

AMBIVALENCE AND SYMPATHY: NEW ORIENTALISM AND THE ARAB CHARACTERS IN RIDLEY SCOTT'S *BODY OF LIES*

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ABSTRACT

Before the historic event of 9/11, Arab characters have been negatively stereotyped in Hollywood films. During this period, most Arab characters are usually played by Pakistanis or Indians. Nonetheless, post 9/11 sees the emergence of Arab actors playing Arab characters. Therefore, this paper examines a new strategy which is the Arab characters played by Arab actors (we refer to as AaA) in Hollywood films post 9/11 by zooming in on the film *Body of Lies* (2008) directed by Ridley Scott. Employing one theme from New Orientalism, which is, ambivalence, and one of Alstutany strategies, which is, “sympathizing with the plight of Arab post 9/11”, this paper uses textual analysis as the method, focusing on how the Arab characters are depicted as sympathetic characters and how this in turn creates a sense of ambivalence. Homi Bhabha idea’s of the ambivalence is employed in this paper which proposes that a stereotype is used to mirror the hidden strategy that can be traced in this film. We argue that one way of achieving sympathy is by portraying the Arabs as victims, that is, the film humanized these characters to reflect the Arabs and Muslims in post 9/11 dilemma. However, since the Arab characters are caught between being linked with terrorist attacks by race and religion and being a victim of American collective fear of them, these sympathetic characters, we argue, are merely tool of the New Orientalist.

Keywords: 9/11, Body of Lies, sympathy, Arab character, ambivalence, New Orientalism

INTRODUCTION

“I hijacked an airplane in Executive Decision. I blew up places in True Lies. I kidnapped people. I have done everything bad, fourteen years I have one line. “In the name of Allah I will kill you all... Tired of being type-cast as a terrorist...Post 9/11 event, Hollywood restructures us by us and change the portrayal of Arabs”.

(Sayed Badreya in an interview with Mallory Petoskey: 16 October, 2008)

In the quotation above taken from his interview with Mallory Petoskey in Moviemakers website, Badreya laments over the fate of Arab actors and characters in Hollywood. Sayed Badreya is an Egyptian actor who is famous in his own native land. He has played many roles in Hollywood films including *The Taking of Flight 847* (1988), *Intimate Stranger* (1991), *The Independence Day* (1996), and, *Iron Man* (2008). As he says, most of the roles that he plays are a stereotype of the Arab character especially with regards to associating the Arab character with violence.

We would like to argue that, while the Arab characters are still associated with the classical stereotypical images, a new form of stereotype fed by the New Orientalist has emerged post 9/11. For quite a long time, the Arab character has been depicted as a scoundrel, trickster, robber, criminal, or the malicious person who threatens the human advancement. This portrayal has inevitably modulated into a stigma. Before the terrorist attacks on September 9, 2001 (henceforth 9/11), Arabs already been turned into the universal handy lowlifes in Hollywood films. However, post 9/11, a new portrayal of the Arab character has emerged that on the surface challenges this stereotype; detailed analysis reveal how it actually panders to New Orientalist ideology.

We argue that Hollywood ostensibly hires famous Arab actors to play positive roles in Hollywood films to run counter the long-held stereotype of Arab image; this time using sympathy to create a sense of ambivalence. The Arab character is incorporated with a "positive" portrayal that we refer to as AaA. This paper focuses on the sympathetic depiction as characterized by the Arab actors in *Body of Lies* (2008). Indeed hiring Arab actors can be seen as a way of adding reality and credibility to their new portrayal in Hollywood films post 9/11. However, this traditional reading of post 9/11 films like *Body of Lies*, we argue is problematic as there is a latent effort by Hollywood to perpetuate the old imperialist ideology - with a twist.

This paper identifies this as a problem that requires to be inspected by analyzing *Body of Lies* (2008) directed by Ridley Scott textually, using one concept in New-Orientalism, which is ambivalence. We borrowed heavily from Alsultany's conceptualization of "Sympathizing with the plight of Arab post 9/11" in our analysis. What sets our analysis apart from that of Alsultany's is that, while we focus on a Hollywood film, he builds the concept from American television series.

