

Recreation of Historical Myths in Computer Games

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Abstract: The discussion of the history of the world discussion has always been a desirable subject for strategic games and various producers have created games in the field being inspired by historical adventures. The entirely mythical history of Iran has led the Hollywood to tend to producing computer games in historical genres with a reference to Persian history myths. In the same regard, many games are produced and supplied to the market with ideological and religious themes based on old and modern era instructions and stories in which political, cultural and religious beliefs of various groups are represented in a special world view. This article has an attempt to investigate methods of reintroducing Middle East countries and in particular Iran in context of recreating historical myths, events and phenomena in computer games. Accordingly, 3 computer games produced in historical genre are examined using semiotic analysis qualitative method. The theoretical framework of this study is an integrative approach with an emphasis on five dominant theories including Orientalism, stereotyping, representation, imaging, and cultivation. We conclude that the historical games exploit an Orientalistic imaging as well as pseudo-historical elements to represent the Middle East as a world of fantasy and terror in order for inducing an Orientalistic perception in the user.

Keywords: computer games, reintroducing orientalism, Islam, Iran history.

INTRODUCTION

The history of the world discussion has always been a desirable subject for strategic games and various producers have created games in the field being inspired by historical adventures. The entirely mythical history of Iran has led the Hollywood to tend to producing computer games in historical genres with a reference to Persian history myths, whereas contemporary computer games are not only for entertainment but also a tool of power for media to promote their own specific objectives and beliefs. In the same regard, many games are produced and supplied to the market with ideological and religious themes based on old and modern era instructions and stories in which political, cultural and religious beliefs of various groups are represented in a special world view [1].

Media are among influential factors in creating the subjectivity of every single individual in a society about certain subjects and considered as representation tool of the real and surrounding world. Accordingly, Western media – based on their own specific ideology and objectives – represent an image of Islam in which a quantitative proportion of exists between reality as well as represented image and the story made [1]. Today, computer games are transformed into powerful medium tool exploited as an influential instrument to change users' behaviors. The games are turned to a tool for

instructing, transferring and or imposing the cultures and or even capable of transferring and transforming the culture[2]. It is this unique ability leading many producers to consider objectives such as promoting a special perspective, ideology or policy as well as entertainment aspect, and design computer games in the same regard.

Using the games, the West represents its own desirable image of Islam and Islamic civilization in the mind of audience so that in all of the products the space of Islamic countries is fraught with symbols including desert, irrational violence (terrorism), savage rulers, supernatural secrets (stemming from underdevelopment) and structures ruin As a corollary, an image of horrible environment and background is formed in the audience's mind of the Middle East and Islamic civilization and he constructs a grudge in heart against them.

What determines the basis of a social study is theoretical framework based on which the researcher takes a position, namely, through which he can determine what pints must be highlighted and how [3]. The theoretical framework of this study is an integrative approach with an emphasis on five dominant theories including Orientalism, stereotyping, representation, imaging, and cultivation. To put it more clearly, it must

be said that today it is no longer possible to explain the issues based on a single theory per se, since an issue is affected by a variety of factors generally addressed in different theories. Accordingly, we provided an integration of different theories so as to both uncover the issue better and enhance the power of explanation.

During the recent centuries and in particular 19th century, the West has conducted a wide spectrum of studies regarding the East and specially the Middle East to exploit them optimally together resulting in the discourse called Orientalism which provided an image of the East best fitting the ideals and expectancies of the West in the framework of academic studies regarding history, anthropology, sociology and literature; an image increasingly reinforced in Western communities; a belief critically affecting the position of the West toward the East resulting in formation of a sort of false cognition of the East. The discourse also established and establishes its own medium policy [4].

Basic concept of the East in semantic system of Orientalism is formed based on a special system of stereotypical images and beliefs intended to say that "the East and West are fundamentally different; Eastern clichés are reinforced as an attempt to control through stabilizing a single unit image" [4].

In the framework of this medium policy and based on stereotyping theory, Moslems and the world of Islam are reduced to a few simple and fixed qualities and the image of Moslems is represented by a set of exaggerated and typically negative personality attitudes. Stereotyping considers a few simple, stable and easily comprehensible features of a person and reduces everything about that person into these characteristics making them simple and exaggerated presuming them as stable and perpetual, accordingly, stereotyping supposes the difference as innate, natural and stable [5]. based on which moves to produce "meaning" and "representation" out of the reality. In fact, representation is the medium-made reality, in the process of which controlling and supervising beliefs and behaviors of the others are allowed through making and forming meaning. Cultural and medium representation is not a neutral passive act but the act integrated with power relations and terms for producing and promoting dominant meanings on the society toward maintaining and reinforcing social inequalities.

