**The Figure of the “Islamic Terrorist”:**

**Representations in post 9/11 film productions**

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 This research analyzes and compares movies that deal with “Islamic terrorism” and the figure of “Islamic Terrorists”. We focus on movies produced in the USA as well as in France between 9/11 and the 2015 attacks in Paris. These events have largely inspired the movie industry and have resulted in an increase in the number of movies that try to dig into the motivations and the “careers” of terrorists. This trend began in Hollywood and later diffused worldwide. The movies we analyze have been either inspired by real events or are fully fictional. In both cases, nevertheless, they offer revealing visions of what Islamic terrorism is supposed to be, visions that we intend to classify and to contrast.

 The approach is twofold:

* We will first analyze the content of the movies (in terms of plots, historical references, political motivations, etc.) in order to gain a better understanding of how issues of *space* and *time* impinge on the making of the movies. We will also research how the national and historical contexts play a determining role, which should allow comparing and contrasting the movies produced in the US and those produced in France.
* Secondly, we will study the relationship between the production companies and the directors’ backgrounds on the one hand, and the content of the movies, on the other. We pay a specific attention to the discourses the professionals of the movie industry have on their work in general and on the question of terrorism in particular - for instance during interviews, press conferences, or promotional events. Doing so, we seek to understand more accurately how movies and the political stance they promote are shaped by a combination of various subjective and material processes.

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