

**AN EXAMINATION OF THE UNITED STATES GLOBALIZATION
PROCESS IN SHAPING THE MUSLIM IMAGE THROUGH POPULAR
CULTURE (2017-2022)**

UNDERGRADUATE THESIS



**UNIVERSITAS
ISLAM
INDONESIA**

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FACULTY OF PSYCHOLOGY AND SOCIO-CULTURAL SCIENCES
UNIVERSITAS ISLAM INDONESIA**

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Proposed to the Department of International Relations
Faculty of Psychology and Socio-Cultural Sciences
Universitas Islam Indonesia
As a partial fulfillment of the requirements to earn a
Bachelor Degree in International Relations



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AUTHORIZATION PAGE

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in the Department of International Relations
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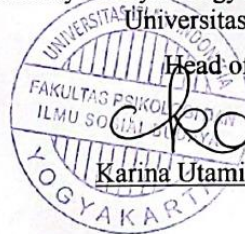
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STATEMENT OF ACADEMIC INTEGRITY

STATEMENT OF ACADEMIC INTEGRITY

I hereby declare that this undergraduate thesis is the result of my own independent scientific work, and that all material from the work of others (in books, articles, essays, dissertations, and on the internet) has been stated, and quotations and paraphrases are clearly indicated.

No other materials are used other than those contained. I have read and understood the university's rules and procedures regarding plagiarism.

Making false statements is considered a violation of academic integrity.

Yogyakarta, July 13th, 2022



Dyah Anastasia Fadhilah Laliyo

ABSTRACT

The United States globalization process from 2017 to 2022 has witnessed significant development and changes in terms of shaping the Muslim image through its popular culture, especially in terms of film and TV series. This research argues that the changing image of Muslim in the United States popular culture is due to the role of capitalism, with close ties to westernization, homogenization, hybridization, and consumerism.

This research uses qualitative methods where the writer conducted preliminary research and gathered a variety of sources, including both internet and journal sources. The author relied heavily on news media sources to learn about problems that were occurring at the time or have occurred earlier in order to include them in this research paper.

The research analysis is based on Sklair's transnational approach through globalization which consist of four categories; capitalism as the central issue of globalization, capitalist globalization that operate within the cultural imperialism of Westernization or Americanization, globalization that proposes homogenization and hybridization, and consumerism as the culture ideology

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CHAPTER I

INTRODUCTION

1.1 Background

In the beginning of the 21st century, Muslims were portrayed as terrorists to the western world, including the United States. Since the attacks that took place on September 11, 2001, terrorism has become major national security threat to the United States. The Twin Towers and Pentagon attacks were the most serious national security failure in American history (Jamali 2018, 263). As a result, the Bush administration immediately implemented several anti-terrorism policies. Among these policies were Countering Violent Extremism (CVE), policing via War on Terror initiatives such as the USA Patriot Act (2002), the NYPD Muslim Surveillance Program (Baboolal 2020, 3) and the National Entry-Exit Registration System (NSEERS) (Hatem Bazian 2014, 84). However these policies were extremely detrimental for Muslims because they became one of the factors contributing to the deterioration of the image of Islam and the rise of Islamophobia. Muslims faced discrimination in the form of FBI raids on religious organizations, vandalism of mosques and businesses, racial/ethnic profiling, verbal abuse, and physical violence (Baboolal 2020, 3).

In addition, the stereotype of Muslims as terrorist or enemies to the West has also been reflected in western popular culture, such as in Hollywood films. For example, *Iron Man 1*, which was released in 2008, took place in Afghanistan and depicted the typical western stereotypes of Muslims being “the bad guy”, uncivilized and so on (Bryant 2011, 3-4). Another example is the “*Homeland*”

TV series, which debuted in 2011. The series depicts both Arabs and Muslims as violent bigots, with some of them being powerful and influential infiltrators (Beaumont, 2012). The “*Homeland*” TV series, which is set against the backdrop of the 9/11 story, not only reflects the cultural and social anxieties of the time, but also seems to reflect, reinforce, and shape those anxieties again (Beaumont, 2012).

However, the portrayal of Muslims in the media, particularly in popular media, has been gradually changing in recent years. Muslims are beginning to receive positive attention instead of just being labeled as the bad guy or another negative stereotype. For example, *Elite* (2017), one of Netflix’s Original Series, has a Muslim woman as one of its main characters and exemplifies the positive relationship between Muslim and Western youth. Another example is *Ms. Marvel* (2022), a superhero film recently released by Disney which also stars a Muslim woman as the main character.

Several assumptions emerge as a result of this change. One of them is the assumption that the current flow of globalization is the cause of this change. Globalization, which employs various media components, has also influenced people’s behavior in general and shaped how they perceive identities, culture, and the world (Flew and Waisbord 2015, 620-636). For instance, along with the rise of globalization, several campaigns fighting for minority rights, such as Black Live Matter and #MeToo Movement, have successfully gained public attention. This actually isn’t a new phenomenon, because the use of media for the dissemination of news and spread propaganda has been carried out for a long time. However, one aspect that distinguishes today’s media-based globalization

from that of previous generations is ease of access. Currently, everyone can access to media; anyone can write down their thoughts and get their stories heard by people. The case of Israel and Palestine, which became a trending topic on social media in 2021, is another example of how easy it is for the media to influence public opinion. The war between Israel and Palestine has actually been going on for decades; however, the spread of a video showing a Jewish man wanting to forcibly take the house of a Palestinian woman went viral in 2021 (Yee and El-Naggar, 2021). As support for Palestine grows, some Democrats in United States are becoming increasingly skeptical of Israel's treatments toward Palestine. Senator Robert Menendez, a Democrat from New Jersey and the Chairman of the Senate Foreign Relations Committee, is one of them. He was previously known as one of Israel's most steadfast Democratic Party allies. However, he stated, two days after news about Israel-Palestine resurfaced, that he was deeply troubled by Israeli attacks on Palestinian civilian (Yee and El-Naggar, 2021).

Previous research has actually discussed the relationship between popular culture across a variety of fields. Some examples are studies conducted by Khansa Salsabila that examines the relationship between popular culture—focusing on the Netflix Original Series in general—and the implementation of cultural imperialism (Salsabila 2021, 15-25). Another study conducted by Constance Duncombe and Roland Bleiker examined the relationship between popular culture and political identity (Caso and Hamilton 2015, 36-42). Although many scholars have examined popular culture and its relationship to factors such as culture, politics, and more, there has been no research to date that focuses on

how the globalization process has shaped the Muslim image through popular culture.

