



**HWA CHONG INSTITUTION (HIGH SCHOOL SECTION)**

**HUMANITIES RESEARCH PAPER 2020**

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Topic: Analysis of the Portrayal of Religious Terrorism in *Homeland*

Slant: Literature

Total Word Count (excluding appendixes, footnotes & references): 5092

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**Declaration**

I declare that this assignment is my own work and does not involve plagiarism or collusion. The sources of other people's work have been appropriately referenced, failing which I am willing to accept the necessary disciplinary action(s) to be taken against me.

Student's Signature : NA

Date of Submission: 20/08/20

**Abstract**

This paper seeks to analyse the hegemonic narrative that the United States (US) has imposed on religious terrorism, through its media portrayal of religious terrorism and/or a religious terrorist. It argues that in the wake of the 2001 9/11 bombings, the US has shifted its discourse on terrorism and rebranded this image of terrorism as "new" (Gofas, 2012).

Religious terrorism is a prominent feature of this form of terrorism. This paper asserts that in the media, a religious terrorist has been portrayed as an Islamic fundamentalist. He who is an

Islamic terrorist is portrayed as fanatical and violent. His beliefs are in contrast to the ideas of freedom, secularity and democracy that serves as the foundation of the US system, and commits acts of excessive violence targeted at the US. Therefore, the US has created an image of a “terroristic other” who poses an existential threat to the US.

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### Acknowledgments

In the process of writing this paper, I would like to express my gratitude to my teacher-mentor, Mrs Ng Mui Eng, my classmate Zachary Wong and my tutor Ms Talisa Dhaliwal, for guiding me through the academic journey, shaping my ideas on religious terrorism and providing better clarity to this challenging issue at hand.

## **1. Introduction**

### 1.1. Background

The events of the 2001 September 11<sup>th</sup> (subsequently referenced as 9/11) bombings drew great attention to the subject of terrorism. In 2001, the number of terrorism articles published was around 100. After the 9/11 bombings, that figure grew exponentially to around 2300 articles a year in 2007 (Gofas, 2012). Following the events of 9/11, the George W. Bush administration initiated many "Wars on Terror", as part of their Counter-terrorism scheme (Dunn, 2005). In the process of coming up with such a comprehensive counterterrorism

strategy, the US conceptualised their terroristic enemy, in order to answer both the rhetorical and political questions that arose (Dunn, 2005). They created the image of a “terroristic other”, which became the foundations of the “new terrorism” discourse. (Jackson, 2012). This “new terrorism” discourse focuses on a religious terrorist. In particular, this terrorist is an Islamic fundamentalist who is fanatical and violent. This topic shall be further explored under Literature Review.

As a result of portraying Islam and Muslims as the terroristic enemy, the US public’s sentiments towards Islam and Muslims have also become negative. A study conducted by the Pew Research Centre shows that although the public sentiments towards Muslim and Islam have become more positive in recent years, the majority sentiment is still anti-Islam and anti-Muslim. They are exemplified when the report details simple majorities of Americans still believing that Islam and democracy are conflicting, that Muslims cannot integrate into “mainstream American society”, and that Islam encourages violence more than other religions (Pew Research Centre, 2019). This shows that Islamophobia is still prevalent in the current American society. One reason for these negative views is due to the media portrayal of “new” terrorism. 53% of American adults interviewed in the same research feel that the media coverage of Muslims and Islam is unfair. The reason for this shall be covered in the Literature Review.

## 1.2. Rationale

This paper seeks to provide an interpretation of the image of a terrorist constructed within the US television drama series “Homeland”. It seeks to discover how the image stands in light of the overall US discourse on religious terrorism. The prevalence of anti-Islam

sentiments, as demonstrated under Background, makes it necessary to understand the causes of such sentiments, of which the mass media influence is a main factor.

### 1.3. Research Questions

- a) What is the stereotypical image of a religious terrorist formed by the media?
- b) Does the image deduced from *Homeland* align with the general image gleaned from the literature review?

### 1.4. Thesis Statement

*Homeland* has created a stereotypical image of a religious terrorist. This image is aligned with the US' discourse of a "new" terrorist.

### 1.5. Delimitations of Research

This research is constrained to Seasons 1 and 2 of *Homeland*.

### 1.6. Significance of Research

- a) Provide a counter-narrative to the hegemonic narrative in the media, thus allowing for a fair representation of religious terrorism.
- b) Demonstrate that the US media has created an specific of a religious terrorist through its media portrayal.

- c) Discover how the image of a religious terrorist portrayed in *Homeland* conforms to the general US terrorism discourse.

### 1.7. Hypothesis

*Homeland* has created an image of a religious terrorist that is aligned with the US discourse on religious terrorism.