Hollywood, Post 9/11 And The Arabs

Post 9/11, Hollywood status as a global cinema is cemented; this idea is further expanded into the idea that Hollywood becomes the epitome of transnational cinema. Ingvild Marie and Lien Sunde (2009) outline the criteria of the transnationalism in Hollywood films post 9/11, foregrounding the idea that transnational cinema is a necessary move to continue expanding American capitalism. They state that the non-American characters is one of the criteria of defining transnational cinema. Ingvild Marie stated that Hollywood began issuing various films with non-American actors and managed issues of Third world societies, from a non-American perspective since after 9/11(Ibid :33). In this paper, the non-American actors are Arab actors who play positive roles in *Body of Lies* (2008).

One study on Hollywood films released post 9/11 is found in Shaheen's book *Guilty: Hollywood's Verdict on Arabs After 9/11*. This study focuses on policies that enforce "Arab stereotypes; and the impact of these policies" confirming that Washington and Hollywood "spring from the same DNA" (2008:56). He also makes connection between the Arab-phobia and Islamophobia with the Arab portrayal. Furthermore, he describes this relation as "irrational fears and prejudices toward Arabs, Muslims and Islam that stir symptoms of loathing" (2008:60). Shaheen extends his research and examines the impact of 9/11 attacks on the American film industry as a reversal of American foreign policy. Our analysis departs from Shaheen's work that looks at policies as we focus on the filmic texts produced by Hollywood post-9/11.

The need to study Hollywood's use of AaA arises from the idea that classical theories such as postcolonialism and orientalism are not able to capture the present changes in the

ontology of Hollywood itself. Abu Shahid Abdullah (2015) affirms that 9/11 has “a strong impact on Westerners’ attitudes towards Islam and Arab Muslims” (P: 53). Abdullah explains how “the Arab Muslim community suddenly came under scoop, and became visional and insecure to the public glow post 9/11” (Ibid: 54). Arabs and Muslims started to be “dubious as either terrorists or sympathetic to terrorism and terrorists” (Ibid: 55). Abdullah confirms that 9/11 marks the beginning of a new era in which “Muslims and Arabs are considered the victims of backlash”(Ibid: 55); and it will be significant to understand how this helps structure new form of stereotype employed by Hollywood.

In looking at the Arabs, it is crucial for us to define the term here. One way of defining Arabs is based on their geographical origins. One of the earlier scholars who defined the Arabs by their geographical origin is Khadduri. Khadduri (1980), defines the Arabs using geographical perspective. He argues that the Arabs come from the Arab world that extends from the Persian Gulf to the Atlantic Ocean, from Iraq and the Gulf states in the east to Morocco’s Atlantic coast in the west (Tamari, 2004). One question maybe asked, which is, is the Arab who lives in the US or France an Arab? Based on Khadduri’s definition, the Arabs who move to a different area and reside in such country like the US and France which are not included in the “Arab regions” above can still be defined as Arabs (Khadduri, 1980). So, the Arab who stays and lives for example in US or France is still an Arab.

In addition, Steve Tamari states that “the Arab world is not to be confused with the “Middle East,” a strategic designation developed during the heyday of the British Empire, which encompasses such non-Arab countries as Israel, Iran, Pakistan, and Afghanistan” (2004 : 26). He adds that Arab history is intertwined with the Muslim history, the Arab world does not correspond to the Muslim world” (Ibid: 50). It has to be pointed out that there are significant non-Muslim Arab communities. Indeed, most Muslims are from large non-Arab countries such as Pakistan, Indonesia, and many of the countries of sub-Saharan Africa. There are also huge Arab and non-Arab Muslim groups in North America (Ibid). In this paper, we adopted Khadduri’s definition of the Arabs, which means we will not recognize actors from Tamari’s “Middle East” as Arabs.