Given this, this study was conducted using a qualitative method in order to analyze more deeply the United States globalization process in the shaping of the Muslim image through popular culture in 2017-2022.

1.2 Research Question

Based on the previously described background, the problem to be addressed is: How has the globalization process of the United States shaped the Muslim image through popular culture (2017-2022)?

1.3 Research Objectives

To answer the research question above, the objectives of this research are:

1. To explain the process of United States globalization through popular culture.
2. To analyze the United States globalization process in the shaping of the Muslim image through popular culture during 2017-2022.

1.4 Research Scope

Limitation have been set in this study in order to keep the scope of the discussion as narrow as possible. The research has only been conducted on the globalization process that occurred through the United States popular culture, such as movies and TV show since 2017-2022. This time period was chosen based on the assumption that there was a significant shift of image and the

public's perception toward Muslims during this time period in comparison to previous years. In the future, a more thorough examination is required.

1.5 Literature Review

Several studies related to popular culture have already been conducted. Journals and research with similar topic coverage served as resources for the preparation of this research. The first is a study related to popular culture.

In his book, entitled "*Nationalities Identity, Popular Culture and Everyday Life*" (Edensor 2013, 1-175), Tim Edensor examined the relationship between popular culture, culture, and identity. He contended that any changes in cultural identity are the result of global consumer culture (Edensor 2013, 28). That is, cultural changes and developments occur in the diaspora, politics, and cyberspace. Furthermore, according to Edensor, this also appears to be reflected in popular culture. His research has provided a lot of explanation on the influence of popular culture towards national identity and its connection on everyday life; however, the discussion is far too broad and it employs more of a sociological viewpoint. Therefore, in this present research the discussion of popular culture will be limited to the globalization issues that are shaping Muslim image.

The second resource is research conducted by Jutta Weldes and Christina Rowley published in *Popular Culture and World Politics: Theories, Methods, Pedagogies* and entitled "*So, How Does Popular Culture Relate to World Politics*". Weldes and Rowley explored the diverse relationship between popular culture and world politics (Weldes and Rowley 2015, 11-25). Their research

adequately explained the interrelationship between popular culture and world politics by focusing on six aspects: actors, institutions, processes, texts, sites, and practices (Weldes and Rowley 2015, 11-25). However, their research only focused on issues of popular culture and world politics in general; no specific issues emerged as the primary focus. Therefore, in this present research the discussion of popular culture will be focused on the globalization issues that are shaping Muslim image.

The third resource is research conducted by Jessica Ford published in *The Netflix at The Nexus* entitled “*At the Fringe of TV: Liminality and Privilege in Netflix’s Original Scripted Dramedy Series*”. Ford investigated representation in Netflix original content to consider the programming of centralized liminal stories from marginalized groups such as women, people of color, and people with differently abled bodies (Ford 2019, 97-109). The research was conducted using the liminality and privilege theory that are often seen as contradictory in political contexts which relate to critical race theory, gender studies, and so on (Ford 2019, 97-109). Ford’s research covered a wide range of topics concerning the relationship between popular culture—in this case, Netflix Original Series—and the formation of a specific group’s image. However, the research only focused on Netflix and the representation shown in its original series.

The fourth resource is research conducted by Dal Yong Jin (2013) described in his book entitled “*De-convergence of Global Media Industries.*” In his research, Dal Yong Jin investigated the complex relationship between media industries, culture, and globalization through transitional yet contextually

grounded framework, employing a political economic analysis that incorporated empirical data analysis (Jin 2013, 17-145). He also discussed the impact of western capitalists on existing media distribution. However, his research is too broad, as the discussion is not narrowed to one main issue. For instance, he discussed the media industry in general, and it was unclear which media industry and culture it was that he tried to examine further. The topic of western capitalists was also not discussed in depth. Therefore, in this present research the discussion related to media will be focused on popular culture. Attempts will be made to explain and examine the globalization process that is shaping Muslim image through popular culture.

The fifth and final resource is research conducted by Khansa Salsabila (2021) entitled "*Netflix: Cultural Diversity or Cultural Imperialism?*" and published in the Journal of Transnational American Studies. Salsabila's research focuses on Netflix's role as a global corporation and a transnational capitalist. Salsabila contended in her research that Netflix has been successful in promoting diversity in their serial production (Salsabila 2021, 15-26). However, she also argued that the diversity in Netflix series emphasizes American multiculturalism while emphasizing the inauthenticity of non-American culture, demonstrating American culture's dominance over others, which can be classified as a form of westernization through popular culture. Salsabila has sufficiently explained her assumptions about Americanization attempts in Netflix series through the lens of transnational theory. Although Salsabila's research is sufficient to explain Americanization, the scope of her research was limited to Netflix Original Series.

Overall, existing research studies has only addressed the relationship between popular culture and world politics, the role of popular culture and the relationship between popular culture and cultural context in general. Existing research has clearly not addressed the aspect of globalization and its process in shaping the Muslim image. As a result, this research will focus on how the United States globalization process has shaped the Muslim image through popular culture from 2017 until 2022.

1.6 Research Framework

In this research two frameworks will be utilized. The first framework is intended to define what is meant by popular culture in this research. In order to demonstrate this, the author will use the conceptualization of popular culture as “mass culture” by Storey (2018). The second framework is the transnational approach to globalization by Sklair (2007) which explains the globalization process.

The conceptualization of popular culture as “mass culture” defines popular culture as heavily commercialized through industrial forms such as radio, record, film, and TV shows (Storey 2018, 8). In this context, “popular” means preferred by the majority and appropriate for its tastes. This definition of popular culture may appear cynical and imply that culture is used to create conformity and consent (Hung and Gillett 2022, 2). This view point, however, empowers consumers to resist and negotiate the meaning embedded in cultural products.

Furthermore, this research will also appropriately use transnational approach to globalization. This approach enables theories of globalization regarding cultural homogenization and heterogeneity within United States popular culture (Sklair 2007, 104-106). The transnational approach used in this research will focus more on the cultural-ideological sphere and attempt to place this research on the globalization debates across several categories that Sklair has listed;

1. Capitalism as the central issue of globalization

The recognition that culture-ideology of consumerism is driven by the transnational capitalist class and mediated through the activities of transnational corporations as the source of transnational cultural practices (Sklair, 2007).