The process of representation and meaning creation leads to construction of the audience's mental image. The image includes the whole criteria a person imagines about an object or phenomenon. Images we have in mind of objects and phenomena, subjects, characters and events around us are a set of ideals based on which we will judge new images represented, "in fact, any judgment regarding new images or ideals

refers us to our old ideals in mind" [6]. In imaging, we deal with reflection. Facts are manipulated and represented along with the hidden interpretation. Imaging "technique" is the facilitating key of signifying in the medium and its products [7] and as a result medium represents an unreal space, a mental inference of the world not essentially based on the truth. The manipulated images are an inference of an event and representing a hidden interpretation of its and the irreversible disaster happens when the media (computer games) gradually represent recurring patterns and the produced messages increasingly form the mainstream of general symbolic space where the audience and in particular children are nurtured by the promoted values and trends, since – as Georg Grebner puts it – the audience (especially regarding the messages of visual media) are just like the soil prone to everything transplanted. So, meaning is produced by the media and the audiences – upon taking these meanings - look into the world through the lenses of the messages and as the media owners' desire.

METHOD

Selecting a particular method or technique always depends on conditions including capabilities of researcher and his equipments (such as competent and honest questioners) as well as conditions under study and the limits [8]. Accordingly, research method applied here is semiotic analysis. Semiotics is among methods widely used in the field of media and cultural studies through which pictorial, bodily and colloquial languages in media and here in specific computer games can be analyzed [9].

Semiotics is the science of studying methods of meaning production through signs and symbols. In other words, studying signs and the estate of their use in meaning creation is the main subject of the field. Contemporary semioticians like Roland Barthecline to show connotations within signs containing ideological values. In the field of communications; each photo, caricature, report, film, news text and in general each message is composed of several signs analyzable via semiotics [10]. Seme and referent are the most significant semiotic elements. Seme is a medium and absolutely requires a substance and subject, and the essence of seme is always material (sounds, objects, images and fantasies) and referent is also beyond seme only through which it is achieved and that is what perceived from the referent.

In present study, purposeful or judgmental sampling will be used regarding the essence of the subject. Judgmental sampling is a kind of non-probability sampling in which the units to be observed are selected based on researcher's judgment concerning which one of the units are more advantageous and famous [11], namely, judgmental sampling requires

choosing subjects with the best conditions for providing necessary information [12]. Regarding the wide range of computer games supplied in domestic markets during the last decade and also the sampling method used in the study, three important and popular games produced in historical genres are selected based on studies in the field including adventurer Sam in Persepolis, Assassin Creed, and Prince of Persia.

DATA ANALYSIS

There is no predetermined rubric for semiotic analysis and each approach suggests its own specific analysis formula. Here, each one of the semiotic analysis approaches dictates the researcher what to do and which categories to consider based on their own theoretical principles.

Semiotic content analysis includes the study of language as a social phenomenon or sociological attitude toward language topic. Semiotic content analysis claims to pursue discovering the ideology implied through the text background and reading the between-line meaning of the narrator and author. It is aimed at who, under which circumstances, how poses what for/against whom?

In employing semiotic analysis for computer games examination, the pattern used by Roland Baret – French semiotician – in analyzing Balzac's novel is applied. In his book "S/Z", Baret has reviewed Sazarin's short stories (i.e. the work of French realist writer – Balzac) and used a structuralistic method. He has reviewed reading units as Lexia. In Baret's analysis, reading unit is the realm of meaning realization; sometimes a sentence and sometimes a word. These interpretive strategies have resulted in flexibility of Baret's reviewing method. Baret aimed at demonstrating predictive essence of Balzac's story [13]. In Baret's view, meaning is subconsciously formed. Accordingly, Baret indicates the presence of various components in analyzing a text. Five codes involved in story used by Baret in analyzing Balzac's novel are:

1. The Hermeneutic Code: includes code preceding the story and synonymous with question-and-answer as well as a wide range of random events which might pose a question or provide the answer and or put a mystery. The codes indicate question, ambiguity, and semantic delay components and finally form regression in story which is indeed answers and linear organization of the answers of the mysteries posed beforehand.