Sympathy And Ambivalence

Post 9/11, Hollywood starts to humanize Arab characters played by Arab actors (AaA) with a sympathetic portrayal of their characters. In other words, the sympathetic portrayal of the Arab character is considered a significant shift due to the effort to provide human subjectivity to the Arab characters by using the real Arab actor. According to Alsultany, “this shift toward representing Arab and Muslim portraying them sympathetically is especially vital when considering how audiences have been positioned throughout the history of representations of Arabs and Muslims in the U.S. media” (2013:57). We see this shift as an opportunity to analyze how the new portrayal of the Arab character played by real Arab actors (AaA) subverts both generic and audience expectation.

Alsultany’s “sympathizing with the plight of Arab post 9/11” emphasizes that sympathy is used in the American TV series post 9/11 as a strategy to earn viewers’ identification; usually this identification is linked with the dichotomy of “good” character versus the “bad” character. Audience identification is key to this analysis. However, for an audience to identify with the character, the identity or subjectivity of the character needs to be established first and then recognized by the audience. This essentially means that the audience and the character should have something in common; in this case a sense of shared reality embodied by AaA. Ruddock argues that “[i]dentification [is] a recognition of a fictional character as representative of ourselves as we are or as we would like to” (Ruddock, 2001: 143). This strategy of evoking sympathy towards the Arab characters as proposed by Alsultany will be used to analyze *Body of Lies*; highlighting not only the effect of 9/11 in challenging the stereotype of the Arab terrorist but also illustrating the way a new form of stereotype has been derived from New Orientalism.

One way of achieving sympathy is by portraying the Arabs as victims. As a victim, sympathy is gained from the audience, and an effort is made “to rework the hegemonic racial configuration that marks Arabs and Muslims as fanatical terrorists who threaten U.S. national security” (Alsultany, 2013: 60). Instead of presenting the Arab character as a symbol of threat and fear, Hollywood films post 9/11 portray Arabs as victims of xenophobia, that is, the fear of the unknown. Some writers and producers of Hollywood films have created a new type of

characters in an attempt to avoid the dangerous potential of the stereotype. Arab characters that have been humanized reflect the contemporary Arabs and Muslims in post 9/11 dilemma. They are caught between being linked with terrorist attacks by race and religion and being a victim of American collective fear of them.

Hence, sympathy is used as a strategy to excavate another theme in New Orientalism. This theme in New Orientalism theory that reflects the hidden fact of this strategy is ambivalence. The idea that a stereotype is used to mirror the hidden strategy can be traced in Homi Bhabha's idea of ambivalence. Homi Bhabha (1994) links "*ambivalence*" with "*anxious repetition*" (in McLeod, 2000: 54), which essentially means that stereotype is a proof of the instability of the images of colonized subjects. This marks the failure to contain the stereotypical image itself: "[i]n trying to do two things at once –construing the colonized as both *similar* to and the *other* of [original italic] the colonizers - it ends up doing neither properly" (Ibid). This sense of neither here nor there best describes ambivalence. Adopting Bhabha's understanding of ambivalence, we argue that it is one of the themes of New Orientalism theory that the US, through its ruse - Hollywood-, has politically used to achieve particular agenda relating to the war on terror after 9/11.

To clarify how ambivalence is reconfigured after 9/11 in Hollywood films, the construction of ambivalence by Bhabha (1994) is useful here. The gist of Bhabha's argument is that stereotype can be considered as a failed colonial project as it ultimately creates a sense of uncertainty and fictitiousness in the audience; hence destabilizing both the characters and the audience. This means, simply put, that while Hollywood films depict Arab characters as unfairly victimized, a contrary information or message is sent out to the audience. As an illustration, even though there is the sense of sympathy towards the Arab character, but the victim can be the American citizens who are concerned about their safety. This new portrayal of (AaA) provides no stable fact that can be leaned on. In short, ambivalence is a strategy for the depiction of the ethnic Arabs as themselves and simultaneously the other. They are historically denied access to positive stereotype; they have no voice to quiz and challenge the traditional stereotype and facilitation of one's subjectivity. This sense of sympathy that contributes to the idea of ambivalence is explored in the analysis of *Body of Lies* (2008).