2. Capitalist globalization that operates within the cultural imperialism of Westernization or Americanization.

Transnational approach to globalization sees capitalist as primarily concerned with profit. Therefore, rather than the destruction or preservation of a specific cultural identity, capitalist globalization encourages homogenization where it appears to be most profitable.

3. Globalization that proposes homogenization and hybridization.

Based on the previous categories, the transnational approach to globalization sees capitalists primarily concerned with profit. Furthermore, corporations headquartered in the United States and Western Europe dominate the global market for daily consumption products, and the culture-ideology of consumerism also dominates

the world's mass media. Therefore, the industry frequently focuses its production on the desires of the majority. This is the driving force behind homogenization and hybridization.

4. Consumerism as the culture ideology

Sklair' states that consumerism as the culture ideology refers to how excessive consumption has evolved which in turn holds the system together and provides its global rationale. This is implicit in everything that has come before in terms of big business, and indeed most business is based on satisfying the consumer. This category will be used in the explanation of consumerism as the culture ideology in the context of capitalist globalization.

All of these categories of transnational approach to globalization are in accordance with the discussion in this research, which focuses on emphasizing the globalization process through popular culture.

1.7 Provisional Argument

Based on the research question, the author contends that the United States is engaged in a globalization process that shaped the Muslim image through popular culture during 2017-2022. In this research, popular culture refers to movies and television shows. In addition, this research will argue that the process of globalization by the United States that has shaped the Muslim image has occurred across the following 4 categories.

Table 1. Sklair's Four Categories of Transnational Approach to Globalization

No	Categories	Analysis
1.	Capitalism as the central issue of globalization	Film and TV series which portray Muslims are created in order to make profit
2.	Capitalist globalization that operates within the cultural imperialism of Westernization or Americanization	There has been an attempt to create a Muslim image through popular culture in the form of westernized Muslims
3.	Globalization that proposes homogenization and hybridization	Most of the Muslim images presented in United States popular culture are ones of homogenization and hybridization
4.	Consumerism as the cultural ideology	The portrayal of Muslim characters in the United States is to satisfy the representation desires of the Muslim community. As a result, this will increase the amount of profit.

Source: (Sklair 2007, 104-106)

Therefore, the author believes that capitalism is the central issue of globalization, with close ties to westernization, homogenization, hybridization, and consumerism.

1.8 Research Method

1.8.1 Type of Research

This research used a qualitative method, which is commonly known as research that does not use a database in the form of numbers and variables.

Qualitative research is a method of collecting data based on various problems and problems that occur by observing social problems in the environment (Jackson, Drummond, and Camara 2007, 21-28).

1.8.2 Subject and Object of Research

The subject of this research is the United States and how the globalization process has shaped Muslim image through popular culture is the object of this research.

1.8.3 Method of Data Collection

This research uses secondary data. This means that the information or data is not obtained directly by the researcher, but from other sources or parties, such as records and documents. The author obtained the data for this study from a variety of sources, including books, journals, official government websites, e-books, and the internet. The obtained data was then collected and processed so that the author could understand it and answer the research question.

1.8.4 Process of Research

Prior to conducting this research, the writer conducted preliminary research and gathered a variety of sources, including both internet and journal sources. After finding the topic to be discussed, the author collected various references and literature obtained from books, journals, and most importantly sources from the media, both print and online, that report on the problems being faced related to the topics to be discussed. The author relied heavily on news

media sources to learn about problems that were occurring at the time or have occurred earlier in order to include them in this research paper.

1.9 Thesis Outline

To make it easier to follow all of the descriptions and discussions in this proposal, the writing of it has been done in the following order.

CHAPTER I: INTRODUCTION

Chapter 1 includes an introduction consisting of the background, the formulation of the problem that shows the focus of the research, the purpose of the research which contains the intent of the research in accordance with the formulation of the problem, and the significance of the research which shows the relevance of the formulation of the problem to international relations. The chapter also includes, the scope of the research which contains the limitations of the research, a literature review which contains a brief description of the references used in research, the theoretical basis that has a function as an analytical tool for research topics, research methods consisting of research types, research subjects and objects, data collection methods, and data collection processes.

CHAPTER II: THE CONTEXT OF UNITED STATES GLOBALIZATION THROUGH POPULAR CULTURE SINCE THE 21st CENTURY

Chapter II contains the background which explains the introductory information before discussing the results of the research conducted. This information is in the form of an understanding of the terms of the United States

globalization process through its popular culture. There will be 3 sub-chapters in Chapter II, which are:

2.1. The Relation between Globalization and the use of Popular Culture in the United States

2.2. Capitalism as A Central Issue of Globalization

2.3 Capitalist Globalization and the Cultural Imperialism of Westernization

CHAPTER III: ANALYSIS OF THE UNITED STATES GLOBALIZATION PROCESS IN THE SHAPING OF THE MUSLIM IMAGE THROUGH POPULAR CULTURE

In this chapter the author will analyze the case of the globalization process in the shaping of the Muslim image through US popular culture. This chapter will consist of 2 sub-chapters, which are:

3.1. Globalization that propose Homogenization and Hybridization

3.2. Consumerism as the Cultural Ideology

CHAPTER IV: CONCLUSION

The conclusion in Chapter IV includes a brief reaffirmation of the problems and analysis of research problems and recommendations for additional research based on the shortcomings of this research.

CHAPTER II

THE CONTEXT OF UNITED STATES GLOBALIZATION THROUGH POPULAR CULTURE SINCE THE 21st CENTURY

In this chapter, the context of United States globalization through popular culture since the 21st century will be discussed. This chapter is divided into three sections. The first section will discuss the relation between globalization and the use of popular culture in the United States. The second section will discuss capitalism as a central issue of globalization. Lastly, the third section will discuss capitalist globalization and the cultural imperialism of westernization.

2.1. The Relation between Globalization and Popular Culture

2.1.1. Globalization and the use of Popular Culture in the United States

In all spheres of modern social life, from the cultural to the criminal, the financial to the spiritual, globalization has been defined as the widening, deepening, and accelerating of interconnectedness on a global scale (Held and McGrew 2003, 67). In this context, globalization is defined as changes in modern social life that occur on a global scale. Globalization, however, doesn't only occur in modern social life. It is not a new phenomenon, but as old as civilization itself (Rabie 2021, 1). It is also recognized as the global integration of economic, political, and cultural systems driven by technology and communications (Bertho 2008).