### 1.8. Limitations

Due to the constraints of time;

- a) Interpretation of the image of a religious terrorist shall only be based on the review of the first 2 seasons of *Homeland*, limiting the sample size of the media analysed, creating insufficient breadth in analysis.
- b) Materials from prior to 9/11 will not be analysed, preventing a fair analysis on the change in discourse and portrayal of terrorism.
- c) Interviews cannot be conducted into the reactions of the analysed media to receive reactions to the portrayal of a religious terrorist in *Homeland*.
- d) The breadth of literature reviewed is limited, which can limit the comprehensiveness of the understanding of the portrayal of a religious terrorist within the media.

## 2. Literature Review

### 2.1. The “New Terrorism” discourse

Andreas Gofas details the differences between the “traditional” and “new” terrorism discourses in a table<sup>1</sup> in his research paper (Gofas, 2012). He argues that the “old” terrorism was one which was motivated by “political/nationalist ideology” while the “new” terrorism is motivated by “religious fanaticism”. The “old” terrorism used “restrained violence”, while the “new” terrorism uses “extreme violence”. The “old” terrorism was “system-affirming”, while the “new” is “system-threatening”. The prominent feature to note of the “new” terrorism discourse is that the current form of terrorism that we face has been portrayed to be religiously motivated rather than politically.

Richard Jackson agrees with this argument. He believes that the “new terrorism” discourse argues that “driven by hatred, fanaticism and extremism rather than political ideology, today’s religiously inspired terrorists are determined to cause mass casualties among civilians... [and] is therefore a more murderous form of terrorism that the world has ever seen.”

## 2.2. The US “Islamic Terrorism” discourse

Richard Jackson expounds on the definition of a “religious terrorist” and claims that the West, in particular the US, has branched from “religious terrorism” into an “Islamic terrorism” discourse. He argues that within this “Islamic terrorism” discourse, the US has portrayed Islam as an existential threat to the liberal Western system. It makes use of labels such as “the Islamic world” vs. “the West”, “extremists” vs. “moderates”, “violent” vs. “peaceful”, “religious” vs “secular”, and “savage” vs “civilised”. They serve to portray the Western world and the Islamic world in polarising binary opposites. He argues that the most

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<sup>1</sup> Refer to Appendix pg. 2 Fig. 3

prominent features within the “Islamic terrorism discourse” is that firstly, terrorism is inherent to the fundamentalist and extremist forms of Islam. In some extreme cases, some people may even argue that terrorism is “inherent to the doctrines and core principles of Islam”. Secondly, fuelled by “a sense of impotence due to their failure to achieve modernity”, these Islamic terrorists direct their hatred towards the West. Their goal is to “destroy Israel and the West” and “re-establish an Islamic Caliphate”. Thirdly, these terrorists are portrayed to be inspired by their holy causes, or Islam. Lastly, these terrorists are willing to “unconstrained ... and indiscriminate violence” to accomplish their cause.

These ideas are all in stark contrast to the US’ principles of secularity, civility, democracy, and peace, posing the Islamic world as an existential and security threat to the US. Moreover, due to its religious nature and inherent aim to “rectify the humiliation” suffered from its previous failures, it will “difficult in theory and impossible in practise” to appease or negotiate with these “Islamic terrorists”.

However, both of these authors challenge the veracity of the distinctions between the “old” and “new” terrorism. They argue that this new “new terrorism” is in fact not as religiously motivated as portrayed and carries inherent political goals behind its actions. It also does not use violence and destruction as freely as described. This is believable. It is slightly incredulous that an entire phenomenon like terrorism will take on a different form solely due to one event like the 9/11 bombings, and should rather be understood as a manifestation of years of change in the making which has shifted the nature of terrorism.

Hence, Jackson argues that the shift in terrorism discourse is to allow the US to “legitimise” their “counter-terrorism policies”. By depoliticising the actions of the “terroristic

other” and “assigning non-rational, cosmic aims to violent groups”, this “enables the uninterrupted exercise of US... power in the international sphere by obviating the need for policy reappraisal”. In the face of a irrational and fanatical enemy which is known to commit acts of extreme violence without any clear logical reasoning, actions taken by the US, no matter how extreme, would seem justifiable in comparison. This argument is certainly valid.

### 2.3. The US media portrayal of “Islamic terrorism”

Building on his arguments of the overall terrorism discourse in the US, Jackson believes that “Islamic terrorism” is present in the “deeply hostile media representations and depictions of Islam and Muslims”. He believes that “in portraying Muslims, the mainstream media has tended to employ frameworks centred on violence, threat, extremism, fanaticism and terrorism.” This is in line with the labels and characteristics of an “Islamic terrorist” that was analysed under the “Islamic terrorism” discourse.

Daya K. Thussu agrees with Jackson’s view. He offers the argument that the western media has been “demonising Islam”<sup>2</sup>. He claims that “media images of Muslims as fanatic aggressors pervade ... especially the west” and raised the example of the successful films “Executive Decision” and “True Lies” to show how “Muslim stereotypes are fixed in the American popular culture by Hollywood”. He believes that “the west’s... interests are reflected in the way... Islamic fundamentalism [is] regularly covered”. Once again, the idea that Muslims are linked to violence and fundamentalism are highlighted.