According to Giorgio Agamben, who is a political philosopher, “ambivalence is central to modern democratic sovereign power” (1998:78). Agamben identifies ambivalence through country actions; which has taken place in specific regions. These actions seems to be unjustifiable and indispensable. Agamben clarifies his definition of ambivalence by giving examples. He explains the term via political terms such as violation. Agamben construes this example which is violation, “in logic come to be caused by times of ‘exceptional’ from the crisis, which is used by the country to call for commentary on organized codes and strategies to legitimize the dominance perversion of power” (Ibid: 54). Agamben claims that what “characterizes modern democratic Western politics is that the exceptions have become the power” (Alstutany, 2012:53). The state of exception, he explains, considers “the hidden foundation on which the entire political system rest[s]” (Ibid: 53). We argue that ambivalence is one of the themes of New Orientalism that the US politically uses to achieve particular agenda that relates to the war on terror policy as a response to 9/11.

Furthermore, another definition of ambivalence was explored by Brenna Rubenstein (2013). She identifies that ambivalence is the “ambiguous way that the colonizer and colonized consider one another” (P.60). Rubenstein explains this by describing the antithetical relationship established between the colonizer and the colonized. On one hand, the colonizer thinks of the colonized as the exotic other; hence more inferior than them. On the other hand, the colonized thinks of the colonizer as having more privileges, yet they are fundamentally corrupt. This opposition creates a sense of irony that contributes to that feeling of ambivalence as suggested by Rubenstein. Rubenstein’s definition is almost similar to the one introduced by Homi Bhabha (2013). The term of ambivalence identifies culture as consisting of opposing perceptions and dimensions. Homi Bhabha (2013:90) identifies ambivalence as the duality that introduces a split in the character of the colonized other, which allows for creatures who are a half and half of their own social personality and the colonizer's social personality. In short, Arabs and Arab Americans are equally victimized, but the highlighted or recognized victim is the nation of the US. This sense of not knowing is an example of ambivalence that Bhabha promotes, and this is what we will adopt. In this paper, ambivalence means that Hollywood films represents Arab character as unfairly victimized but a hidden motif is unclear. In the case of this film, we argue that sympathy is often misplaced as the binary of innocence and guilt is constantly challenged.

In our analysis, we link ambivalence with Alsultany's idea of "Sympathizing With the Plight of Arab and Muslim Americans after 9/11" (Alsultany, 2013) as a strategy of the new Arab portrayal. In effect, ambivalence, we argue, is the theme that we derived from New Orientalism theory that matches this strategy. We also adopt Bhabha's definition of ambivalence, which is a strategy for the depiction of the ethnic Arabs as themselves (or AaA) and simultaneously as the other.

ANALYSIS

Body of Lies (2008) is a hybrid genre Hollywood film that combines war film conventions, Spy-thriller, with that of the action film's and is directed by Ridley Scott. Most of its settings were set in the Middle East. The film is based on a novel of the same title written by David Ignatius. Both the novel and film explore the contemporary political tension between Western and Arab communities, calling into question the way the American Intelligence handles the crisis in the Middle East. Being rather self-critical of the American policy, the film puts the Intelligence methods and strategies under scrutiny. The film was screened in the US and Morocco after the UAE authorities' rejection to shoot the film in Dubai due to a political issue in the script.

Body of Lies centers on a CIA specialist Roger Ferris (Leonardo DiCaprio) who receives information about a terrorist cell while working in Iraq. Ferris is shown as the information specialist who drives his supervisor Hoffman (Russell Crowe) to send Ferris to Amman, Jordan to arrest a terrorist cell staying in a place called the safe house. In Amman, Ferris meets the chief of Jordanian intelligence, Hani Salam, played by an Arab-British actor, who agrees to work with Ferris as long as he is not being misled. Salam focuses all through the film on the significance of Middle East connections with the US, while Hoffman depends on creating a new network with the Middle East based on observation. Ferris becomes the negotiator who is made complicit by the structure of his organization, as represented by Hoffman's character.