Any global change involving any form of technology, is then, a part of globalization. Consider the Industrial Revolution. This was a type of

globalization where changes on a global scale occurred, transforming the agricultural era into urban industrial societies (Rabie 2021, 4). Since then, globalization has continued to evolve along with the technological advancements that have occurred at a rapid pace since the early twentieth century. Some scholars define this process as a dynamic process that is created to overcome barriers posed by distance in interactions between people, communities, organizations, and culture all over the world (Golen and Temizer 2019, 182). Globalization in this context refers to media.

In the context of the linkages of globalization and media, two perspectives have been stated by Sklair; the subjective and objective sides. The subjective side of globalization examines globalizations from the perspective of the person whose life is impacted by it and whose choices in turn have an impact on how it is structured (Sklair 2002, 2). For instance, media usage or consumer decisions which focus on a smaller scale of globalization. Meanwhile, the objective side begins with the forces of globalization themselves and how they create and shape opportunities for individual choices for various social groups (Sklair 2002, 2). For instance, mass media corporations and global marketing which demonstrate a larger-scale of globalization. Based on this concept, globalization refers to the various modes of communication that have a large scope, such as the internet in forms of movies and TV shows which are known as popular culture. This explained by John Storey, who defines popular culture as mass culture that is heavily commercialized through industrial forms, such as radio, record, film, and TV shows (Storey 2018, 8).

The discussion of globalization, in conjunction with popular culture is a heavy topic. It is intuitively difficult to imagine films like Iron Man or Miss Marvel having a significant impact on such a profound thing as globalization. Nonetheless, popular culture has indeed played an important role. What's more, it may potentially be interconnected with world politics. It is frequently conceptualized in the discipline of international relations (Grayson, Davies, and Philpott, 2009).

In this context, the relationship is discussed through institutional arrangements, state interests, or, as has been mentioned before, globalization. Essentially, in world politics, the state uses popular culture in a variety of ways. In fact, popular culture is extremely important in both times of peace and times of war, and in the understanding of international conflicts. During peace time, states deploy popular culture to develop soft power and engage in cultural diplomacy practices. Meanwhile during times of conflict, countries constantly build and reconstruct a shared understanding of what the conflict is about, what the state's core interests are, who is the enemy, and what alternative policies exist (Press-Barnathan 2017, 168). This is frequently reflected in the countries' popular culture. As stated by Weldes and Rowley, states create, deploy, and exploit popular culture as/for propaganda (Weldes and Rowley, 2015). For instance, *The Green Berets* (1968), was released at the height of America's involvement in the Vietnam War. This film is openly a propaganda film, but the producers removed the "credit thanks" to the US Department of Defense at the end of the movie out of fear that it might diminish the film's propaganda value and attract unwanted attention to the department's involvement in Hollywood

films (Robb, 2004). This demonstrated that the United States uses popular culture to advance their national interests, whether through cultural dissemination or propaganda. However, the connection between popular culture and globalization does not end there. Capitalism has brought them even closer together.

Based on Storey's understanding as outlined earlier, popular culture has known to be heavily commercialized (Storey 2018, 8). The term of "heavily commercialized" within the concept of popular culture leads to the concept of capitalism. In the United States, the distribution of popular culture or the "commercialized" popular culture existed even before the onset of World War I. At the time, United States cinema was a relatively degraded domestic industry with limited international distribution (Curtin 2020, 91). Even though U.S. government relations with film and broadcasting companies deteriorated during the 1930's, their interests realigned again during World War II, and major media companies were handsomely rewarded for their patriotism in the aftermath. Further, American media companies expanded their transnational influence after the World War II and Cold War, bringing nearly a century of cultural hegemony (Curtin 2020, 89). Therefore, the United States benefited greatly from the dissemination of their popular culture at the time.

In this context, popular culture can also be classified as a component of transnational practices. As explained by Sklair, transnational practices are practices that occur within cross-state boundaries but do not originate from state institutions, agencies, or actors even though they are frequently involved (Sklair 2007, 97). Given that the spread of popular culture has such a broad scope, the discussion of popular culture in this research will use a transnational approach to

globalization over the several categories which Sklair has listed: capitalism as a central issue of globalization, capitalist globalization and cultural imperialism, globalization that proposes homogenization and hybridization, and consumerism as the cultural ideology (Sklair 2007, 97). The approach focuses the globalization debates on the cultural sphere, which includes cultural issues, dominant power, and capitalism.

2.1.2. Defining the United States Identity and Popular Culture.

Based on the previous explanation, states use popular culture in both times of peace and times of war, whether to promote their culture or reshape the perception of their nation. Therefore, explanation of the current American identity must be properly grasped before examining the United States popular culture.

State identity can be defined as a set of widely accepted representations of the state, particularly in reference to other state, together with accompanying attitude about the appropriate behavior, rights, or obligations (Alexandrov 2003). It is often related to various attempts by state representative and other political actors that can shape the articulation of interests and upcoming policies. As for the United States identity, it is often evolve or change according to the ruling presidency.

In recent years, American identity has undergone a tremendous shift. When the Global War on Terror (GWOT) was started by the Bush Administration following the 9/11 incident, the United States national interest were centered on the conflict with terrorist organizations (Jamali 2018, 264).

Then, Obama Administration took over the presidency of United States with the slogan “change”. Obama tried to change the perception of negative stereotypes towards Muslim that is create during the Bush era (Dere 2019, 5). Further, American identity has changed again under Trump Administration. “Make America Great America Again,” was Trump’s campaign slogan, and it has led to a more isolationist approach to American foreign policy and identity (Dere 2019, 9). During this era, Trump imposed restrictions on immigration and travel freedom, using Islamophobia to defend his policies as a line of defense against threats from the Middle East, and erected a wall along the border with Mexico for the sake of national security (Dere 2019, 10).

Recently, America appears to have a more varied image now that it did before the Biden Administration. The first cabinet of President Joe Biden has been hailed as the most diverse in history. Under Biden Administration, openly gay cabinet secretaries will serve under Pete Buttigieg in 2021 for the first time in American history (Prasad, 2021). The first female finance minister and the first black pentagon chief came next, demonstrating the diversity of President Joe Biden’s first cabinet (Prasad, 2021). This might serve as evidence that Biden wanted to create a more inclusive picture of America than it had previously.

The new America identity is also reflected in their popular culture. Nowadays, minority issues such as people of color, LGBT, and the changing image of Muslim are frequently discussed in the United States movies and TV shows. Therefore, the US producers appear to be supporting Biden’s idea to create a more inclusive image of America than before.