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<sup>2</sup> Thussu, D. (1997). How Media Manipulates Truth about Terrorism. *Economic and Political Weekly*, 32(6), 264-267. Retrieved May 29, 2020, from [www.jstor.org/stable/4405068](http://www.jstor.org/stable/4405068)

Fawaz A. Georges also agrees with Jackson's view that the media has portrayed Islam in a "negative light", and adds on the argument that the media is a "willing participant in foreign policy-making"<sup>3</sup>. He believes that "decision makers and members of the policy elite get much of their information from the press", and hence raises the "notion that the media's coverage of Muslim and Islam sheds much light on the making of US policy". He argues that governments like the Clinton administration is eager to exchange information with the press, and act based on such information. In other words, the portrayal of Islam as the enemy in the media will impact the views and decisions of the decision makers who read such press. This argument is hard to believe. Regarding such matters of national importance, most information on terrorism and terrorists will likely be leaked from government administrations to media outlets instead of the other way around, hence these policy-makers will be unlikely to receive any information which they do not know already. However, the free nature of the press does allow it to receive information from multiple sources, even from before the governments receive access to it.

#### 2.4. The US media's relationship with terrorism

Farnen argues that in their portrayal of terrorism, the media stresses upon the violence in terrorism to attract a mass audience<sup>4</sup>. Firstly, he argues that "in order [for the media] to perform their controlling and socially enforcing rule in their communications process, the media must regularly capture the public's attention. ... Therefore, the media seduces consumers with... crime, scare headlines, and enticingly violent leads." He believes that "the

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<sup>3</sup> Gerges, F. (1997). Islam and Muslims in the Mind of America: Influences on the Making of U. S. Policy. *Journal of Palestine Studies*, 26(2), 68-80. doi:10.2307/2537784

<sup>4</sup> Farnen, R. (2014). Media and Terrorists. In Farnen R., De Landtsheer C., German D., Dekker H., Sünker H., Song Y., et al. (Eds.), *E-Political Socialization, the Press and Politics: The Media and Government in the USA, Europe and China* (pp. 251-302). Frankfurt am Main: Peter Lang AG. Retrieved May 29, 2020, from [www.jstor.org/stable/j.ctv2t4csq.16](http://www.jstor.org/stable/j.ctv2t4csq.16)

media ... afford [terrorism] legitimacy as a larger-than life social drama with a huge public audience”. In essence, Farnen is saying that the media purposely dramatizes these terroristic events in a violent manner to entice viewership. In return, “terrorism could not exist in its present force without a mass audience”, and that “what we know as terrorism is actually a media creation”. This causes terrorists to be “reinforced and rewarded with more media coverage” as they upscale their violence. He detailed this “magnification” effect in his report with a graph<sup>5</sup>. This means that he believes the use of excessive violence is a mere accessory to the portrayal of religious terrorism that the media has used to gain more attention. His argument makes logical sense, and demonstrates an understanding of the function and processes of the US mass media and its appeal factor to the public. There is value in arguing that violence is injected into the dramatization of terrorism in order to create sensationalism, so as to draw viewers to make a profit.

### **3. Methodology**

#### 3.1. Introduction

This paper shall deduce the image of a religious terrorist created in the Western media, through the analysis of the first season of hit television show “Homeland”. It shall take a qualitative approach to the issue, as the image portrayed is often up to interpretation and emotions evoked in the viewer. This television serial first aired on 2<sup>nd</sup> October 2011, and has yet to conclude. It has won numerous awards, such as the prestigious Golden Globe Awards for Best Television Series – Drama and the Primetime Emmy Award for Outstanding Writing for a Drama Series, scoring a 91 out of 100 on Metacritic from 28 critics. (A common reason which critics on Metacritic have provided for their over-90 ratings is due to the captivating

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<sup>5</sup> Appendix pg. 2 Fig. 4

portrayal of the US intelligence scene after the war on terror.) The first season follows veteran CIA officer Carrie Mathison on her mission to expose Sergeant Nicholas Brody, a returning POW and war hero after 8 years of capture by Al-Qaeda, whom she believes through inside intelligence to have been “turned” into a terrorist that now poses a great security threat to the US. It has been widely received, with 1.08 million views on its premiere viewing alone.

### 3.2. Data Collection

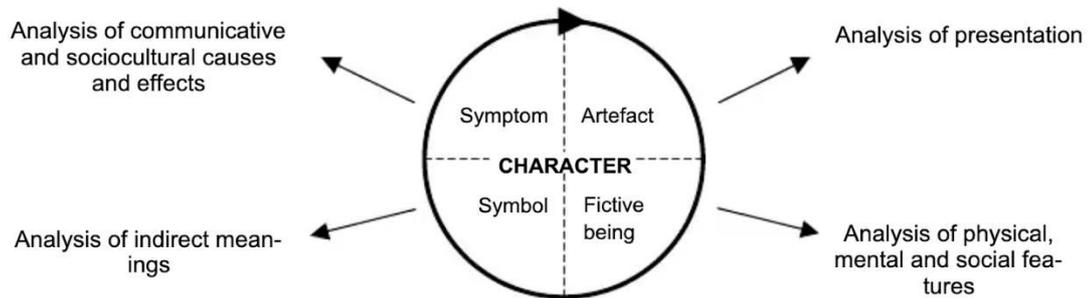
The data is collected through the primary review of the television series *Homeland*, where the researcher personally selects scenes and other elements from the series to analyse and discuss.