Hani Salam represents the importance of relationships and connection with the people in his country. His steady composure reflects how serious he takes his job. For example, he takes one of the men from the safe house (referred to as the terrorist cell place) into his car, giving the man's mother another flat by telling her that it is a gift from her son. By doing this, Hani Salam

puts the man into a circumstance in which he must obey the Jordanian Intelligence and do whatever they tell him. Salam then lets the man come back to the safe house. Salam relationship with Ferris also guarantees the latter's mobility in the country. While Ferris is roaming around the safe house, one of the residents gets suspicious and Ferris murders him in the street. Ferris gets injured and goes to the hospital, where he meets the hospital nurse Aisha, played by Iranian actress Golshifteh Farahani, and they become friends. As this paper only considers the Arabs as originating from countries as defined in the previous section, Aisha's character will not be analyzed here.

Instead of presenting the Arab characters as a bunch of uncivilized people, *Body of Lies* depicts Arabs as the mirror of the West's fear of the unknown. This xenophobia, as the film illustrates through the ubiquitous surveillance satellite technology, becomes a justification for the West to keep treating the Middle East as a place of brutality, a place that needs to be civilized. What this justification reveals is the lack of real understanding of the local people and the complexity of the society that they leave in. This resonates well with the idea of colonialism; however, the depiction of an American character who is sympathetic towards the plight of the Arabs points to the New Orientalist way of approaching this subject matter. Indeed, the film becomes a platform for a thoughtful discourse on the US's political and economic hegemony in the Middle East. This is the essential point that the film explores. We argue that the sympathy with the Arab characters strategy that has been used by Hollywood directors is not rooted in humanity, but rather it is traceable in the film's ideological imperative. The film uses the sense of ambivalence as a tool in presenting Arab characters as sympathetic even if they are terrorists; this sympathy in turns serves the American agenda such as its policy of war on terror.

Ridley Scott shows a great effort in showing the Arab culture from a perspective that is not biased. He does this by imbuing Ferris's character with a high level of awareness of his own presence there. His ability to communicate in Arabic creates a sense of ambivalence in the way the film treats an American CIA agent sent to kill a terrorist. His efficiency in living among the locals helps the audience to understand the social, political and cultural meanings of these Arab characters. The film, therefore, "offers many examples of social and political discourse and the relationship between power and control groups managed; and how this affects the speech on the

mind of the beholder” (Dijk, 2009: 357). This film, via Ferris’ viewpoint, gives an image/picture of the daily life and the challenges faced by the regular citizens, both political and social. What this significantly does is that while Ferris works for the US, his heart is really for the Arab people.

Throughout the film, the surveillance technology employed by the US is evident that the Middle East is still an obscure and uncertain world. This resonates well with Edward Said’s opinion on the orientalist. The film exhibits the strife presented inside the Occident and Orient by the west. Despite the idea that the film may sound very “preachy” at some places, the film deals with issues of Middle East security that is managed by the U.S. and the Middle East itself; thus, shedding lights on contemporary issues:

Hoffman: So what’s changed is that our allegedly unsophisticated enemy has cottoned on to the factually unsophisticated truth...we’re an easy target. We are an easy target and our world as we know it is a lot simpler to put to an end than you might think.

The quote above shows how the huge awful West has been thinking of themselves - as potential victim of global proportion -, and how the American government should recruit all their energies to achieve the American agenda. Hoffman’s character in many aspects represent, not surprisingly, the voice of the US, the Occident or the “Bad west”; while Ferris’s character resembles the "good and eager for power." Ferris perceives the Middle East as a forthcoming force that has found a way to push the US away, which necessarily means the loss of oil deal and control.