2.2 Capitalism as a Central Issue of Globalization

Since the end of the Cold War and the emergence of new technologies, popular culture entertainments has been central to the new era of globalization, and the United States has used it as their source of income for its capitalism. For instance, in 1998, the top three U.S exports were movies, music, and television shows (Crothers 2006, 2). In other words, U.S. television shows, movies, and music producers sold more products overseas than U.S. agricultural productions and weapon manufacturers did. This provided an opportunity to increase the profitability of U.S. companies while also highlighting and contributing to the cultural tension that existed between the U.S. and the nations or communities where U.S. popular culture developing (Crothers 2006, 2). As Sklair said, this emphasized that capitalism is indeed a central issue of globalization.

Sklair bases the context of capitalism as a central issue of globalization on two major factors that drive globalization. First, the emergence of a global economy based on new production, finance, and consumption systems, fueled by globalizing transnational corporations (TNC) (Sklair 2002, 36). Second, the concept of global culture which focuses on transformations in the global scope of specific types of TNC's, such as those that own and control mass media, for instance, television channels (Sklair 2002, 36). On this basis, it is possible to conclude that globalization is influenced by the global economy and global culture, which are inextricably linked to production, consumption and transnational actors. Sklair also stated in this context that an increasing number of cultural practices will become transnational practices mediated through the activities of transnational corporations (Sklair 2007, 104). In this research, the

term transnational corporation refer to any TV series and film producers or company, such as Netflix, Disney+, and so on. Meanwhile, the activities of transnational corporation refer to the popular culture, because popular culture is currently globalizing cultural practices through media such as through film and TV series. Therefore, the concept focuses on globalized cultural practice through popular culture with capitalism serving as one of the driving forces (Sklair 2007, 104).

Nowadays, the majority of popular culture aired and released in the United States is highly adapted to a certain perspective that is thought to provide considerable profit. Therefore, since the aim is to gain profit, the momentum or events that are being discussed at the time are often elevated in popular culture to attract the public's attention. High popularity generates high income profit. This is still happening in the United States, as evidenced by the slowly changing image of Muslims in its popular culture.

To illustrate this, ever since feminist issues recently became widely discussed on social media, many films and television series have taken on this theme. The *#MeToo* movement, which took place in October 2017, gained significant public attention. Muslim women also took part on this movement and then *#MosqueMetoo* emerge (Amber 2018). This piqued the interest of film and TV series producers it became an issue addressed in their popular culture. Netflix Original Series, *Elite* (2017), starred a Muslim woman as the main character. Disney+ also begun to represent Muslim women in their newest superhero series, *Miss Marvel*, which was aired in 2022. This series became the first to feature Muslim women as superheroes.

Another example, *Bodyguard*, one of Netflix's original action-themed series, was released in 2018. In this series, Netflix features a female Muslim character named Nadia (Vincent, Strickland, and Mercurio, 2018). In the first episode, she was portrayed as a Muslim woman who was brainwashed by her husband to the point where she almost committed an act of terrorism by carrying out a suicide bomb on a train. A twist later reveals that she is the mastermind behind the terrorist attack. At the time when the series was released, according to Tell MAMA's annual report, there was an increase in anti-Muslim or Islamophobic attacks in 2017 and there were 1,023 verified attacks in 2018 (Khan, 2020). In short, before and after the series was released there were ongoing attack on Muslims in the United States. It seems like film and TV series producers saw this as an opportunity and released this kind of films knowing that they would gain more attention by doing so. Though the series still depicts Muslim as "the bad guy" it got nominated for two Emmys and won a Bafta (Khan 2020).

Based on this, it can be said that the use of a viral topic or issues in popular culture to gain attention is common in the film and mass media industries. As Sklair said this is in line with emphasizing, that capitalism is indeed a central issue of globalization (Sklair 2007, 104).

2.3 Capitalist Globalization and the Cultural Imperialism of Westernization

As previously stated, popular culture and globalization are intertwined with capitalism as the center issue. Indeed, since the 1970s, multinational corporations based in the United States have dominated production and

distribution of media-culture on an international scale. After World War II, the American state didn't directly dominate, but instead strove to consolidate the U.S. corporate media monopoly so that it could be used to spread its ideology related to capitalist mode of production, the liberal democratic state form, and the consumerist lifestyle (Mirrlees 2006, 199). Since then, the United States' dominance has persisted.

Currently, cultural issues depicted in United States popular culture are highly adapted to a certain perspective. As an example, when the cultures of countries, other than the United States are broadcast in American media, some of the cultural elements are changed to make them more appropriate and acceptable to the American audience. Therefore, for most people who will never visit the United States or meet Americans in person, their understanding of United States will be filtered through the lens of American popular culture, and vice versa. Americans will also only see and understand other cultures through the lens of their popular culture. As a result of this bias, opportunities for one culture to dominate another emerge which in other terms is known as cultural imperialism.

The term "cultural imperialism" was coined in the 1970's and it is based on Edward Said's concept. According to Said, cultural imperialism consists of two processes: cultural dominance and cultural expansion from one country to another, as well as the development of another country's culture (Gudova 2018, 28). To simplify, cultural imperialism occurs when one culture spreads and dominates other cultures. This is in line with Sklair's understanding of cultural imperialism, which he defines as the exploitation of the values and beliefs of

powerful societies on weak societies (Sklair 2002, 167). An example is the US cultural strategy, which has portrayed Muslims as terrorists in every chance they get, following the 9/11 incident. On the other hand, they spread only good news about U.S ideology, values, culture, and people. The consequences of bias in broadcasting culture through American popular culture create conformity with the dominant culture and cultures other than American culture are considered backward. According to Mamdani, the current image of Muslims in U.S media is divided into, good Muslims and bad Muslims (Mamdani 2002, 767-768). In western media, bad Muslim are those who reject to follow or include Western values in their lives. Meanwhile, good Muslims are those who accept and follows the Western values (Mamdani 2002, 767-768). This is what has been seen in the development of the Muslim image in US popular culture.