### 3.3. Data Analysis

This paper shall focus on understanding the portrayal of a terrorist formed within *Homeland*. It shall employ a character analysis method inspired by Jens Eder’s “Die Figur Im Film” (Eder, 2008) and his earlier book, “Characters in Fictional Worlds: Understanding Imaginary Beings in Literature, Film, and Other Media”. These 2 books play off one another on its method of character analysis in films. Eder argues that his framework is the most comprehensive one on the analysis of film characters. He explores the philosophical foundation of characters, their construction, their interpretation, and their reception. He believes that these characters function as messages between the producer and the viewer, and a successful deliverance is one where a character is able to convey deeper messages to the audience, likely in the form of a deeper, symbolic meaning through their portrayal or its

impact on the audience. He has broken down the analysis of a character into 4 general aspects.

In what he calls a 'clock of character':



He argues that a character can be analysed from 4 aspects: the themes he symbolises (Symbol), what sociocultural phenomenon he is symptomatic of (Symptom), his fictional attributes within the literature (Fictive Being), and the techniques used to present him in this literature (Artefact).

This paper shall focus on analysing Brody as a Fictive Being and as an Artefact. Through analysing Brody in terms of his physicality, psychology and social interactions under Fictive Being and the cinematic techniques used under Artefact, this paper intends to derive Brody's portrayal and the producers' vision / discourse for such a terrorist.

Brody's physical feature analysis shall pay attention to his outward appearance, actions and behaviours. His mental feature analysis will pay attention to his thoughts and emotions, a prominent example being the use of flashbacks in the series to convey Brody's current state of mind. His social feature analysis shall pay attention to his interactions with the people around him. Combined with the review of cinematic techniques used (ie. flashbacks, music selection and camera focus), these features make Brody symbolic of a terrorist that the producers of *Homeland* wish to convince us is the symptomatic terrorist.

### 3.4. Scope and Limitations

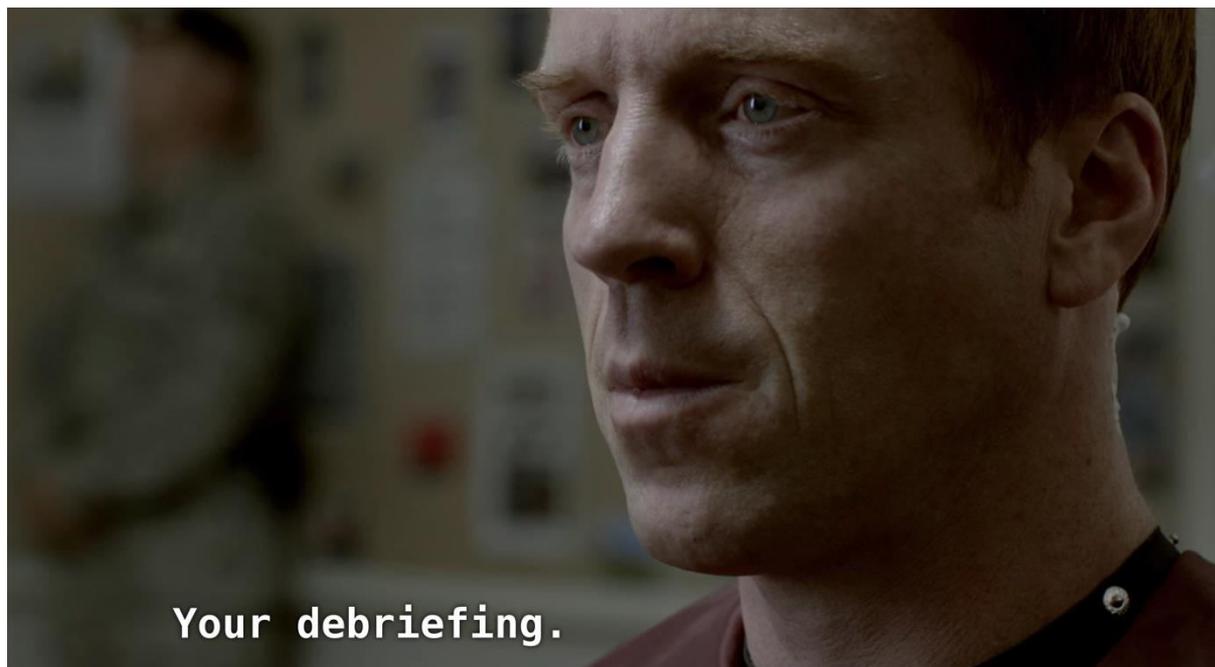
This paper is conducting an analysis of the portrayal of religious terrorism in an exemplar of the US media through a singular television series, which cannot represent the overall portrayal of religious terrorism in said media.

