

# **CLASH OF IMAGES: 9/11, TERRORISM AND IMPERIALISM**

**Esmaeil Zeiny jelodar<sup>1\*</sup>, Noraini Md Yusof<sup>2</sup>, Ruzy Suliza Hashim<sup>3</sup>**

<sup>1</sup>Dr. Center for Occidental Studies, Institute of Malaysian and International Studies, National University of Malaysia (UKM), E-mail:mehdizeiny@gmail.com

<sup>2</sup>Prof. Center for Occidental Studies, Institute of Malaysian and International Studies, National University of Malaysia (UKM),

<sup>3</sup>Prof. School of Language Studies and Linguistics, Faculty of Social Sciences and Humanities, National University of Malaysia

## **Abstract**

The world we live is fraught with visual images. These images are central to how we communicate and represent in our lives. They are of significant in the imagination and construction of cultural identities. Visual communication is more ubiquitous than ever before because images have the ability to quickly influence viewers both cognitively and emotionally. Many of the images that we see daily are ideological images such as the anti-Muslim or anti-American pictures triggered by 9/11. This paper examines the 9/11 images and the consequent 'war on terror' images. Utilizing and extending Gillian Whitlock's theory of 'soft weapons' to images, we argue that images which have long been recruited as propaganda can act as weapon in generating hatred, violence and gaining support. We shed light on the fact that the clash of images is indicative of current image culture where images are powerful tools of persuasion when they array against and engage with one another.

**Keywords:** Images, 9/11, war on terror, west, Muslim