- 2. The Code of Signifiers or Semes (Sem):** is in fact the same code of implicit meanings composed of delicate semantic implications. For instance, *e* implies feminine in Sazarin's story.
- 3. The Symbolic Code (Sym):** is distinguishable grouping or construction regularly recurring in the text and forming dominant construction, in the end. Embedding oppositions in the text is the most significant function of symbolic code. The code contains themes.
- 4. The Proactive Code (Act):** stems from the concept of "mental capability of determining the –ation", and simultaneously and implicitly indicates the end of event. The code contains actions and events, namely, events chain; for example, murder sequence in Sazarin's novel implies the performances of the main story including linear sequence of actions which expresses linear causality and consciousness of the text. The sequences do not necessarily issue from the text, but the reader also refers to similar texts previously existing in the same structures and as a result supposes the general structure of the text as a coherent whole. So, the code has discourse qualities.
- 5. The Cultural Code or Reference Code (Ref):** speaks of accepted wisdom as a moral, collective, anonymous and powerful voice. For Baret, the code demonstrates "the established system of traditions' sovereignty and patriarchic moralities". Cultural code refers to outside and ideological realm and myths trying to present the beliefs expressed in the text as natural and conventional. Components or elements of reference code can be derived from myths, proverbs, clichés or certain technical discourses formed based on preceding social knowledge. Mostly, codes 2 and 3 are not distinguishable. Codes 1 and 4 are the agents of forward motion and creation of sequence in the text, and codes 2, 3 and 5 provide basic (principle) information for the text [14]. In this study, we do not intend to present narrative analysis and will consider codes 2, 3, and 5 in games analysis. Yet, codes 1 and 4 (i.e. hermeneutic and proactive codes) are presented for completing Baretian pattern.

Game Analysis

1-4-1- Adventurer Sam in Persepolis



Fig-1: Referring to representation of Islam and Iran as devil and the center of badness

One of the games produced and supplied to the market with a focus on religious pandemonium is "Adventurer Sam in Persepolis". In the game, the earth is attacked by the world evil's prostitutes in early 22nd century and human being undergoes extinction. You role-playing Sam Stone titled as the Adventurer Sam

promptly – to change the past - go back through an old device called the time gate to fight the global evil and its forces and save human generation from extinction. Here, you must come to Persepolis, Iran to encounter evil's advocates.

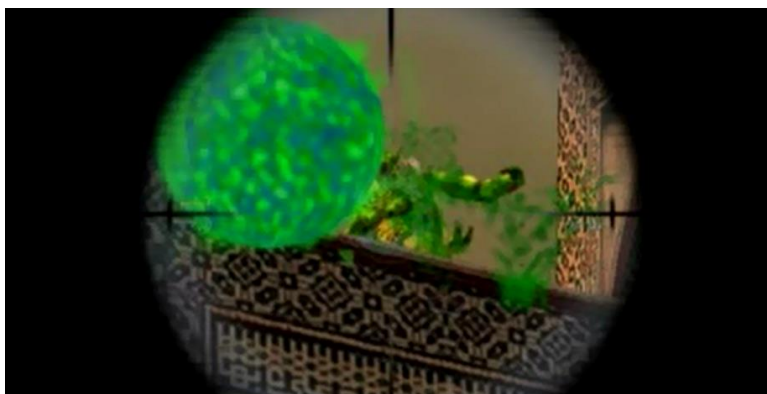


Fig-2: Referring to representation of Islam and Iran as devil and the center of badness

A point must be mentioned about the game is that although you come to Persepolis, Iran, most symbols employed here are Islamic symbols rather ancient Iran symbols. Dome, spire and or Islamic designs are depicted on the walls show the matter. Yet, you fight satanic soldiers, you face green beast shooting you by green balls; satanic beasts located on the top of the walls depicted by Islamic designs and shooting you.

Familiar colors in the war, usually red (color of fire and blood) and black is the smoke, however, here red is suddenly replaced by green; and the significant point is that green has been introduced to the public opinion as the color of Islam.

Table 1:

	Herme neutic	Implicit	Symbolic	Proactive	Referential
Figure 1& 2	-	Building with Islamic architecture is the settlement of the enemies.	Building with Islamic architecture /green beast/green bomb	We expect the beasts to shoot us.	Referring to representation of Islam and Iran as devil and the center of badness



Fig-3: Referring to the ignorance-centeredness of Moslems' suicidal operation and also their aberration and radicalism

Referring to Moslems' aggressiveness When looking at some Islamic designs deliberately, we can see: "Al Elm va Ali Babaha", which is the end part of this prophetic anecdote: "Ana Madinato l Elm vaAlionBaboha". At the first glance, the user does not

get it and just supposes it as an Islamic design. The expression "Al Elm va Ali Babaha" is seen in different points of the games. However, it is attempted that the text to be represented as symmetrical so that the user does not get it in the first place.



Fig-4: Referring to the ignorance-centeredness of Moslems' suicidal operation and also their aberration and radicalism

Referring to Moslems' aggressiveness Demons helping the global evil are headless Kamikaze, mature scorpion, Zambal and Lava beast each which has a weapon by which they shoot you. Mature scorpion is one of the devil's advocates. He is a religious fighter created from the primitive species of arthropods which are very aggressive cause of their religious beliefs.