## 4. Analysis and Discussion

### 4.1. Analysis and Findings

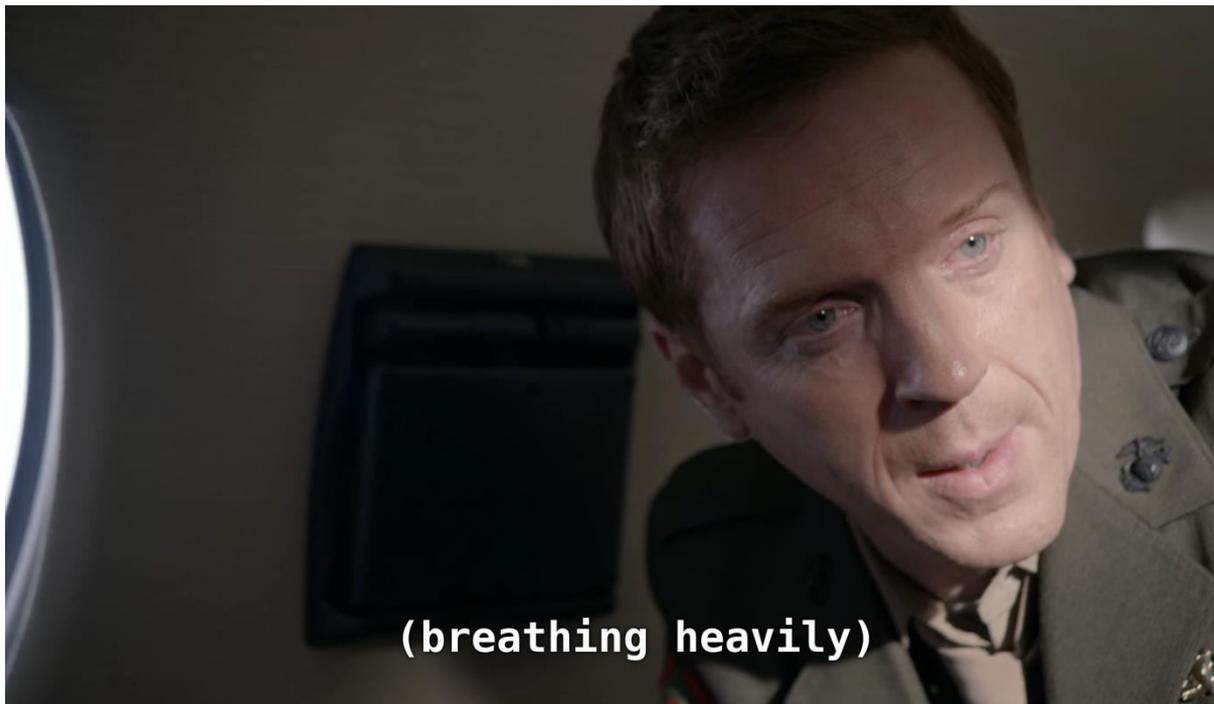
#### 4.1.1. Body features of Brody

##### 4.1.1.1. Brody's mental distress



In Season 1, Episode 1, Sergeant Nicholas Brody is getting ready to return back to the US after 8 years of captivity. As a military officer notified him to get ready for his debriefing, Brody appears to be unresponsive, staring into the nothingness. The focus on his unmoving facial features indicate that he is preoccupied with other thoughts. Although this might seem inconclusive, the eerie music playing in the background suggests that something is awry in

this scene, which would lead the viewer to link that to Brody's mental state.



Further on in the episode, as an officer informed Brody of the Vice President's plans for him, Brody takes a heavy and shaky breath. This denotes a sense of anxiousness, which can be viewed as mere anxiety to the grandeur of the plan. In reality, the mention of the media and politics serve to remind him of the plan to undermine US politics that Abu Nazir, the Islamic terrorist, has for him. Although this plan has yet to be revealed, this scene can be seen as a foreshadowing to Brody's terroristic behaviours later on.

#### 4.1.1.2. Brody's violent tendencies



In Season 1 Episode 6, Brody initiated a violent brawl with his best friend Mike, when it was revealed that Mike had slept with his wife Jessica. The use of close-up shots with an unsteady camera of the brawl is used to portray the violence and sheer force of Brody's punches. The shakiness of the recording of the scene heightens the roughness of the physical fight. It shows that when Brody is angered, he will take it out on subject of his anger in the form of brute violence, regardless if it is during a public event or behind closed doors.



When Brody's suspicions that his wife was in an affair with his best friend Mike seemed to be confirmed as he observes Jessica and Mike affectionately interacting with each other, the following scene opens with a harsh metallic clang of the pistol firing pin locking in place, while Brody forcefully loaded it in the dark garage of the house. Brody's forceful actions and malicious expression, coupled with the dark atmosphere of the garage, ominous background music and the threatful symbolism of the gun, suggests to the viewer that Brody is angered, and is about to commit an atrociously violent act. It was later revealed that he nonchalantly shot a deer in the middle of a house party, a disturbing action which seriously makes viewers fear for his sanity, and causes one to question his civility.

