being challenged here are cultural sensitivity and awareness, with Stan representing a stereotypical American viewpoint.

Genre (G): This satirical comedy uses exaggerated situations to comment on social and cultural issues.

Van Leeuwen's Social Actor Representation

In the American Dad! scene where Stan Smith expresses his paranoia about being in Saudi Arabia, Theo van Leeuwen's sociological categories can be used to analyze the social actors and their interactions:

Identification: The characters are identified into cultural stereotypes, with Stan embodying the fearful foreigner and Hayley acting as the culturally aware critic.

Specification vs. Assimilation: Stan is specified through his exaggerated fears, while the Smith family, in general, is assimilated into the broader category of Americans abroad.

These categories help to dissect the scene's portrayal of cultural misunderstandings and the characters' responses to a new environment, often using satire to comment on societal norms and expectations.

Van Dijk's Self and Other Strategies

Polarization: Stan's attempt to protect his family and his proactive measures, albeit based on misconceptions, could be seen as a way to present 'us' (Americans or Westerners) positively, as being cautious and vigilant.

Attribution: Stan's comments about the locals being extremists and his absurd claim about them laying eggs in people's mouths are clear examples of negative other-presentation, portraying 'them' (the Saudis or Middle Easterners) as a threat.

Implicitness: Stan's ignorance is played for laughs, and his paranoia is not directly criticized in the scene, which could be seen as mitigating the negative aspects of 'us'.

This analysis demonstrates how the program use humor and exaggeration to investigate cultural misunderstandings and prejudices. It employs van Dijk's tactics to construct a satirical narrative that critically examines social and cultural concerns.

Scene 4

Dad Stan Smith: *our director Bullock Stan Smith calling to apologize about the roast again. I only said those things because I was dehydrated and exhausted it happens just Google Martin Lawrence Plus arrested Plus jogging.*

Roger: *yeah, I guess you forgot to unpack me in the car. Good thing I remembered to drop a deuce in your nylons yeah, I need a drink. Where's the booze.*

Daughter Hayley Smith: *there is no booze Saudi Arabia is a dry country*

Roger: *seriously where's the booze*

Dad Stan Smith: *Francine I have to report to my new assignment now I've installed extra locks on the doors and windows so you won't get beheaded while I'm out still way ahead of you I'll find us a satellite so we can watch lost when I get home just because we're stuck in this wasteland doesn't mean it's not Wednesday*

Roger: *there's no alcohol in the kitchen either I'll look in the closets you check the pantry*

Contextual factors of scene (٤)

This scene from American Dad! involves Stan Smith making a phone call to apologize for comments made at a roast, referencing dehydration and exhaustion as excuses. Roger complains about being left in the car and needing a drink, only to be reminded by Hayley that Saudi Arabia is a dry country. Stan talks about security measures to protect Francine and mentions setting up a satellite to watch their favorite show, while Roger continues to search for alcohol.

Applying Hymes' SPEAKING model to this scene:

Setting (S): The Smith family is presumably at their home in Saudi Arabia.

Participants (P): Stan Smith, Roger, Hayley Smith, and Francine Smith.

Ends (E): Stan is trying to make amends for his behavior, Roger is seeking alcohol, and Stan is also ensuring his family's safety.

Act Sequence (A): Stan apologizes over the phone, Roger expresses his frustration about the lack of alcohol, and Stan discusses security measures and entertainment plans.

Key (K): The tone is humorous, with elements of satire and irony.

Instrumentalities (I): The medium is an animated TV show, using dialogue and visual storytelling.

Norms (N): The scene reflects the norms of the show's humor, often including cultural references and exaggeration for comedic effect.

Genre (G): This satirical comedy uses the characters' misadventures to comment on social and cultural issues.

Van Leeuwen's Social Actor Representation

In the scene from American Dad! where Stan Smith is dealing with his relocation to Saudi Arabia, Theo van Leeuwen's sociological categories can be used to analyze the representation of social actors:

Exclusion: The scene focuses on the Smith family's perspective, potentially excluding the viewpoints of the local Saudi population.

Activation and Passivation: Stan is portrayed as the head of the family, trying to maintain control and safety, while Roger represents the uninformed foreigner craving alcohol in a dry country.

Specification vs. Assimilation: Stan's individual concerns about safety and job responsibilities are contrasted with Roger's more generalized quest for alcohol, which assimilates him into a broader stereotype of Westerners abroad.

These categories help to dissect the scene's portrayal of the Smith family's adjustment to life in Saudi Arabia, often using satire to comment on societal norms and cultural difference.

Van Dijk's Self and Other Categories

In the American Dad! scene where Stan Smith is dealing with his relocation to Saudi Arabia and the family's adjustment to the new environment, Teun A. van Dijk's "us vs them" strategies can be applied to analyze the discourse. Here's how these strategies might manifest in the scene:

Polarization: Stan's efforts to apologize and make amends for his behavior at the roast, as well as his concern for his family's safety, could be seen as positive self-presentation of 'us' (Americans or Westerners).

Attribution: The lack of alcohol in Saudi Arabia, as lamented by Roger, could be interpreted as a negative portrayal of the host country's customs, thus presenting 'them' (the Saudis or Middle Easterners) negatively.

Implicitness: Stan's excuses for his behavior at the roast, blaming dehydration and exhaustion, serve to mitigate any negative portrayal of himself or, by extension, his cultural group.