Another demon is the headless kamikaze which is the soldier of Siren revived by global devil and controlled by him. This creature is like a human just without head (meaning that it has no wisdom and common sense), accordingly it is served for the operation like suicide operation. Headless kamikaze

carries two bombs in hand and activates them when close enough to its target; the closer the bombs, the greater the damage (though it is destroyed as a result of the explosion).

Kamikaze means "Divine Storm" and is attributed to suicide attacks done by the air force of Japan emperor's army against allied nations' warships (Wikipedia). Headless kamikaze indirectly represents the act which is similar to Moslems' suicidal operation as a devil act deprived of any rational basis. Here, it is attempted to introduce the act not out of awareness and knowledge rather out of irrationality and ignorance.

Table 2:

	Hermeneutic	Implicit	Symbolic	Proactive	Referential
Figure 3&4	How would the headless kamikaze use the bomb?	Headless kamikaze is Moslem and what it is going to do is out of ignorance.	headless kamikaze /bomb/suicidal act	We have to wait to see what kamikaze's motivation is.	Referring to the ignorance-centeredness of Moslems' suicidal operation and also their aberration and radicalism Referring to Moslems' aggressiveness

The user has to pass difficult and challenging stages. To fight, he has to encounter devil's advocates in different places mostly depicted by Islamic designs and similar to Islamic places, yet in the end you can finish all the demons; encounter them in the Church's yard,

defeat them all and the Sam enters the church. It is then that you have accomplished your mission to save yourself and human being, get in the missile and spaceship and the games finishes when the church ceiling opens and the spaceship is launched out.

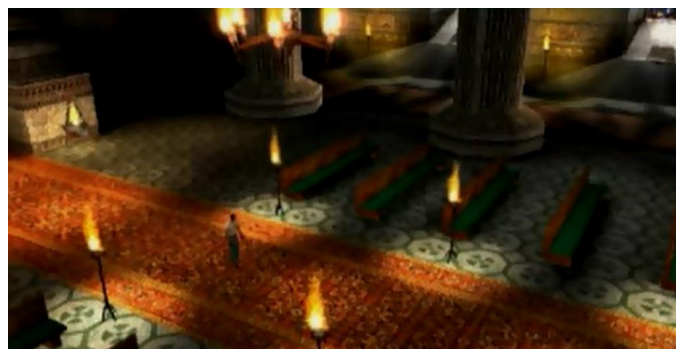


Fig-5: Referring to Islam as the basis of evil and Christianity as savor

It must be emphasized that here the user encounters the demons in Islamic places, whereas in the church he can overcome them and save himself and the human being, finish his mission and move toward a promising future. In the game, two major religion of the world (Islam and Christianity) are highlighted in a place in history (ancient Iran) where they cannot logically and historically be; the latter at the antagonist part and the former at the protagonist part implying sort of covert

conflict between the two with reference to Islam world and Iran as evil. The game will end with a Western symbol of religion (i.e. church) transferring this to the mind of the audience that Christianity is the agent of peace, and friendship, yet Islam is the agent of violence creating sort of Islam-aversion in Moslem children and finally paving the way for deviation and violation of Islam in his subconscious [15].

Table 3:

	Hermeneutic	Implicit	Symbolic	Proactive	Referential
Figure 5	Church in ancient Iran?	The only way to salvage is to rely on the instructions of Christianity.	Church/cross/space ship/flight	-	Referring to Islam as the basis of evil and Christianity as savor

Assassins Creed Game

Assassin or Hashashin, Hashashiyon and or devotees have been the center of attention since 12th century. "HasanSabbah's" disciples were known as Ismailia and Sabahion, Hashashoun, Hashishoun and the word "Assassin" stems from them. Here, the stories of Hasan Sabah's devotees become the basis for

producing one of the premium computer games called "Assassin Creed". The game got started in 2012, the user goes back to Crusades III in Jerusalem by advanced devices in 1191. Here, you play as a devotee called "Altair" who is an Iranian Ismailia. Ismailia sect is one of Shiite sects with an emphasis on "Messianic and Messianism".



Fig-6: Referring to mental deviation of Shiite leaders and consequently Shiite themselves

Uploading the game on the RAM is along with a blue page imaging interactions of chemical reactions of organic compounds. The demo at the first of the game shows Jerusalem when it was under Christian's control and a ceremony where crusade soldiers are executing Moslem citizens. The story of the game happens in 1191 AC in an area between lionhearted Richard Empire and walls of Jerusalem and also Damascus and Aka. The protagonist is called "Altair ibn al Ahad"; an Arabic word meaning the bird and son of no one, he is a member of Hashahsin group. He is a clergy Moslem knowing himself as the sword and messenger of God. He kills whoever he thinks deserve it and tells verses of sacred book during the game; the Moslem full of anger. Altair standing on the top of church tower covers the camera, the image is cut on the Altair attacking the soldiers and assassinating them all skillfully. He is standing above his victims head while some Moslems are hanged.