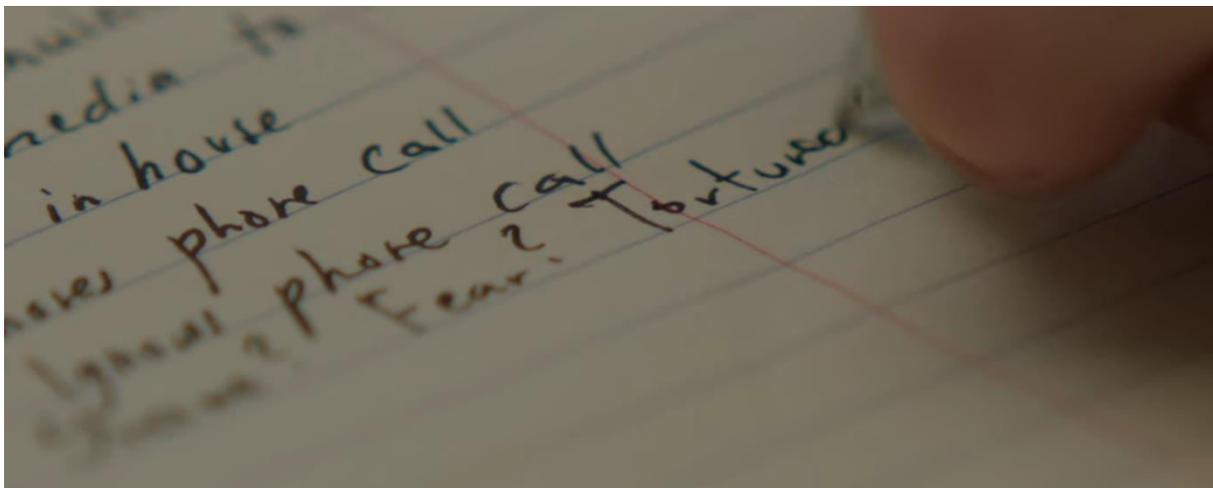
#### 4.1.2. Mind features of Brody

##### 4.1.2.1. Brody's mental distress (revisited)



Season 1, Episode 2 introduces an interesting technique which is used repetitively throughout the first and second seasons that helps us to understand Brody's mentality better: flashbacks. Snippets of his experiences in captivity are played with a faded wash, imitating memories of past incidents which the viewers will relate to his current thoughts and experiences.

When Brody's entire family left the house, leaving him alone in the house, the camera pans in on his face and we see his face muscles twitching, indicating that he is under certain stress. Immediately, we are taken into one of Brody's flashbacks, where he is trapped in a cell, with ghastly and discordant voices floating in and out, providing an atmosphere of hallucination. Brody looks on, scared. The creepy music builds a sense of panic in the viewer, situating them in Brody's state of mind as he was experiencing it. This suggests that in captivity, Brody's loneliness caused him to begin hallucinating, causing him much fear and unrest as a result, potentially damaging his sanity.



In fact, this analysis is bolstered by Carrie Mathison, a CIA agent conducting home surveillance on Brody, note down his behaviour and penning "Fear? Tortured." The directors of the series are suggesting to the readers that their suspicions are sound. Now stuck in a similar situation, we see the same psychological effect taking place in him.



Once again, a flashback is used depicting Brody scrunched up in a ball, sitting in a dark corner of the room, an anguished expression on his face. This action mimics himself when he was trapped in his cell, a glazed expression indicating his lifelessness and loneliness. By this point in time, there should be no doubt in the readers mind that there is certainly a due amount of mental distress still present after he has returned to the US, a cause for much concern.

#### 4.1.2.2. Brody's dedication to Islam

Season 1 Episode 2 introduces Brody conversion to Islam while in captivity. The episode ends with Brody sneaking out of the house and into the garage to do his morning

prayer. In this scene, the viewer is taken back to his captivity as Brody watched some Muslims praying when he walked out of the dark corridor into the light.



The use of light and dark symbolises Islam's impact on Brody's life. At that time, he was in a dark place, with nothing left to hold on to. His dishevelled appearance also adds on to the understanding of his mental state of despair. However, seeing the men praying gave

him light. The directors are suggesting that the religion of Islam gave Brody purpose, and brought him to see the bright side of life. This would be an important concept, as viewers can deduce that in a time of faithlessness, even when back in the US, Brody relied on Islam for his sustenance, dedicating himself to his religion. Hence, it would be easy for viewers to connect his religion with his actions, as his strongest faith would be what drives him to commit tremendous acts.