In 2017, Netflix, one of the US entertainment companies, released an Original Series entitled *Elite*. In this series, Muslims are no longer portrayed as terrorist, which is usually the norm for most popular culture in the United States. This series portrays Muslim characters, not as Muslims should be, but rather as those who have incorporated American culture. This series contains a scene in which one of the main characters, a Muslim woman named Nadia, removes her hijab. Initially, she removed her hijab because school regulations prohibited her from wearing one. The series went on to portray Nadia as a Muslim who felt burdened by Islamic teachings. She felt burdened and oppressed by all of Islamic teachings she got from her family and felt a need for “freedom”. The notion of “freedom” in this context refers to the American concept of freedom, which consists of three components: the absence of opposition, the ability to act, and

the ability to act out desires (Beitzinger 1973, 475). Consequently, Nadia, who represents Muslims, was portrayed as oppressed because as a Muslim she had to wear a hijab. This perspective influences a bias in American society, where the dominant culture doesn't wear a hijab. Therefore, there is a dominant cultural inequality here, which resulting in cultural imperialism phenomenon. This appears to demonstrate that Muslim in general feel pressured by their religion; however, this is in fact the American perspective in which, their ideology promotes "free will".

Another Muslim character in the series, Nadia's brother Omar, is portrayed as gay. With the inclusion of this storyline, the series producer perhaps wants to raise a human rights issue which are also hot topics nowadays. And it is impossible to deny that this also appears to be in line with US ideology, which supports free will and every human being having the right to do whatever they want. This would not have been an issue if Omar had not been depicted as Muslim. At a closer look, among all of those characters in the Elite series, Omar was made to be homosexual as if the producers wanted to make being Muslim a dilemma or an obstacle in Omar's life. In this context, cultural imperialism occurs because Islamic teachings are deliberately described as restrictive and wrong because they do not allow Omar to love anyone.

Based on the points made above, this shows that Muslims are being westernized in this series and it seems like the producer is trying to infuse the U.S or western understanding of Islamic values and cultures. Throughout the storyline, the series appears to convey the impression that Islam is opposed to teenager "freedom" or wishes. It tries to convey the impression that all Muslims

must rebel in order to live a happy life because otherwise they are nothing more than “oppressed” teenagers. This is consistent with Sklair’s assertion that cultural imperialism is the exploitation of powerful societies’ values and beliefs on weaker societies (Sklair 2002, 167).

This chapter has discussed the relationship between globalization and the use of popular culture in the United States. In this context, the authors has uncovered that the United States use of popular culture supports the role of capitalism. This is done to further national interests. This chapter also discussed the relationship between capitalism, which is the central issue in globalization, and popular culture. Finally, this chapter discussed capitalist globalization and cultural imperialism of westernization, which was discussed by linking these two phenomena to the role of United States popular culture in projecting Muslim images.

CHAPTER III

ANALYSIS OF THE UNITED STATES GLOBALIZATION PROCESS IN SHAPING MUSLIM IMAGE THROUGH POPULAR CULTURE

This chapter will analyze more deeply the United States globalization process in shaping Muslim image through popular culture. This chapter is divided into two sections. The first section will discuss globalization that proposes homogenization and hybridization, and the second section will discuss consumerism as the cultural ideology.

3.1 Globalization that Proposes Homogenization and Hybridization

As previously stated, most American popular culture reflects consumer taste. This is certainly because popular culture is a lucrative business for America, so they want to satisfy their consumers. This is evident in how American popular culture is now beginning to incorporate other cultures, such as people of color, Muslims, and so on, whereas previously most of their popular culture only focus on white America. This is actually advantageous because minorities are finally receiving the representation they require. However, the depiction of other cultures in American popular culture may be intended solely to meet market and 21st century demands. Although the United States is known for its diverse community, some people still do not readily accept the cultural flows. Hence, when other cultures are represented in US popular culture, the producers tend to incorporate these cultures into the existing American culture. In order to do that they will either reduce or completely eliminate existing cultural differences. The consequence of the reduction of cultural differences is

that changes might be induced in cultural perceptions. This is the case with the current shifts in perceptions of Muslims.

In the past, Muslims were always considered terrorist and depicted as a extremely violent due to the 9/11 incident. This resulted in the rapid growth of Islamophobia in the United States. In recent years, Muslim characters have rarely been portrayed as terrorists due to the fact that US popular culture has begun to open up to minority issues. This being said, the negative perspective of Muslims in the US has not vanished completely, as Muslim characters in American films or television series are frequently portrayed as adopting the American way of life. Indeed, it is quite difficult and even impossible to escape the cultural context in which the popular culture is produced (Crothers 2006, 38). In this case, it refers to the Muslim characters that is created in American films.

This adoption of the American way of life by other cultures is damaging cultural differences leading to cultural homogenization. Cultural homogenization can be defined as a state-led policy aimed at cultural standardization which overlaps between country and culture (Conversi 2010, 1). Meanwhile according to Sklair, cultural homogenization is an action that eliminates differences within a cultural society (Sklair 2007, 106).

The concept of cultural homogenization may appear to be similar to Westernization perhaps because they are indeed closely related. However, they are actually different from one another. Westernization emphasizes the term “dominating culture” or “cultural dominance,” which in this case, is the American culture trying to dominate other cultures, for example Islam. As explained by Sklair, westernization is part of cultural imperialism which he has

defined as the exploitation of the values and beliefs of powerful societies on weaker societies (Sklair 2002, 167). Meanwhile, cultural homogenization emphasizes the term “reduce” or “eliminate” when it comes to other cultures with the result of creating one single culture. Nevertheless, westernization and cultural homogenization are inextricably linked.

In the Elite series, one can see how cultural homogenization and westernization coexist (Montero and Madrona, 2018). Nadia, a Muslim woman in this series, is portrayed as oppressed because she is required to wear hijab as a Muslim (Montero and Madrona 2018). This perspective is based on American cultural values, which are obviously distinct from Muslim values. This constructs a value gap between the two cultures, which leads to the dominance of American cultural values. According to Sklair, this is what westernization means, as explained in the previous chapter. It emphasizes the action of exploitation of values or beliefs that by powerful societies to weaker societies (Sklair 2002, 167).

Meanwhile, cultural homogenization can be seen in the removal of the hijab, which is part of Muslim culture. The portrayal of the hijab as unimportant for Muslims can be considered as an action that seeks to reduce or eliminate Muslim cultural values. As Sklair explained, cultural homogenization is an action that eliminates differences within cultural society (Sklair 2007, 106). This demonstrates that efforts are being made to homogenize Muslim identity through popular culture. It seems like Muslim must behave in a certain way in order to be accepted in the US society. According to Alikhani, six out of ten Muslims said they didn't see any issues with adhering to the US culture and values while also being a devoted Muslim (Alikhani 2017, 16). Furthermore, 56% of Muslim

believe that the majority of Muslims who immigrate to the US today prefer to adopt an American way of life rather than remain distinctive from the larger society (Alikhani 2017,16).