These strategies are used to create a distinction between the in-group and the out-group, often leading to a biased representation that favors the in-group. The show uses humor and exaggeration to explore cultural misunderstandings and stereotypes, employing van Dijk's strategies to create a satirical narrative that reflects on social and cultural issues.

Scene °

Arabian ١: I don't understand if you love America so much why are you here.

Dad Stan Smith: there's a long story. I asked my wife to help me plan this party for my boss, and she said no, so I ...

Arabian ١: what do you mean?

Arabian ٢: You asked her, and she said no. You mean you told her, and she disobeyed

Dad Stan Smith : oh no see she had this play and then

Arabian: the rules are different here for more than..., just allow me to explain (singing) and got shot

Police of Vice and Virtue: no singing

Dad Stan Smith : she's a Royce. Who are those guys?

Arabian: they are the police of vice and virtue. They make sure everyone follows our country's strict moral code

Police of Vice and Virtue: public singing is illegal in Saudi Arabia. This was his third offense. It's too bad he had a lovely voice

Contextual factors of scene (٩)

The scene you're describing from American Dad! involves a conversation between Stan Smith and two Arabians, highlighting cultural differences and misunderstandings. The scene ends with a character being shot by the Police of Vice and Virtue for public singing, which is illegal in Saudi Arabia.

Setting (S): The scene is set in Saudi Arabia, likely in a public space where the characters are discussing cultural norms.

Participants (P): Stan Smith, two Arabian men, and the Police of Vice and Virtue.

Ends (E): The conversation aims to address cultural expectations and the consequences of not adhering to local laws.

Act Sequence (A): A dialogue about Stan's reasons for being in Saudi Arabia, followed by an explanation of local rules, and an abrupt end due to the enforcement of those rules.

Key (K): The tone is serious, reflecting the gravity of the legal consequences in the scene.

Instrumentalities (I): The medium is an animated TV show, using dialogue and visual elements to convey the story.

Norms (N): The norms discussed are those of Saudi Arabian society, particularly the strict moral code enforced by the Police of Vice and Virtue.

Genre (G): This is a satirical comedy that uses cultural clashes and misunderstandings to create humor and social commentary.

Van Leeuwen's Social Actor Representation

In the American Dad! scene where Stan Smith is questioned by Arabians about his presence in Saudi Arabia, Theo van Leeuwen's sociological categories can be used to analyze the representation of social actors:

Assimilation: The characters are classified based on their cultural backgrounds, with Stan representing Western culture and the Arabians representing Saudi culture.

Genericization vs. Specification: Stan is specified through his personal story and misunderstanding of local customs, while the Arabians are genericized into a collective representation of Saudi moral authority.

These categories help to dissect the scene's portrayal of cultural misunderstandings and the characters' responses to a new environment, often using satire to comment on societal norms and cultural differences.

Van Dijk's Self and Other Strategies

Polarization: Stan's narrative about asking his wife for help and her refusal could be seen as an attempt to present his culture as one that respects individual choices, portraying 'us' (Americans or Westerners) in a positive light.

Attribution: The Arabians' surprise at Stan's wife saying 'no' and their expectation of obedience reflects a negative portrayal of their cultural

norms, casting ‘them’ (the Saudis or Middle Easterners) in a negative light.

Implicitness: Stan’s attempt to explain his wife’s refusal and his own cultural norms serves to mitigate any negative portrayal of his actions or cultural background.

Descriptions: The scene does not highlight any positive aspects of the Arabian culture, focusing instead on the differences in gender dynamics and enforcing strict moral codes, thus omitting out-group positives.

These tactics differentiate between the in-group and the out-group, frequently resulting in a prejudiced portrayal that shows preference for the in-group. The show employs comedy and exaggeration to examine cultural misunderstandings and stereotypes, utilizing van Dijk's techniques to construct a satirical storyline that focuses on social and cultural matters.

Scene ۶

Dad Stan Smith: hello assorted family members.

Wife Francine Smith: Wow someone's in a better mood.

Dad Stan Smith: I sure am. I was thinking about how you said we should immerse ourselves in the culture well; I couldn't agree more

Wife Francine Smith: great, let's talk about it in the car. I want to see the palace before sunset.

Dad Stan Smith: Baby, slow your roll. I learned something interesting today. Did you know Haley came here? You'll appreciate this too. Do you know women can't leave the home unless accompanied by a man?

Daughter Hayley Smith: *what are you talking about? We all left the house earlier*

Dad Stan Smith: *right, and Steve was with you. In this culture he's considered a man.*

Steve: *I am?*

Dad Stan Smith: *you sure are also; there's no cursing, dancing singing, no bars, no movie theaters. Oh, and women can't drive or ride bicycles, and here's the best rule: the man has the final say on everything so no, Francine, we're not going to see the palace we're going to do whatever I want, and there's nothing you can do about it*

Wife: *this is ridiculous. If you don't want to go out, I'll go by myself*

Dad Stan Smith: *Francine, I forbid it*

Wife: *yeah, well, too bad*

Police of Virtue (putting a knife of Francine's neck) *this belonged to you?*

Dad Stan Smith: *Thaks just just put her anywhere*

Contextual factors of scene (7)

The scene from American Dad! you're referring to showcases a family conversation that quickly escalates due to cultural misunderstandings and the imposition of local laws. Here's an analysis using Hymes' SPEAKING model:

Setting (S): The Smith family home, transitioning to a car for a planned outing.