Hoffman wants to help the innocent people who stay away from the civilization and at the same time they allow themselves to kill those depicted as regular honest people controlled and changed over to Islam by religious priests to go about as operators of fear. This marks the ambivalent way to represent the US policy towards the Middle East that is embodied by Hoffman role in the *Body of Lies*. In an extraordinary scene Hoffman convinces his manager to amend the American policy and the war on terror strategy in the Middle East. He says that Muslim Arabs are unsophisticated, nevertheless another meaning is perceived by the audience when he says “They want the universal caliphate established across the face of the earth and they

want every infidel convert or dead. What we are dealing with is potential global conflagration that requires constant diligence in order to suppress.” This statement shows how certain American people like Ferris sympathize with the Arab people who are in the Middle East. But at the same time, they – like Ferris - will do anything to achieve the American interests.

One of the principle intrigues of the US is seen in the regressive governmental issues of Neoliberalism, and *Body of Lies* is an example of it. The film depicts this on both the East and West by contemplating a portion of communication uttered by specific characters. For example when Hani Salam says: "You Americans are incapable of secrets because of your democracy", what he points out here is the failure of the American democratic system itself. Additionally he says that “America is more defenseless than the Middle East due to its flexibility and free press”. This shows that neoliberal governmental issues tend to include huge corporation and conglomerate, that is, images of how huge enterprises propel their energy on other little organizations to keep up their status and strength. In effect, for Salam, America is a capitalist state, and even its democratic system is a controlled by companies who at the end of the day, control the constitution of America. In contrast, Salam's announcement shows that control and strength are what hold his administration under control.

Hani Salam, the Jordanian chief of the General Intelligence Department (GID) is portrayed as a powerful figure who is constantly and steadfastly a step in front of everybody else. It can be claimed that he is the reason behind why Ferris does not get slaughtered by Al-Saleem and his men. Salam, ironically, bears more similarity to Hoffman's. He exhibits Hoffman's point of how genuinely refined the Middle East is. Hani Salam contradicts the west generalized perceptions that Arabs and Muslims have a certain look and he belittles that view. Shaheen's (2003) analysis of US TV series also reveals this perception, that is, the Arabs are seen as threateningly mysterious or mysterious hence threatening. Unfortunately, the sense of threateningly mysterious by the West of the East is reduced to physical stereotype of big noses and facial hair. Though this time that stereotyped is added on with Hani Salam delineated as a wealthy man wearing the finest clothes, is all around prepped and keeps up his appearance. This may at the first sight seen as conflicting with the cliché Middle Eastern persona, but this harks back to the image of Arab as the rich oil sheikhs.

Body of Lies exemplifies the force of the West on the East, depicting how the West is continuously in conflict with the East. The film provides an avenue to understand what these two different civilizations can do. Combining past Oriental traditions and New Oriental overgeneralizations, it is an exceptional film discussing and inciting the subject of who can actually be trusted and what to be accepted as the truth. On screen, Al-Saleem who is a sheikh and the terrorists leader and his devotees appeared to be in charge of a series of assaults in England and Europe. His group was in charge of incorporating an attack in an Amsterdam flower show that killed 75 innocent people who attended the show. Al-Saleem announces to his followers that:-

We will avenge the American war on the Muslim world. We will come at them everywhere. We will strike at random, across Europe, then America, continually. We have bled, now they will bleed, and bleed until they are bled out.

The motivation of his attack is revenge as he sees the need to fight against the Americans for what they have done to the Muslims, especially in the Middle East. In this message Al-Saleem assumes praises for an assault that occurred in Sheffield, England, and advises his followers to be prepared for another attack in Britain. He believes that as a result of this war against terrorism, Muslims have been unjustly killed. Therefore, it is logical that the Muslims support his team's effort to avenge the death of innocent Muslims in the hand of the West. Al-Saleem's statement reflects the political talk of the relation between the West and the East where he considers his side the victim that needs to protect itself.

The propagation of viciousness in the Middle East is such that CIA agents like Ferris is placed as an extension of the propaganda. Ferris even agrees to the statement that unmarried Arab men who are from the ages of 18 to 35 can be terrorist suspects. These suspects can include the active and productive members of the society. Conflicting language is used to describe the terrorist who effectively stage assaults in the world. There seems to be no specific methodology used to gain sympathy from the general public.