Nonetheless, interactions between American and Muslim cultures or other cultures don't always result in the elimination of cultural differences. Instead of abolishing differences, the producers can still maintain the diversity of the cultures. Here, they will tend to combine elements or values from different cultures, leading to cultural hybridization. Sklair's concept in this regard actually argues that because capitalists are primarily interested in profits, capitalist globalization will encourage homogenization where this appears to be the most profitable path and hybridization where this does not (Sklair 2007, 106). Sklair's definition of cultural hybridization refers to blending elements or values from different cultures (Sklair 2007, 106).

An example is the *Mo* series, another *Netflix Original Series* that was released in 2022. This series depicted a Palestinian Muslim man named Mo and his everyday life as a Muslim-American (Amer and Youssef 2022). In the series, Mo is seen balancing American and Muslim cultural values. Unlike the *Elite* series, which appears to attempt to eradicate the portrayal of Muslim culture entirely, *Mo* highlights existing cultural differences. For example, he greets people with "*Assalamualaikum,*" and read the Qur'an, two actions which are clearly not part of Western culture. But at the same time, he also works at a striptease club and has a relationship outside of his marriage: he lives with his Mexican girlfriend. In Islam, premarital relationships are forbidden, and premarital chastity is expected (Franceschelli 2017, 1).

The depiction of Muslim culture side by side with American culture in this series is what is meant by cultural hybridization. As per Sklair's definition, cultural hybridization refers to blending elements from different cultures (Sklair 2007, 106). Cultural hybridization can be a two-way process in which American society is influenced by non-American community ones as non-American communities are influenced by the United States (Crothers 2006, 31). However, it doesn't always result in an equal exchange of cultures (Crothers 2006, 31).

The unequal cultural interaction that takes place between America and the non-American society, which refers to homogenization and hybridization could be compared to the logic of orientalism, which Edward Said described as the differential treatment of non-western communities (Praveen 2016, 47-48). This refers to the perception of American to non-American society that are not based on existing facts, but instead are based on America perspectives and ideas. For instance, as was previously said, hijab is depicted in the United States popular culture as being less significant for Muslim women. Meanwhile in fact, it is actually at odds with the reality of Muslims.

In essence, hybridization and homogenization are two options available for the U.S entertainment industries depending on whether they want to merge or reduce the Muslim culture in their popular culture to, again, satisfy their consumers that are mostly of American culture values.

3.2 Consumerism as the Cultural Ideology

A central argument for using this theoretical framework is that the involvement of Muslim characters or Muslim representation in United States

popular culture is part of the strategy to shape consumerism as the culture ideology.

Sklair's interpretation of "consumerism as the cultural ideology" or "culture-ideology of consumerism" refers to how excessive consumption has evolved from being a practice exclusive to the wealthy throughout human history to a phenomenon affecting the majority of the population on a global scale (Sklair 2012, 1). In terms of popular culture, there has been a shift regarding how people enjoy or consume it. In recent years, people have preferred to watch movies using SVOD (subscription video on demand) services or streaming platforms rather than in theaters or on television. This has affected people's behavior in regards to how they consume movies on a global scale. This has resulted in increasing movie consumption because movies and TV shows have become more accessible and can be watched anytime from anywhere.

Sklair assessed culture ideology of consumerism based on two factors. The first is the arrival of capitalism in the 1950's which begin the new phase of globalization (Sklair 2012, 1). Since then, significant changes have taken place in economical production, such as the capitalist productivity factories and distribution of goods and services with the use of advanced technology. Furthermore, during the golden age of capitalism, a new class of globally integrated transnational corporations and transnational capitalists originating from the United States began to govern politics, fueled in large part by technological developments (Sklair 2012, 1).

The second factor is that structured global mass media quickly establishes the consumerist style, spreading the cultural ideology of consumerism (Sklair

2012, 1). In summary, Sklair thinks that capitalism and structured global mass media are the reasons for the establishment of culture-ideology of consumerism. This is closely related to the previous discussion in which consumer taste determines the themes raised by producers in their films and television series, which involves the practices of cultural homogenization and hybridization with the aim of pursuing the consumerist culture ideology. As explained in the previous chapter, with the trend of cultural diversity in the 21st century, most film producers adding diversity to their shows or movies. This has given minority groups within the United States society, such as Muslims, representation.

The practice of “binge-watching” is one example of consumer culture practice. According to Starosta and Izydorczyk, binge-watching is a behavioral phenomenon defined as watching two or more episodes of a television show in one sitting (Starosta and Izydorczyk 2020). Currently, binge-watching is widely carried out in the entertainment industry. The most common platform using this behavioral phenomenon is social media, such as TikTok. Viewers or consumers fall down the rabbit hole of watching just one more TikTok content and continue to do so indefinitely. Streaming platforms, such as Netflix or Disney, have also encouraged binge-watching on their platforms. Netflix, for example, is well-known for releasing all of the episodes of a season at once, allowing viewers to watch marathons of an entire season. The addiction to binge-watching an entire season at once is more than just a movie addiction and a consumer culture toward movies but also a sense of connection to a community or what is represented in it (Matrix 2014, 127-128). A sense of curiosity over something that is on the display. This is in line with Sklair’s statement that consumerism as culture

ideology emphasized how excessive the production of popular culture is (Sklair 2012, 1).

Based on the Pew Research Center, when measured by percentage of audience by country, at around half of Muslims from each country consume a significant amount of US popular culture (Lugo et al. 2013, 134). For instance, 57% of Tajikistan Muslims say they enjoyed Western popular culture. Preferences for Western entertainment vary widely in Sub-Saharan Africa ranging from 71% in Guinea Bissau to 29% in Ethiopia. Half of Malaysian Muslims enjoy western entertainment or popular culture, and 41% of Indonesian Muslims state the same opinion (Lugo et al. 2013, 134). Although currently there is no data that can accurately predict how many Muslims watch US popular culture that includes Muslim images, the data presented above is sufficient to describe how much US popular culture Muslims consume in general. This data could be one of the reasons why US film producers are beginning to change the image of Muslims in their popular culture. They are expecting more and more Muslims to consume US entertainment.