Participants (P): Stan Smith, his wife Francine, their daughter Hayley, and their son Steve.

Ends (E): Stan aims to assert his understanding of local customs, Francine wants to visit the palace, and Hayley is confused by the cultural norms.

Act Sequence (A): A dialogue that starts with pleasantries and shifts to a debate over cultural practices and gender roles, ending with an intervention by the Police of Virtue.

Key (K): The tone begins positively but becomes confrontational as Stan asserts the local customs over his family's wishes.

Instrumentalities (I): The medium is an animated TV show, using voice and visual elements to convey the narrative.

Norms (N): The norms being discussed are those of the host country, which Stan is attempting to enforce within his family.

Genre (G): This satirical comedy uses the characters' interactions to comment on cultural differences and gender dynamics.

Van Leeuwen's Social Actor Representation

Activation: Stan adopts the role of the family patriarch who is enforcing local customs, while Francine and Hayley represent resistance to those customs.

Genericization and Specification: Stan's individual authority is emphasized, while Francine and Hayley are assimilated into the broader category of women subject to cultural restrictions.

The categorisation aids in analyzing how the scene depicts the Smith family's challenges with cultural conventions and gender relations, frequently employing humor to critique societal standards and expectations. The show employs humor to amplify and scrutinize these depictions, so reflecting the greater issues of the show.

Van Dijk's Self and Other Strategies

In the American Dad! scene where Stan Smith discusses cultural norms with his family, Teun A. van Dijk's "us vs them" strategies can be applied to analyze the discourse. Here's how these strategies might manifest in the scene:

Polarization: Stan's assertion of cultural norms and his attempt to control the situation could be seen as an attempt to present 'us' (Americans or Westerners) positively, as being knowledgeable and assertive.

Attribution: The portrayal of Saudi Arabian laws as restrictive, especially towards women, serves as a negative presentation of 'them' (the Saudis or Middle Easterners).

Implicitness: Stan's behavior, which may be seen as domineering or insensitive, is mitigated by the context of him trying to adapt to a new culture.

Descriptions: The scene omits any positive aspects of Saudi Arabian culture, focusing instead on the restrictions and the conflict they cause within the Smith family, thus omitting out-group positives.

These strategies distinguish between the in-group and the out-group, often leading to a biased representation that favors the in-group. The show uses humor and exaggeration to explore cultural misunderstandings and stereotypes, employing van Dijk's strategies to create a satirical narrative reflecting social and cultural issues.

Scene √

Stan Smith: Holy Ayatollah!

Francine: *Hi, We're your neighbor, Stan and Francine Smith. We can to invite you to our party.*

Linda Memari: *Oh terrific. Bob and Linda Memari. We'd love to come...*

Stan: *Well, maybe some other time! So, what part of Islam you are from?*

Bob Memari: *Well, my parents are form Iran, but I was bornin Cleveland.*

Stan Smith: *Really? You know we also have Cleveland here in America, and it will be just super if you don't blow it up.*

Francine: *So, the party starts at ۷:۰۰ and it goes to question marks. Its part luck so bring whatever you want.*

Stan Smith: *But not your small parts.*

Contextual factors of scene (۷)

Setting (S): The Smith family talking to their neighbor at the door.

Participants (P): Stan Smith, his wife Francine, their Muslim neighbors (Linda and Bob Memari).

Ends (E): Francine wants to invite them to their party, and Stan doesn't want them to come.

Act Sequence (A): A dialogue that starts with Francine inviting her neighbors and they are responding with Stan interrupting.

Key (K): The tone begins positively but becomes negative as Stan asserts his negative attitude towards the Memmaris.

Instrumentalities (I): The medium is an animated TV show, using voice and visual elements to convey the narrative.

Norms (N): The norms being discussed are those of the host country, which Francine is attempting to enforce.

Genre (G): This satirical comedy uses the characters' interactions to comment on cultural differences and gender dynamics.

Van Leeuwen's Social Actor Representation

Role Allocation: The Smiths are shown here as being the dominant of the groups as being the host country and they came to the Muslim neighbors to invite them to their party.

Assimilation: The Muslim neighbors are assimilated as they are asked in a racist way by Stan (What part of Islam are you). This question is seen to depict the neighbors as collectivized by the word (Islam).

Identification: The hosts are identified by their general reference (we) which seems to refer to the American society as welcoming the outsiders. However, the first word Stan uttered in the scene is (Holy Ayatollah). This word is satirically mocking the Muslim Iranian people to be Ayatollahs.

Van Dijk's Self and Other Strategies:

In this scene from the animated TV series "American Dad," we can identify several of Teun A. van Dijk's Self and Other Strategies at play:

Polarization: Stan's comment about Cleveland ("You know we also have Cleveland here in America, and it will be just super if you don't blow it up") polarizes the "us" (Americans) and "them" (people from Iran).

The division between “us” (Americans) and “them” (Iranians) is emphasized through this statement.

Attribution: Stan attributes negative intentions to Bob Memari based on his Iranian background. By mentioning Cleveland and implying that Bob might blow it up, Stan assigns a negative stereotype to Bob.