#### 4.1.3. Sociality features of Brody

##### 4.1.3.1. Brody's lying and pretence

Brody is portrayed to be keeping up a fake front and lying to other people throughout the first season. This causes viewers to question his cleanliness in the war, and his involvement with the terrorists he denied knowing. He convinced his wife that he was fine and that she should go to work although he was clearly distraught. He also denied any involvement with Abu Nazir when Carrie Mathison questioned him during his debriefing after coming back to the US. Moreover, Carrie Mathison argued that knowing Abu Nazir due to his interests in American war subjects is the logical and expected answer, making his denial seem highly unexpected and suspicious.



Brody's flashback to meeting Abu Nazir during his captivity when he heard Carrie's question confirms to the viewers that he is withholding a critical piece of information, which makes the viewers question his loyalty and suspect his criminal involvement with these terrorists.

#### 4.1.3.2. How Brody's family issues trouble his psychology

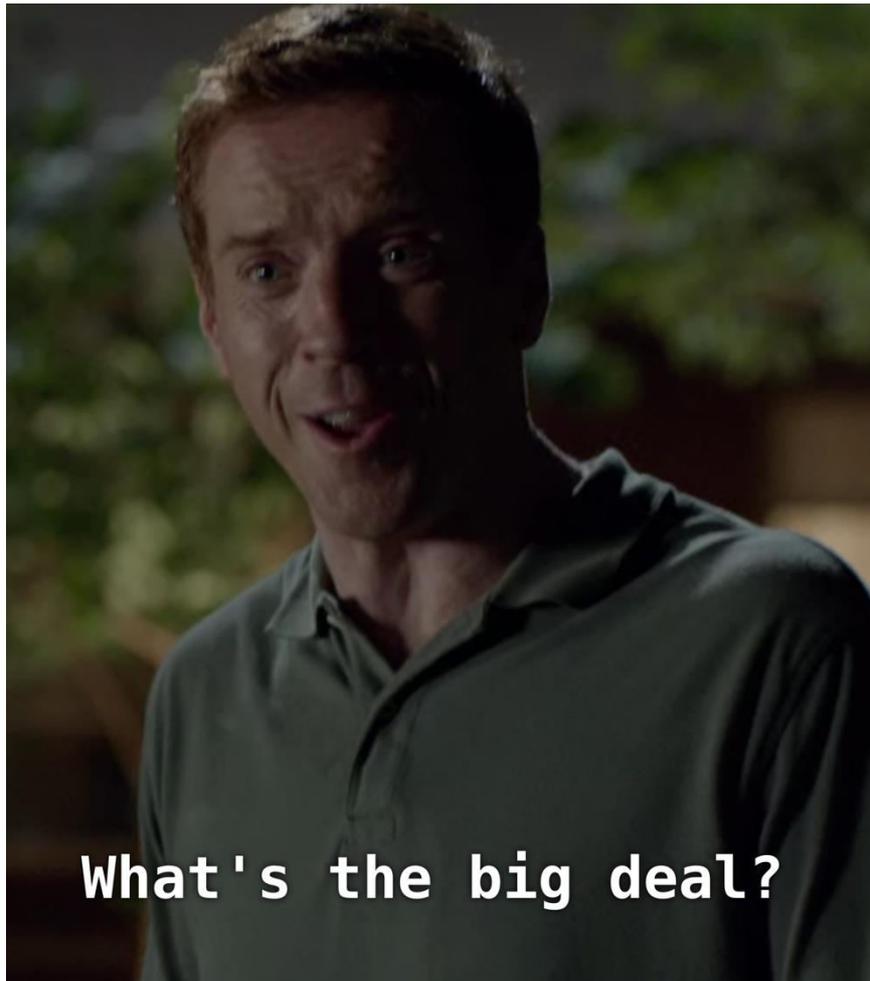
In Season 1 Episode 3, in an interview with the media, Brody talks about how his faith in his country, comrades, friends and family gave him the resolve to never give up hope. Although this was a lie, we see that it does carry some weight as his love for his daughter prevented him from committing a suicide bombing when he had the perfect opportunity. This scene is highly ironic, as Brody was staring at Mike, whom he suspected to be having an affair with his wife, while he defended his "faithful" wife. The camera then pans in on his intense gaze at Mike, suggesting to the viewers that the gaze was intentional, and meaningful. He mentions that the goal of his tormentors is to get him to "lose faith" in the things and people he loved. This suggests that by suspecting a certain faithlessness in the people he

trusted, Brody will feel betrayed, lose his faith in all that he once trusted, leaving him with nothing to hold on to, causing him to feel lonely, traumatising him further.

#### 4.1.3.3. Brody's actions being system-threatening

Nonetheless, through Brody's interaction with his terrorist mastermind, Abu Nazir, we can tell that his aim of undermining the US political scene has never changed despite a change in method. Initially, he was assigned to detonate a loaded vest in a panic room filled with some of the biggest authority figures such as the Vice President, the head of the CIA, high-ranking Senators, etc. However, when that plan failed, he proposed instead to infiltrate the ranks of government, in order to undermine them from within. This was much to the liking of Abu Nazir. This signals to viewers that although the methods of the terrorists might differ and change, their target will always remain to be to bring down the ruling body of the US, and essentially threaten their national and existential security.