The first stage of the game gets started by a mission from the leader of the sect "Al mo'alem"; you (as the player and in role of the protagonist "Altair") go to Suleiman temple so as to take magic object "Eden ball" from the Knights. The ball based on which the whole games is designed is the symbol of power. It can be used to control people's minds; however it is abused by Abstergo Industries Co. – the greatest computer company of the world – sending him to Crusades Era.

Then, al moalem will give you the address of 9 people to find in different cities of the area and assassinate. Now, the story begins. The nine are the main members of Suleiman temple or the knights founded Freemasonry. Nothing is known so far. The user enters different cities so as to the characters who are of influential individuals in the city and terror them. Upon assassination, each of them talks to the user for a few seconds and warns him of that he is wrong and the nine are working for peace and Al moalem is the true terrorist.



Fig-7: Referring to mental deviation of Shiite leaders and consequently Shiite themselves

The user here is involved completely in the story. In castle of assassins (castle of Ismailia sect the main location of Al moalem) a flag is placed at each step clearly representing the word "Ali". Another point is that the slogan of Ismailia is compass and bevel at the center of which is written Ali in Kofi script. The game

has various features whose technical analysis is required. Compass and bevel are among the most well-known symbols of Freemasons. In the middle of the two signs, letter G is located. In their opinion, "Goat" is the symbol of Satan which also has a great place in Kabala mysticism.



Fig-8: Referring to mental deviation of Shiite leaders and consequently Shiite themselves

A goat or ram called Baphomet has an analogy to horned animal of Johanna in Mokashefat and it is also a symbol of fertility in Egyptian myths. In Satanists' opinion, "Baphomet Goat" is the symbol of Satan and the power of the darkness the head of which is placed in a pentagonal star. Baphomet might be a symbol of sacrificed goat in the Jewish religion which is a sacred goat and based on a quotation from the Old Testament the goat was sacrificed for Eshagh [93] after

whom are Bani Israel. Satan is also the victim of leading the human and his achievement to the tree of knowledge and cognition. Accordingly, goat can be the symbol of Satan great devotion for the human, using goat goes back to superstitions of the Medieval Era. They have always considered the witches with goats when describing them. They mostly consider goat as the representative of Satan. Here, goat is considered as the symbol of sexual suppression [8].

Table 4:

	Hermeneutic	Implicit	Symbolic	Proactive	Referential
Figure 6& 7 & 8	What do compass and bevel symbolize in Hashashin's flag?	Ali – the leader of Shiite – himself is of founders of Freemasonry.	Hashashin's castle/Hashashin's flag/bevel and compass slogan	Respecting Hashashin's flag who are Shiite	Referring to mental deviation of Shiite leaders and consequently Shiite themselves



Fig-9: Referring to Messianism and bloodshed and violence of Shiite Messiah

It means that Shiite leaders have been among Freemasonry founders and based on the background of the game it obviously indicates that as Altair (Shiite representative) is wrong in his judgment, the whole Shiite have also been misled by the deviation of their thought leaders and all their mottos regarding the establishment of peace and brotherhood are nothing but blatant lies, however the user will murder Al moalem (the leader of the sect) for his lies, in the last stage. Existence of a sect called "Templers" as a symbol of Freemasons known as Temple Knights (global Zionism)

and the enemy of Hashashin (a branch of Ismailia) implicitly points the historical and contemporary conflict between Shiite and Zionists.

The game has also indirectly pointed Messianism and - to imbue a special personality of Altair (murderer of Templers) – the character is designed so that a man in white comes on a horse knowing himself of Iranian Shiite; very courageous and strong considering himself a devotee; aiming at killing per se.

Table 5:

	Hermeneutic	Implicit	Symbolic	Proactive	Referential
Figure 9	Who is the cavalryman in white?	Implying the end of the world and advent of Messiah	White horse/cavalryman in white	We have to be waiting for the deeds of the cavalryman	Referring to Messianism and bloodshed and violence of Shiite Messiah

Would not be any better way to defend the Templers than an Iranian adolescent is proud of Altair as an Iranian!? Despite not knowing the meaning of Assassin, he understands that Altair is has been an

Iranian Shiite outwardly who have killed the Templers upon fighting them, then realized that he was wrong and now has murdered his leader.