Description: Linda Memari describes herself and her husband as “Bob and Linda Memari” when accepting the party invitation.

This description provides information about the invited guests.

Expressions: Stan’s sarcastic expression (“it will be just super if you don’t blow it up”) reflects his negative view of Bob’s cultural background. His tone conveys a mix of suspicion and humor.

Implicitness: Stan’s comment implies that Bob’s Iranian heritage might lead to destructive actions. The implicit message reinforces the “us vs. them” dichotomy.

Unmentionables: The unmentionable aspect here is the assumption that Bob’s cultural background automatically associates him with potential violence. Stan avoids explicitly stating this assumption but hints at it through his sarcastic remark.

Overall, this scene illustrates how language constructs social divisions, stereotypes, and power dynamics between different groups.

Scene ^

Police of Vice and Virtue: You, woman. Where is your man?

Hayley Smith: Ah.. He's ... (running)

Contextual factors of scene (^)

Setting (S): Hayley going out in the street.

Participants (P): Hayley Smith and the Police of Vice and Virtue.

Ends (E): The Police of Virtue aiming to know about Hayley and why she is going out alone.

Act Sequence (A): Police of Virtue asking, and Hayley couldn't respond.

Key (K): The tone begins by the Police of Virtue as being hostile.

Instrumentalities (I): The medium is an animated TV show, using voice and visual elements to convey the narrative.

Norms (N): The norms being discussed are those extremist laws of the host country.

Genre (G): This satirical comedy uses the characters' interactions to comment on cultural differences and gender dynamics.

Van Leeuwen's Social Actor Representation

Specification: Hayley Smith: Represents the questioned specific person who is caught off guard by the police officer's inquiry. Her response ("Ah... He's ... (running)") reflects her nervousness and evasiveness.

Assimilation: The Police of Vice and Virtue represents authority and power. His abrupt question to Hayley positions him as an enforcer of rules.

Identification: The unmentionable aspect is the assumption that Hayley's man is potentially involved in something problematic or illegal. The scene avoids explicitly stating the reason for her running.

Overall, this dialogue illustrates how language constructs power dynamics, social roles, and the interaction between authority figures and individuals.

Van Dijk's Self and Other Strategies:

In this scene from the animated TV series “American Dad,” we can identify several of Teun A. van Dijk’s Self and Other Strategies at play:

Polarization: The abrupt question from the Police of Vice and Virtue (“You, woman. Where is your man?”) polarizes the interaction. The division between the authoritative figure (police) and the questioned individual (Hayley Smith) is emphasized.

Attribution: The police officer attributes responsibility to Hayley by demanding information about her man. The assumption is that she should know the whereabouts of her male companion.

Description: Hayley describes her man’s actions indirectly (“Ah... He’s ... (running)”) without explicitly stating his location. Her response provides minimal information, emphasizing evasion.

Expressions: The police officer’s tone and authority convey a sense of urgency and power. Hayley’s nervousness is reflected in her hesitant expression.

Implicitness: The implicit message is that Hayley’s man is potentially involved in something problematic or illegal. The police officer’s question implies that she should be aware of his actions.

Unmentionables: The unmentionable aspect is the assumption that Hayley’s man is evading the police. The scene avoids explicitly stating the reason for his running.

Overall, this dialogue illustrates how language constructs power dynamics, responsibility, and social roles in an authoritative encounter.

Scene ٩

Steve Smith: *I should have ordered mam to give me some cash.*

Roger (wearing a Muslim Aba): *Come on Steve, baby needs this bottle.*

Arabian: *How much for the woman (pointing to Roger)*

Steve: *Woman?! Oh, no. That's just Rog.....*

Arabian (giving money)

Steve: *Sold!:*

Contextual factors of scene (٩)

Setting (S): the conversation took place in the public in the market place.

Participants (P): Steve Smith, Arabian, and Roger.

Ends (E): Steve is talking to Rogers and the Arabian man thought Rogers was a woman, so he wanted to buy him.

Act Sequence (A): A dialogue that starts by Steve and Roger, and then the Arabian man came to buy Roger.

Key (K): The tone seems to be negative as showing the Arabian man to treat woman as slaves that he can buy with his money.

Instrumentalities (I): The medium is an animated TV show, using voice and visual elements to convey the narrative.

Norms (N): The norms being discussed are those of the host country, (Saudi Arabia), which The Smiths are facing.

Genre (G): This satirical comedy uses the characters' interactions to comment on cultural differences and gender dynamics.

Van Leeuwen's Social Actor Representation

In this scene from the animated TV series "American Dad," we can analyze the representation of social actors using Theo Van Leeuwen's sociological categories:

Role Allocation: Steve Smith: Represents the subjected questioned individual who corrects the assumption about Roger's gender. His response ("Oh, no. That's just Rog...") emphasizes Roger's subjection. However, the Arabian man have the active role of buying women asserting the Arabian traditions.

Assimilation: The Arabian character assumes that Roger is a woman based on his appearance (wearing a Muslim Aba). The assumption reflects a stereotypical view of gender roles.

Identification: The Arabian's question ("How much for the woman?") serves a functional purpose in the transaction. Steve's humorous response ("That's just Rog...") clarifies Roger's identity.