However, unfortunately not all representation attempts through popular culture have been successful. Not long ago, in 2022, Disney released *Ms. Marvel*, their newest superhero series which highlight a Muslim protagonist character. When the first episode of the show was released, Muslims responded positively. This was due to the fact that the series portrays the Muslim image quite well, better than other US TV series that have previously been released before. For instance, the series portrays how the main character, Kamala Khan utters *bismillah* before starting his driving exam and all the Muslim characters just

naturally say *Salam* when they greet each other (Ali 2022). Fans, including Nobel Peace Prize laureate Malala Yousafzai, expressed their delight over the release of this series as the first Pakistani Muslim superhero (Kaur, 2022). They felt like they were finally being represented in US popular culture and slowly moving away from the label of “terrorism” as part of their identity. Judging from the rise in frequency and changing portrayals of Muslim in US popular culture, it is undeniable that this series could have been released with the aim of attracting more viewers from the minority, taking advantage of the 21st century trend of including minority and underrepresented people.

On this point, Sklair’s statement of consumerism as a cultural ideology is in line with what is actually happening. Large audiences, who mostly are Muslims, watch the series and have given positive reviews about this series that highlights the Muslim character. Lucy Mangan wrote a review of the series in *The Guardian*, stating that the series plot is glorious and it is not as “woke” as some might claim (Mangan, 2022). Another reviewer, Muhammad Zaheer, stated that the *Ms. Marvel* series helped him relate as a Muslim. *Ms. Marvel* feels like a celebration of diaspora communities to him (Zaheer, 2022).

Even so, not everyone welcomed the *Ms. Marvel* series so positively. It seems like *Ms. Marvel* received only positive feedback from mostly Muslim fans, while others criticized its diversity by calling it too “woke” and “cringe-worthy” (Kaur, 2022). Even though *Ms. Marvel* was quite successful in gaining the attention of Muslim community, it was not attractive enough for the general American audience who are mostly white Americans. As a result, *Ms. Marvel* is currently the lowest-rated series in the Marvel Cinematic Universe. It only

received a 6.2 out of 10 rating on IMDb (“Ms. Marvel,” n.d.). So, at this time, it appears that the popularity of *Ms. Marvel* is still limited to the Muslim community who find the show relatable. Therefore, Sklair’s statement seem limited in this context. Theoretically, if examine from Sklair’s statement, the representation of Muslims in *Ms. Marvel* should be able to attract audiences, because Sklair has defined consumerism as a cultural ideology that has evolved in accordance with the current situation. In the *Ms. Marvel* series, Disney+ appears to be adapting the 21st century trend of minority issues that has begun to widely spread to popular culture; however, Disney+ only succeed in gaining a large Muslim audience to watch the series while most of the American audience rejected it.

This is actually in line with what Matrix said which is that the audience often watches a film or movie because they feel a sense of connection to a community or what is represented in it (Matrix 2014, 127-128). It might also be the reason why the general American and Western audiences have not welcomed the series: they lack a sense of connection to it. Furthermore, the different depiction of Muslims in *Ms. Marvel* compared to previous released series or films may also be a reason why the general American audience lacks enthusiasm for the series. Therefore, Sklair’s statement regarding consumerism as the cultural ideology, which refers to how excessive consumption has evolved throughout history, is limited in this context (Sklair 2012, 1). It only occurs in certain community, which in this context is the Muslim community.

This chapter has discussed globalization that proposes homogenization and hybridization. It has also discussed consumerism as cultural ideology which

refers to how excessive consumption has evolved and its connection to the changing image of Muslims in United States popular culture.

CHAPTER IV

4.1 Conclusion

The United States globalization process from 2017 to 2022 has witnessed significant development and changes in terms of shaping the Muslim image through its popular culture, especially in terms of film and TV series. Since 2017, the image of Muslims, which had frequently portrayed negatively, has gradually begun to shift to a positive one. United States producers have begun to include Muslim characters as protagonists in their TV series and films. For instance, in *Bodyguard* (2017), *Elite* (2017), *Mo* (2022), and *Ms. Marvel* (2022).

The globalization process that occurs in United States popular culture has been studied in this research using Sklair's four categories of transnational approaches to globalization.

Table 2. Analysis of Findings based on Sklair's Categories of Transnational Approach to Globalization

Sklair's Categories on Transnational Approach to Globalization	Definition based on Sklair's Explanation	Analysis of the effect of US Globalization on the Portrayal of Muslims in Popular Culture
Capitalism as a Central Issue of Globalization	There are an increasing number of cultural practices that have become transnational practices through the activities of transnational corporations	The presence of Muslim characters in US film and TV series is a form of capitalizing on events happening at the time. This is thought to be able to attract public attention. For instance, <i>Bodyguard</i> (2018) was released when Muslims became a trending topic in the United States.

Capitalist Globalization and Cultural Imperialism	Exploitation of the values and beliefs of powerful societies on weaker societies	Muslim characters are being westernized as the producers seem to be trying to infuse Western culture into Muslim culture, which reduces the important values of Muslim culture. <i>Elite (2017)</i> is an example of this.
Globalization that proposes Homogenization and Hybridization	Cultural homogenization and hybridization refer to the elimination and blending of values from different cultures. Capitalist globalization encourages either homogenization or hybridization depending on which will be more profitable.	Muslim cultural values are frequently eliminated or reduced in United States popular culture, as can be seen in the <i>Elite (2017)</i> and <i>Mo (2022)</i> series.
Consumerism as the Cultural Ideology	Sklair describes this as how excessive consumption has evolved from being a practice exclusive to the wealthy throughout human history to a phenomenon affecting the majority of the population on a global scale	The changing portrayal of Muslim characters is encouraging more Muslims to consume popular culture from the United States. However, as evidenced by <i>Ms. Marvel's (2022)</i> IMDB ratings, this actually decreased interest among American audiences.

Source: (Sklair 2002, 167), (Sklair 2007, 104-106), (Sklair 2012, 1).

As final conclusion, the author concludes that the changing image of Muslims in United States popular culture is closely related to three interconnected factors: capitalism, representation, and globalization. This is consistent with Sklair's transnational approach to globalization, which sees capitalism as an issue closely related to globalization, which is further supported by cultural values that are indeed related to existing representations.

4.2 Recommendations

Given the rapid development of technology each year, discussions about globalization within international relations are extremely interesting to pursue. In this thesis, the author has already discussed the United States globalization process in shaping the Muslim image in its popular culture from 2017 to 2022. Therefore, it is hoped that future research will discuss globalization in terms of its relationship with the IR sphere more deeply, by employing other IR theories.

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