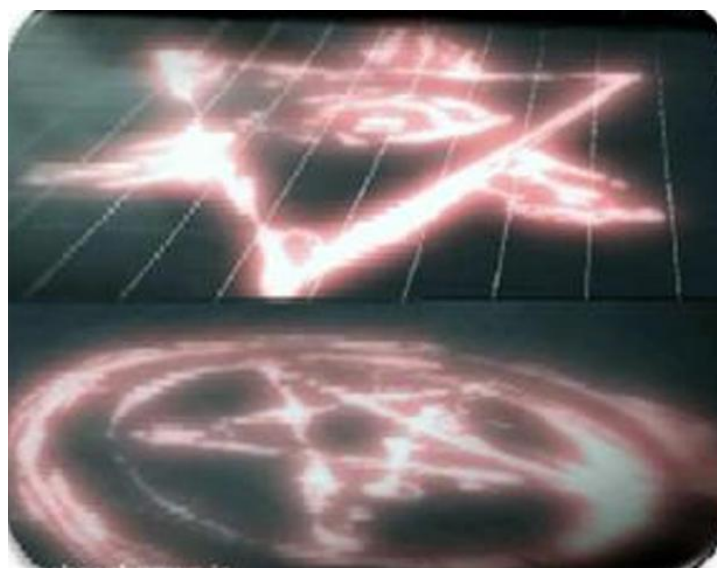


Fig-10: Referring to profanity of Shiite's beliefs

Here, hexagram star symbolizes power and the user's power will be twice time further upon gaining it. The sign is known by global public opinion as the symbol of Jews called "David Star" or "Suleiman Stamp", as well; but in fact it is the symbol of nature balance between man and woman, hot and cold, moon and sun Goddesses, Above all, the thinking of balance in the universe is different from Islamic perspective where balance is only created by God, however in profane schools of thought the

balance is created by the aid of different Gods. For instance, in ancient Egypt thinking, the balance of the universe is created by the integration of Isis and Osiris.

Surprisingly, Satanists also consider the sign as the most powerful sign of theirs and use it in their satanic rituals. Hexagram star is composed of six sides, six corner (angles) and six small triangles known as the number 666.

Table 6:

	Hermeneutic	Implicit	Symbolic	Proactive	Referential
Figure 10	What does the hexagram star symbolize in the game?	Altair gains his power through magic and by the means of Satan	Hexagram star	We have to expect Altair's power increase	Referring to profanity of Shiite's beliefs

The number is special among Christians and Satanists and shows the Antichrist. According to Johanna's Mokashefa – the newly Christian Jew, the number is introduced as Satan's number. Word hex, meaning curse and an attempt to harm in English and magic in Latin, is also adopted from the same word [8].

The whole images in the story induce it to the mind of the user that the protagonist is a Shiite Moslem gaining his power from witchery and Satan.

At first in the game, producers declare that the game is made based on historical evidences, whereas the game is narrated based on lies and it is this way that the history is twisted. This is the story of the Temple Knights as Assassin Creed puts it: the story of Jerusalem in the years of Temple system establishment. 9 main members founding Freemasonry are murdered by one of the Ismailia sect disciples and their leader is also assassinated, upon the occupation of Jerusalem and Aka's areas by Salaho Din Ayoubi. In fact, Shiism was also a Temple member and they were 10, but the history is written in the other way around. Shiite did not want Temple system to be established for making global peace; they stole Eden Garden Ball and killed the other

PRINCE OF PERSIA

"Prince of Persia" games series are popular and most youngsters at least know the name. For some of the historical twists and sacrileges included in the game series and in particular in the last version of the game, regarding Iranians and their beliefs, it is required here to describe and explain the features of the game.

The story happens between "time sands" and "in the realm of fighters" versions, namely, upon the

events of the open city. Sharaman – the prince's father and the king of Iran based in Babylon – sent him to his older brother (Malik) to learn how-to-rule from him, however when the prince arrives, he finds out that the enemies of Malik attacked the city to repossess the hidden treasures. In the end, the prince finds his brother and they go to Suleiman cave together. Malik says that if he set the army of Suleiman free, he can defeat his enemies.

The prince tries to stop him, but Malik releases the army, and everyone in the city turns into sand statue but the prince and Malik who have a kind of medallion and then each of them goes for himself. In a mysterious place, the prince meets a Jinn called Razia - one of the 4 heads of the jinnis – who has not left the city unlike the other three to protect Suleiman kingdom. The Jinn tells him that if they stick the medallions together, Rataash (the commander of Sand army) and the whole army will die. The prince looks for Malik, but when finds him, Malik does not believe him and says that he himself wants to destroy that devil and leaves the prince. Yet, when Malik faces Rataash and kills it, Satan leaves Rataash's body and haunts Malik.

As a result, he turns into an even more powerful creature and an enemy of the prince. It leaves the prince in doubt whether to kill his brother or not, which in the end he makes it to kill his brother and destroys Rataash by the sword of jinnis Razia gave him. Finally, upon the death of Rataash and Malik, the prince gives the sword back to the underground city or city of jinnis and then returns to Babylon to inform his father of the happenings.