Van Dijk's Self and Other Strategies:

In this scene from the animated TV series "American Dad," we can identify several of Teun A. van Dijk's Self and Other Strategies at play:

Polarization: The abrupt question from the Arabian ("How much for the woman?") polarizes the interaction. The division between the buyer (Arabian) and the seller (Steve) is emphasized.

Attribution: The Arabian attributes a specific role to Roger based on his appearance (wearing a Muslim Aba).

The assumption is that Roger is a woman, which leads to the negotiation.

Description: Steve describes Roger indirectly (“That’s just Rog...”) without explicitly stating his gender. His response provides minimal information, emphasizing evasion.

Expressions: The Arabian’s tone and gesture convey a sense of urgency and transaction. Steve’s surprise (“Woman?! Oh, no.”) reflects his attempt to correct the assumption.

Implicitness: The implicit message is that Roger’s appearance challenges traditional gender norms. The scene avoids explicitly stating Roger’s gender identity.

Unmentionables: The unmentionable aspect is the assumption that Roger’s appearance does not align with typical gender expectations. The negotiation proceeds despite this ambiguity.

Overall, this dialogue illustrates how language constructs power dynamics, gender assumptions, and social roles in a humorous context.

Scene ١٠

Arabian ١: It's so good to have Stan working with us on the pipe line, and not for the United States.

Arabian ٢: Imperialists whites

Arabian ١: They want to enslave all Arabs

Stan: you know, damn well, that America don't want to enslave all Arabs. Just the ones who have oil (laughing...).

Contextual factors of scene (١٠)

Setting (S): The Place seems to be a café.

Participants (P): Stan Smith, and two Arabians.

Ends (E): Stan aims to assert the American attitude towards Arabs (who have oil).

Act Sequence (A): A dialogue that starts tow Arabians who think that the US are enslaving Arabs, and ends with Steve mocking the situation and asserts that they do so only with the Arabs that have oil.

Key (K): The tone is satirical by Stan that asserts the way American enslave the Arabs.

Instrumentalities (I): The medium is an animated TV show, using voice and visual elements to convey the narrative.

Norms (N): The norms being discussed are those the US who want to enslave Arabs.

Genre (G): This satirical comedy uses the characters' interactions to comment on cultural differences and gender dynamics.

Van Leeuwen's Social Actor Representation

Genericization and Specification:

Stan: Represents the dominant group (Americans) and their interests.

His response (“Just the ones who have oil (laughing...)”) emphasizes his individual perspective.

Assimilation: The Arabian character assumes that Stan working on the pipeline benefits them (Arabs) and not the United States. The assumption reflects a stereotypical view of power dynamics and economic interests.

Unmentionable: The unmentionable aspect is the assumption that imperialist whites prioritize their economic gains over the well-being of

Arabs. The scene avoids explicitly stating this assumption but hints at it through the dialogue.

Overall, this dialogue illustrates how language constructs power dynamics, cultural identity, and social roles in a satirical context.

Van Dijk's Self and Other Categories

In this scene from the animated TV series “American Dad,” we can identify several of Teun A. van Dijk’s Self and Other Strategies at play:

Polarization: The Arabian character emphasizes the division between “us” (Arabs) and “them” (imperialist whites) by claiming that the latter wants to enslave all Arabs. The dichotomy between the two groups is starkly presented.

Attribution: The Arabian character attributes negative intentions to the imperialist whites, portraying them as oppressors.

The assumption is that they seek to exploit and subjugate Arabs.

Description: The Arabian character describes the situation indirectly by stating that Stan is working on the pipeline but not for the United States. This description highlights the perceived alignment of Stan with the Arab cause.

Expressions: Stan’s sarcastic expression (“Just the ones who have oil (laughing...)”) reflects his humorous take on the situation. His tone contrasts with the seriousness of the Arab characters.

Implicitness: The implicit message is that oil-rich Arabs are the target of exploitation. Stan’s response reinforces the stereotype that America prioritizes its interests based on oil availability.

Unmentionables: The unmentionable aspect is the assumption that imperialist whites prioritize their economic gains over the well-being of Arabs. The scene avoids explicitly stating this assumption but hints at it through the dialogue.

Overall, this dialogue illustrates how language constructs power dynamics, cultural identity, and social roles in a satirical context.

۴.۲ Discussion of Results

The image of Muslims in American culture, particularly animated television series, has garnered increasing attention in recent years.

Family Guy: Social actor representation, self-representation, and other techniques describe Muslims' portrayal on the show. Muslims are frequently featured in Family Guy as unique people with distinct religious and cultural identities, as seen through the lens of social actor representation.

The Simpsons: The portrayal of Muslims in the show also makes use of self-representation, social actor representation, and other techniques. Muslims are frequently shown in The Simpsons as people with a variety of origins and worldviews, exhibiting a wide range of customs and religious principles.

American Dad: Muslims' portrayal of American Dad typically relies more on oneself and other tactics. The portrayal of Muslim characters emphasizes the ways in which they diverge from the mainstream society and frequently reinforces negative preconceptions related to Islam.

The examination of Muslim portrayal in American animated TV shows, particularly Family Guy, The Simpsons, and American Dad, demonstrates different methods of depicting people.

The shows, which are renowned for their irreverent humor and satirical takes on a variety of subjects, frequently depicted religious and cultural groups in ways that were exaggerated and occasionally contentious.