One noticeable new portrayal of Sheikhs is presented in *Body of Lies*, which I would call "Post-9/11 sheikhs." This image of post-9/11 Sheikhs is different from that in the classical

Hollywood film; here they are rather connected to terrorism. Al-Saleem character (a sheikh and the terrorists leader) also portrayed as an authoritative figure who use their "different" religion to raise or start terrorist assaults. These new Sheikhs are not driven by economy or power, instead, they are driven by religious philosophy. For that reason, their image is quite dissimilar from the past terrorist pioneers such as Osama Ben Laden. In similar vein, Boggs and Pollards (2006) argue that there has been an effort to create a pattern of repositioning sheikhs and religious pioneers as the brain after the 9/11. Consequently, this places Islam on the same level as Arab terrorist, conflating both into one indistinguishable category.

At the surface level, *Body of Lies* attempts to show that America empathizes with the Arab victims who were forced to be terrorist. This is clearly seen in the relationship between Ferris and Bassam (Ferris' usher in Iraq). In the film, Bassam's character is depicted as the "ideal" Arab character who is able to do anything to help the American. He is shown as very resourceful and dependable. This film, therefore, shows how to be a good Muslim, that is, in this case, synonymous with being a loyal and effective informant for the American. Suffice to say, that is the reason why Ferris empathizes with him. However, even that, Ferris' loyalty is questionable. In many instances, his empathy is rather dubious, making him an ambivalent anti-hero. For instance, in one scene when Ferris and Bassam were attacked by terrorists, Ferris asks the US coalition forces to intervene and save him. However, Ferris left Bassam to die in the middle of the desert. Likewise, there is no such genuine empathy shown towards other Arab characters.

Before his death, Bassam helps Ferris to create a new ally. Bassam tells Ferris that one of the terrorists (Nezar) wants to cooperate with the US and he arranges a meeting between Ferris and Nezar. They meet him and it is then that Nezar expresses his intention to help the Americans. In the following conversation, it shows a new binary of sympathizing and ambivalence takes place here albeit padded with boast.

Ferris: We are your friend? We are here to protect you.

Nezar: I don't want to die. I want to go to the US and I have a PhD.

Ferris: What do you know? Don't manipulate me. We will take you to Guantanamo.

Nezar: You know, I know enough to be martyred. But with you, I know enough to stay alive.

This scene shows how the Americans are concerned about their interests and agenda without caring about the fate of the Arab who sacrifices his life to help them. This scene has as an end that makes Ferris was shot by a group called Al-Saleem. The group peruses Nezar as they discovered that he has committed a treason. On the other hand, Ferris also decides to kill Nezar rather than catching him as Ferris suspects that Nezar will give Al-Saleem cell the information about him. This is an ambivalent sympathy that leads the audience to think about the hidden truth behind the scene.

CONCLUSION

In sum, this paper substantiates the idea that Hollywood sympathizes with the Arab characters, understands their motives and gives them human characteristics; but with a hidden motif. The film *Body of Lies* reflects the yearnings of Arabs and Muslims to have a national hero who puts his nation's interest above his own. This hero character is embodied by Hani Salam, the Jordanian's leader in General Intelligence Department (GID). By using Alsultany's strategy of "Sympathizing with the plight of Arab post 9/11", the results of the analysis proves that after 9/11 the sympathized Arab character started to appear more considerably in Hollywood films.

Based on the analysis, it can be said that *Body of Lies* provides an example of a new portrayal of the Arab character that is deliberately depicted in Hollywood Post 9/11 that is via the character of Hani Salam. In that vein, the portrayal of Arab and Muslims in the media post 9/11 setting has demonstrated a few levels of ambivalence and sympathetic, instead of the one-dimensional exaggerations of films pre-9/11 and during the classical Hollywood era. This proves that this AaA is a New Orientalist tool of further subordinating the Arabs.

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