GAME CHARACTERS



Fig 11:

Prince: despite his brother, the character has a Western appearance. No name is given in the game for this so-called Persian prince. He can neither speak Persian nor understand it. In his last encounter with Ratash (devil)

speaking Persian, he wants Razia to translate Ratash's words for him. Also, in a dialogue, Ratash calls the prince as the son of Suleiman. (Figure 11)



Fig 12:

Razia, the Djinn: she is the head of one of the four jinnis tribes helping the prince - by her power to control natural agents including water, wind, soil, and fire and even time and by endowing the powers to the prince – to accomplish his mission (i.e. protecting Suleiman kingdom and destroying Ratash). She also speaks and understands Persian. Once allied Suleiman, Razia helped him to arrest Sand Army who aimed at killing Suleiman. In the end of the game, she goes into the sword the prince had taken from the jinnis city so that he can destroy Ratash. Upon the death of Ratash, Razia disappears and it is not know what happened to her. In a dialogue, she says the prince that she has no idea what

would happen after she integrates her entity with the sword and the death of Ratash. In Arabic, Razia means a person who is satisfied with fate and divine rules (Figure 11).

Malik: is the brother of the prince having an Eastern Islamic appearance, but mostly plays negative roles and becomes the enemy of the prince (cause of not listening to his brother and his thirst of power) during the game and finally killed by him. Just like the prince, Malik also speaks English. Before he dies, he says the prince: "tell our father that you can become a powerful leader just like Suleiman the king" (Figure 13).



Fig-12:

Ratash, the Djinn: is the jinn and devil released after hundreds of years with the Sand Army. Just speaking Persian, he says the prince in different sequences that: "son of Suleiman must die. I will take revenge. Your

race will be forgotten. I construct the jinn empire anew"; the belief of building Suleiman temple as the religious capital in Jerusalem before the Advent of the Antichrist or new Pharaoh Satanic Messiah of the Freemasons.

The Jiin Empire implies the dream of Freemasons for revival of Suleiman's (the Prophet) Empire ruling over human and jiins (Figure 14).

Of the interesting points of the game is how the Persian prince talks; since the story of the game

narrates the battle between the prince and his enemies, yet the prince himself speaks English whereas his enemies speak Persian and surprisingly with heavy Afghani accent all the way through the game.



Figure 13: Seif Fares Al Ghavi

The prince uses various swords in different stages each of which has its own specific qualities. And even more surprising point is that there are designs engraved on the swords as:

Seif Fares Al Ghavi (the sword of powerful cavalry), (Figure 13)

Seif Fares Al Montaghem (the sword of revengeful cavalry)

Seif Fares Al Mohtadi (the sword of reclaimed cavalry)

These Arabic expressions are perceived when we know that the attributes engraved (Ghavi, Mohtadi, and Montaghem) are among Imam Mahdi's (aj) titles. Regarding the delicate fine design and the high quality graphic of the games, these designs cannot be considered accidentally and impartially; Arabic expressions with Imam Mahdi's (aj) titles on the sword of Prince of Persia!

Table-7

	Hermeneutic	Implicit	Symbolic	Proactive	Referential
Figure 14	What do these Arabic words and terms mean on the sword of Prince of Persia?	Weapons of the Iranian are supplied from other countries. Shiite Messiah (Mahdi the promised) is a violent and aggressive person.	Sword/Arabic terms/Prince of Persia	We have to expect the consequences of using the swords	Referring to end of the world and Messiah Referring to savage and barbarism of the Iranians



Figure 14: Referring to end of the world and Messiah Referring to savage and barbarism of the Iranians

Another point is that there are two jiins in the above two versions described whose names are of Fatima's (saw) titles – lady of the two universes – i.e. Razia and Zahra. Blue jiiin is the seventh main secret out of the thirteen main secrets of the Freemasons. At the time of Suleiman, Jinnis became turbid and under his honor's control. Suleiman (the Prophet) could build the great Suleiman temple by their contributions, and now the entrance of the jiiin city is just below the place where Suleiman temple is located, and there are engravings on the walls and grave of Suleiman in

cuneiform. For Freemasons, Suleiman is not a prophet and they call him as Suleiman the King. Are the names of characters selected accidentally?

Yet, perhaps the most unfortunate point of the game is that the user must destroy potteries, ceramics, and even statues of Achaemenian Era to add to his scores and enhance his power, and thereby there is an attempt to create a sense of indifference toward valuable historical monuments and structures of the land in our young generation.