4.3 Stereotypes and Exaggeration:

The Family Guy:

Family Guy frequently relies on stereotypes for comedic effect, and Muslims have not been exempt from this treatment.

Characters like Mahmoud, introduced in the episode “Turban Cowboy,” embody certain cultural and religious traits associated with Muslims, such as wearing traditional clothing and adhering to specific practices. Mahmoud is portrayed as a Muslim who befriends Peter but is later revealed to be a radical terrorist. The show often uses exaggerated stereotypes for comedic effect, including those related to Islam and Muslims.

The Simpsons:

In The Simpsons like many other popular Western shows, certain stereotypes and exaggerations about Muslims have occasionally surfaced, often reflecting broader cultural attitudes in the U.S. toward Muslims, especially post-9/11. This series portrayed Muslims as violent or associated with terrorism. In the episode "MyPods and Boomsticks" (Season 20, Episode 4), the Simpsons meet a Muslim family, and Bart befriends Bashir, a Muslim boy. Homer, due to Islamophobic media narratives and paranoia, jumps to the conclusion that Bashir's family is building a bomb and planning a terrorist attack. This exaggerates the stereotype that Muslims are linked to terrorism or harbor violent intentions.

American Dad:

The show uses satire and exaggeration to address cultural and political issues, including those related to Islam.

Muslims, particularly those from Middle Eastern countries, are portrayed as culturally backward, especially in relation to their treatment of women and their patriarchal societal structures. In "Stan of Arabia," when Stan and his family move to Saudi Arabia, the country and its people are exaggeratedly depicted as being stuck in medieval times, with repressive, archaic customs. Francine, Stan's wife, experiences extreme oppression, including restrictions on her clothing and movements, reinforcing the stereotype that Muslim-majority countries, particularly in the Middle East, are culturally backward and oppressive, especially toward women. The exaggeration of cultural backwardness reflects a common Western perception of Islamic societies as being trapped in the past. This plays into an Orientalist perspective that simplifies and dehumanizes complex societies by reducing them to stereotypes about misogyny and repression.

Cultural Clashes and Misunderstandings:

All three shows depict cultural clashes and misunderstandings between characters of different backgrounds.

These clashes often lead to humorous situations, where characters misinterpret each other's customs and beliefs.

Family Guy explores cultural clashes between Peter (a Westerner) and Mahmoud (a Muslim). Peter's ignorance and stereotypes lead to humorous misunderstandings, such as his comment about the Monopoly guy wearing a traditional Muslim prayer cap.

The Simpsons explores cultural clashes between Homer Simpsons after adopting some Muslim behavior and their family members. In addition to the clash between some Muslim character and the American Society.

American Dad explores cultural clashes between Stan Smith that represents the American Society and Muslim characters in the show, whether in American or in the Saudi Arabia, as outgroups.

۴.۴ Critique and Satire:

The Family Guy, The Simpsons, and American Dad use satire to critique various aspects of society, including religion and cultural differences.

Muslims and Islam are sometimes satirized, leading to both positive and negative portrayals.

۴.۵ Viewer Reception:

Viewer reception varies. Some appreciate the humor and satire, while others criticize the shows for perpetuating stereotypes.

Real-world Muslim viewers may have diverse reactions to these representations.

In summary, these animated series use humor, stereotypes, and satire to depict Muslims and address cultural clashes.

In summary, these three animated series use humor, exaggeration, satire, and subversion to explore cultural differences, often pushing boundaries for comedic effect. While some representations are nuanced, others may rely on exaggeration for comedic purposes. The portrayal of Muslims may not be accurate or nuanced, it reflects the shows' overall irreverent style and willingness to challenge conventions. The three shows are works of fiction, and their representations of Muslims should be taken with a grain of humor and critical awareness.

Chapter Five

Conclusions, Recommendations and Suggestions

۵.۱ Preliminary Remarks

This chapter examines the findings from Chapter ۴ of this study, which analyzes how Muslim minority groups are represented in US animated TV series. It also presents recommendations and suggestions for researchers.

۵.۱ Conclusions

۵.۱.۱ Concluding Remarks of Research Question ۱

The results presented in Chapter ۴ show how Muslims are characterized in terms of their actions, movements, population, impact on host nations, and challenges they encounter. Muslim stereotypes are negative, according to the role allocation study. In certain unfavorable aspects, they become active. For example, in *Family Guy*, they are associated with verbs like "going to jail," "bombing places," and "being terrorists" in *American Dad*. Nonetheless, Muslims in the United States commit these atrocious crimes against Americans. This aims to show that Americans are more vulnerable to the harm that Muslims could bring.

۵.۱.۲ Concluding Remarks of Research Question ۲

The examination of the chosen scenarios demonstrates Van Dijk's Self and Other techniques. The concept demonstrates how Muslims are viewed by Americans as outsiders who should not be allowed in American culture.

The US emphasizes its own positive traits while downplaying those of others, as the American media demonstrates. The three animated series highlight the positive traits that Americans take pride in, such as empathy

and hospitality. At the same time, they minimize the good aspects of Muslims as a minority community that can pose a threat to the nation.

A recurring pattern of negative representations has been persistently reinforced, contributing to the shaping of public opinion. Muslims are increasingly conflated with stereotypical depictions, rendering them indistinguishable from these constructs. This tendency is evident, particularly within the scenes of the three series analyzed, where recurring themes emerge. The narratives frequently emphasize a dichotomy between ‘us’ and ‘them,’ underscoring the perceived incompatibility between Islam and the West. Muslims “Them” are often portrayed as “uncivilized,” “barbaric,” “repressive,” and as a ‘threat to “Us” the American way of life.’

Thus, the results of this study imply that a negative portrayal of Muslims exists. But in some scenes, the Americans portray Muslims as welcoming despite all of their flaws, including the fact that they are terrorists who pose a threat to American civilization. As a result, they begin to associate certain good motifs with Muslims.

۵.۱.۳ Concluding Remarks of Research Question ۳

The portrayal of Muslims in *Family Guy*, *The Simpsons*, and *American Dad!* reflects a combination of satire, cultural critique, and, at times, problematic reinforcement of stereotypes. These shows are known for their irreverent and politically incorrect humor, which often draws on exaggerated depictions of various social groups, including Muslims. However, behind the humor, certain ideologies about Muslims, American identity, and post-9/11 geopolitics emerge.

According to the search results. The content offered concentrates on the disputes surrounding "Family Guy" frequently uses terrorist jokes,

like in the episode "Turban Cowboy" where Peter befriends a Muslim man who turns out to be a terrorist, playing directly into the stereotype of Muslims as dangerous. While these shows are ostensibly critiquing American paranoia, they often perpetuate these fears by relying on and reinforcing Islamophobic tropes, contributing to the normalization of the "Muslim as terrorist" narrative. The humor reflects a defensive ideology in which American values and security are portrayed as being at risk from Muslim "others." Another ideology at play is Orientalism where Muslims and Middle Eastern cultures are depicted as backward, exotic, or fundamentally different from the West. This reflects a colonial-era mindset that views non-Western societies as inferior or as the "other." For example in the Simpsons ("MyPods and Boomsticks"), Homer's assumption that his Muslim neighbors are terrorists reflects an orientalist view that Muslims are perpetually foreign and suspicious. As well as in American Dad! portrays Saudi Arabian culture as repressive and backward, especially regarding gender roles and women's rights, reinforcing the idea that Muslim cultures are less progressive or civilized than the West. According to the search results, "Family Guy" in particular has drawn flak for using insensitive humor, which includes jokes on race and representations of underrepresented groups. Nonetheless, there is not any concrete proof that the show specifically targets Muslims based on their race; instead, it presents Muslims in a humorous manner.

The representation of Muslims in these shows also reflects the Clash of Civilizations thesis, a political ideology popularized by Samuel Huntington. This view suggests that the post-Cold War world is defined by conflicts between Western (Christian-secular) and Islamic civilizations. For instance, Family Guy and American Dad! frequently depict Muslims as representing a culture fundamentally at odds with

American and Western values. Episodes where Muslim characters are shown as hyper-religious, anti-Western, or violent reflect the idea that Islam and the West are locked in inevitable conflict. In “Family Guy” Muslims are often depicted as comically hostile to Western norms, reinforcing the idea that there is a fundamental clash between Islamic culture and Western modernity. By portraying Muslims as representatives of a monolithic "Islamic civilization" that is in conflict with the West, these shows simplify the complexities of Muslim identities and cultures, reinforcing the perception of Muslims as outsiders or enemies.

Finally the ideology behind the representation of Muslims in “Family Guy”, “The Simpsons”, and “American Dad!” is a complex mix of satire, cultural critique, and Islamophobic tropes. These shows reflect post-9/11 anxieties about Muslims, reinforce Orientalist views of the Muslim world, and play into the "clash of civilizations" narrative. While they attempt to use humor to critique American paranoia and ignorance, they often reinforce the very stereotypes they seek to lampoon. This results in a portrayal of Muslims that is frequently reductive, treating them as "others" who are foreign, dangerous, or backward in comparison to the secular, Western norm.

۵.۲ Recommendations

In theory, the media manipulates viewers' emotions to win over their complete support for presenting the desired ideology by strategically constructing the "self" and the "other" and representing social actors. Following are consequently necessary recommendations in light of the gathered data and conclusions:

١. A basic understanding of corpus linguistics and its application to the analysis of bigger corpora is necessary for discourse analysts.

٢. It is important to educate students about the subliminal beliefs that the internet propagates to those who utilize its resources.

٣. If students are interested in media ideology, they should be aware of this subject.

٥.٣ Suggestions for Further Studies

Here are suggestions for further studies:

- ١- Minority Groups in the American Hollywood Movies: A Comparative Critical Discourse Analysis.
- ٢- A Comparative Critical Discourse Analysis of Racism in Selected Hollywood Movies.
- ٣- A Critical Discourse Analysis of Anti-Racism in Some Animation Movies.
- ٤- The Representation of Muslims Pre and Post ٩/١١ Events as Reported in Western Reports News: A Comparative Critical Discourse Analysis.
- ٥- A Pragma-Stylistic Study of Aggression Against Muslims on Social Media.