Table-8

	Hermeneutic	Implicit	Symbolic	Proactive	Referential
Figure 14	Are characters' names selected accidentally? What for is the statue of Suleiman the Prophet in the image?	Underscoring the status and dignity of Fatima Zahra (saw). The way out of trouble is passing through Suleiman's (the Prophet) temple	Jiin/the statue of Suleiman the Prophet/blue light/titles of Fatima (saw)	-	Referring to Zionist opinions based on formation of Utopia in promised land Referring to delegitimizing Pure Imams

CONCLUSION

The computer games are based on inducing new fictitious, extraterrestrial situations and or terrestrial, ethereal and supernatural characters and the most significant battles take place between good and evil. Accordingly, cultural products of the West have flooded the markets of Moslems' countries to realize the aspiration of the two overcoming one another; the products inducing a sense of hatred in the person toward his own identity and culture, and a feeling of acceptance toward America and the West as the peacemaker emperors of the new world imagining her as the extract of all the goods in the universe.

Symbolic power of the media in the West relies on a kind of knowledge system and Orientalistic ideology pursuing an Islam-phobic and Islam-fighting policy [16]. Based on the logic and In a complex

integrative movement, Global Imperialism tries to create a sort of Islam-phobia in public opinion across the world and represents its own desirable image of Islam and Islamic civilization in mind of the audience using animators, film makers, press and toys ... so that in all of the products the space of Islamic countries is fraught with symbols including desert, irrational violence (terrorism), savage rulers, supernatural secrets (stemming from underdevelopment) and structures ruin. The most significant semes in the image represented from Moslems in the games are violence and terrorism envisioned in relation to and in association with Islam and its instructions so that Islam is known as promoter and conformation of terrorism [17].

A general review of underlying logic of the selected computer games shows that adventure and role-playing games represent the Middle East as

pseudo-historical or fantasy and employ "Orientalistic" imaging; despite fine arts, video games mostly contain stories. Nevertheless, the story is served as an introduction into a yet more powerful search, and forms the game as a whole with images and steps of the game, and greater implicit message. In most analyzed games, game plan gets started by kidnapping a woman (princess, sister or daughter of the king) by an evil character (like minister, Caliph, or beast) and the philosophy existing behind the hero is to save her and take revenge. Although the stories are great examples of the medieval Middle East and such imaging is popular in indicating them, the process will reinforce stereotypical concepts including barbarism and savagery [18].

Classical work of "Edward Said" analyzes Orientalism discourse in 19th and 20th centuries in which Islamic society is represented as an inappropriate and odd phenomenon. According to Said: American and Western media and experts determine how we perceive the world (The Other); that we observe journalists picking up pieces of news, hyperbolized and broadcast them through their media rather than seeing scientific discussions on Islam. He considers media-Islam as a one-dimensional action demonstrating that whatever Arabs and Moslems do are at the peak innate flaws and they frighten the people away from Islam using the medium [18].

When studying the visual semes used in the games to represent an image of the Middle East, we find out that the patterns always exist including designs and materials like Chafia, turban, ceramic and camel; also concepts relevant to characters such as caliph, wilderness, and places painted by Islamic images, religious places of Moslems like mosque, spire, using Arabic and Persian voices to express the language of the terrorists, using voice of Salavat and Quran verses as the background sound, and Eastern places like desert, spire, bazaar and pyramid. The concept put by "Edward Said" - expressing that the Western imaging of the East interprets the latter as a historical phenomenon in which historical fantasies are integrated with contemporary reality – is crystal clear in these computer games.

Among the best examples of the games, Assassins Creed, and Prince of Persia can be mentioned focused on twisting the history and fights between civilizations fate battles. For instance, crusades are twisted in Assassins Creed and Hashahsin sect (Ismailia Shiite) is introduced as the first terrorist group in the world and implicitly introduces Shiite as responsible for promoting terrorism and sparking the crusades off.

Ismailia sect is really ambiguous and complicated. Their rulers and heads are very vague and dark and the problem is not removed unless by referring

to partial and dogmatic sources of their enemies. At the first glance, Western researchers are affected by crusaders and Marco Polo's fallacies and the method of their opponents, and considered them as devilish humans rather than as faithful people. Among the behaviors attributed to the group is that they cut one of their fingers and put instead a sharp knife to covertly kill their victims, however, we are aware that the user and in particular the Western user will consider it as the representative of Islam world and an illustration of all Moslems' behaviors and beliefs.

The story told by Assassin Creed about the Ismailia cannot be considered as a historical account or even based on a historical documentary, but it has included elements of history in itself, the happenings in the lab are fictitious trying to visualize the conflicts between Templers (Christian commanders) and Hashashin in the new century. Even Altair finally found out that his boss is also one of the Templers. The fantasy drew crusades to 21st century and implicitly puts it that Christians and Moslems are in an endless war [19].

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