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Appendix

Data Resources

Family Guy

<https://www.bbc.com/culture/article/20190620-how-muslims-became-the-good-guys-on-tv>.

https://www.youtube.com/watch?v=HqHESDrzA&ab_channel=SGA

https://www.youtube.com/watch?v=t1WBakQDkNM&ab_channel=PopMov

https://www.youtube.com/watch?v=yplwCymgZc&ab_channel=artthang

American Dad

https://www.youtube.com/watch?v=Q001TdRgy0&list=PLvshBCzKbbfGWKxYwEbd9rZSYytke&index=1&ab_channel=AkshayDevadiga

https://www.youtube.com/watch?v=GaqiQFeXkGc&list=PLvshBCzKbbfGWKxYwEbd9rZSYytke&index=2&ab_channel=AkshayDevadiga

https://www.youtube.com/watch?v=Q9u0KwiA1cU&list=PLvshBCzKbbfGWKxYwEbd9rZSYytke&index=3&ab_channel=AkshayDevadiga

https://www.youtube.com/watch?v=ytDPdSbJjIs&list=PLvshBCzKbbfGWKxYwEbd9rZSYytke&index=0&ab_channel=AkshayDevadiga

https://www.youtube.com/watch?v=oYteovpLzVw&list=PLvshBCzKbbfGWKxYwEbd9rZSYytke&index=9&ab_channel=AkshayDevadiga

https://www.youtube.com/watch?v=AṽVnESiFAMU&list=PL·vshBCz·KṽbbfGWKxYwEbdṽrZSYtkeṽ&index=ṽ·&ab_channel=AkshayDevadiga

https://www.youtube.com/watch?v=cNflUMMIHṽw&list=PL·vshBCz·KṽbbfGWKxYwEbdṽrZSYtkeṽ&index=ṽṽ&ab_channel=AkshayDevadiga

https://www.youtube.com/watch?v=nṽfCsewvfo&list=PL·vshBCz·KṽbbfGWKxYwEbdṽrZSYtkeṽ&index=ṽṽ&ab_channel=AkshayDevadiga

The Simpsons

<https://www.youtube.com/watch?v=tṽWBakQDkNM>

[https://www.bbc.com/culture/article/ṽ·ṽṽ·ṽṽ·-how-muslims-became-the-good-guys-on-tv\)](https://www.bbc.com/culture/article/ṽ·ṽṽ·ṽṽ·-how-muslims-became-the-good-guys-on-tv)

المستخلص

تقدم الدراسة الحالية (تمثيل المسلمين في برامج أمريكية مختارة للرسوم المتحركة: تحليل نقدي للخطاب) تحليلاً نقدياً لخطاب تمثيل المسلمين في ثلاث برامج تلفزيونية مختارة للرسوم المتحركة الأمريكية. تهدف هذه الدراسة الى استكشاف الصورة النمطية للشخصية المسلمة في وسائل الاعلام الأمريكية. كما تتطلع هذه الدراسة الى تحليل تكوين "الذات" و "الآخر" في هذه البرامج، وتكشف ايضاً عن اسلوب "تأطير" و"تميط" المشاهد المحددة لوسائل الإعلام الأمريكية، وتطبيعها في ذهنية المشاهد .

تهدف الدراسة للإجابة على الأسئلة التالية:

١. كيف يتم استخدام الفئات الاجتماعية لوصف المسلمين بأنهم فاعلون اجتماعيون في برامج الرسوم المتحركة التلفزيونية الأمريكية؟
٢. كيف تُوظف استراتيجية "الذات" و "الآخر" في تمثيل المسلمين في برامج الرسوم المتحركة التلفزيونية الأمريكية؟
٣. ما هي الايديولوجية الخفية وراء تمثيل المسلمين في برامج الرسوم المتحركة التلفزيونية الأمريكية؟

استخدمت الباحثة نموذجاً انتقائياً للتحليل الذي يجمع بين نظرية "الذات" و "الآخر" لفان دايك (Van Dijk ١٩٩٨) ونظرية فان ليوين (Van Leeuwen ٢٠٠٨) عن تمثيل الفاعل الاجتماعي.

تشير النتائج إلى أن البرامج التلفزيونية الثلاث تُصور المسلمين على أنهم غير مُرحب بهم في مجتمعاتهم بسبب تهديدهم المُنصّر للحضارة الأمريكية. ومع ذلك، فقد عبروا عن نواياهم الطيبة كدولة مضيعة باستخدام لغة إيجابية (الذات). تحاول الجهات الامريكية المنتجة ذلك لكي يظهروا لبقية العالم تعاطف الامريكيين مع الشعوب الأخرى (الآخر) .

ويتضح من ذلك أن الإعلام الأمريكي يستثمر في ما تسمى بادوات (القوة الناعمة) وتسويق اهدافها المستترة، ويحاول توظيف فكرة "الذات والآخر" من خلال إضفاء صفات إيجابية على الأمريكيين والحضارة الأمريكية، بالتوازي مع تمرير الصور النمطية غير الايجابية للاقليات مثل المسلمين.



جمهورية العراق

وزارة التعليم العالي والبحث العلمي

جامعة كربلاء

كلية التربية للعلوم الانسانية

قسم اللغة الانجليزية

تمثيل المسلمين في برامج أمريكية مختارة للرسوم المتحركة: تحليل
نقدي للخطاب

رسالة قدمت

الى مجلس كلية التربية للعلوم الإنسانية في جامعة كربلاء وهي جزء
من متطلبات نيل شهادة الماجستير في اللغة الانجليزية /علم اللغة

الطالبة

فاطمة حسن علي

بإشراف الأستاذ المساعد

د. توفيق مجيد أحمد