#### 4.1.3.4. Brody's coldness and violent tendencies (revisited)



When Brody shot a deer in the middle of a house party, and was confronted by his wife, he merely scorned and said, “What’s the big deal?” He did not feel any remorse or shock in view of his outrageous actions, instead feeling incredulous that his wife was overreacting to an acceptable action to him. Clearly, he has been desensitised to such violence, and feels it appropriate to exercise such violence without constraint. He does not spare any thought for others or feel any remorse even after the incident transpired, even openly displaying a nonchalant attitude to the whole affair.

#### 4.1.3.5. Brody’s rationality and ability to compromise



*Homeland* also portrays Brody to be rational and compromising. In Season 1 Episode 12, Brody was about to detonate a suicide vest which would kill everyone trapped in the panic

room, accomplishing his goal which the terrorist Abu Nazir set for him. However, upon hearing his daughter's plea for him to return home, Brody was in a visible state of conflict, where his entire body was shaking from the dilemma of whether or not he will promise his daughter Dana to return home. In the end, Dana's tender words and her need for his presence overcame his desire to complete his terrorist agenda, and he held off on detonating the bomb. This implies that although Brody's religious agenda is very important to him, he is able to be negotiate with his agenda in the face of other factors which matter dearly to him, such as his family.

## 4.2. Conclusion and Discussion

### 4.2.1. Comparisons with the general US terrorism discourse

Brody's background story plays into the American terrorism discourse / provides a logical foundation for the construction of his character. By portraying him as having a broken family, having to hide his traumas and lie about his mental health, moreover hide his religious practises, it creates an image in the viewer's mind that a terrorist like Brody who must have been helpless, and found solace and support in Islam, devoting his life to God, or Allah. (how he was disappointed when his wife slammed the Quran on the floor). This plays into the idea of a terrorist who is an Islamic fundamentalist. He is also portrayed to be cold and violent, as seen by when he casually shot a deer during a party, beat up a reporter and his best friend Mike. Moreover, he poses a threat to the US system. Abu Nazir, the terrorist mastermind, initially intended for him to blow up an entire emergency room filled with high-ranking US governmental profiles. When Brody failed to accomplish that mission, his agenda was changed to infiltrate the inner circle of this same group of people, and undermine them from within. This imbues a sense of fear and defensive nationalism in the minds of the

viewers because they are led to believe that these terrorists aim towards destroying the US order by targeting their government, the enactor of such order.

However, other aspects of Brody's character seem to challenge the US discourse. For example, he is portrayed as a family man who would put down his purpose and mission for his family. Initially, he viewed Abu Nazir and Issa (Abu Nazir's son) as family and was willing to die to avenge Issa by killing the one who did him wrong. When he returned to the states, he viewed his wife and children as his family again. Despite having a rather problematic and broken family, he still cares for them and that is the reason he was emotionally affected by news of his wife's relationship with Mike in the first place. When the safety and happiness of his family was threatened in Season 2, Brody was willing to turn his back on Abu Nazir and work with the government to hunt him down. This suggests that terrorists like Brody are willing to compromise and negotiate when something other than their religion and faith is put on the line. It also shows that these terrorists are not entirely fanatical, and have a realistic understanding of their position.

## 5. Appendix

Fig. 1

### Half of U.S. adults say Islam is not part of mainstream society

	April 2017
Do you think of Islam as part of mainstream American society?	%
No	50
Yes	43
Other/don't know	7
	100
<hr/>	
Do you think there is natural conflict between Islam and democracy?	
Yes	44
No	46
Don't know/refused	9
	100

Note: Figures may not add to 100% due to rounding.

Source: Survey of U.S. adults conducted Apr. 5-11, 2017.

"U.S. Muslims Concerned About Their Place in Society, but Continue to Believe in the American Dream"

PEW RESEARCH CENTER

Fig. 2

### Among U.S. public, half say media coverage of Muslims is unfair

% of U.S. adults who say ...

	April 2017
Media coverage of Muslims and Islam is generally ...	%
Unfair	53
Fair	39
Depends/don't know	8
	100
<hr/>	
American people as a whole are generally ___ toward Muslim Americans	
Unfriendly	32
Neutral	29
Friendly	36
Don't know/refused	3
	100

Note: Figures may not add to 100% due to rounding.

Source: Survey of U.S. adults conducted Apr. 5-11, 2017.

"U.S. Muslims Concerned About Their Place in Society, but Continue to Believe in the American Dream"

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Fig. 3

Table 1: "Old" vs. "New" Terrorism (Ideal Types)

	"Old" Terrorism	"New" Terrorism
<b>Organizational Structure</b>	Hierarchical	Networked
<b>Operational Range</b>	Within home region (territorial orientation)	Outside home region (transnational orientation)
<b>Motives</b>	Political/Nationalist Ideology	Religious Fanaticism
<b>Tactics</b>	Restrained Violence	Extreme Violence
<b>Attitude towards Westphalian System</b>	System-Affirming	System-Threatening

Fig. 4

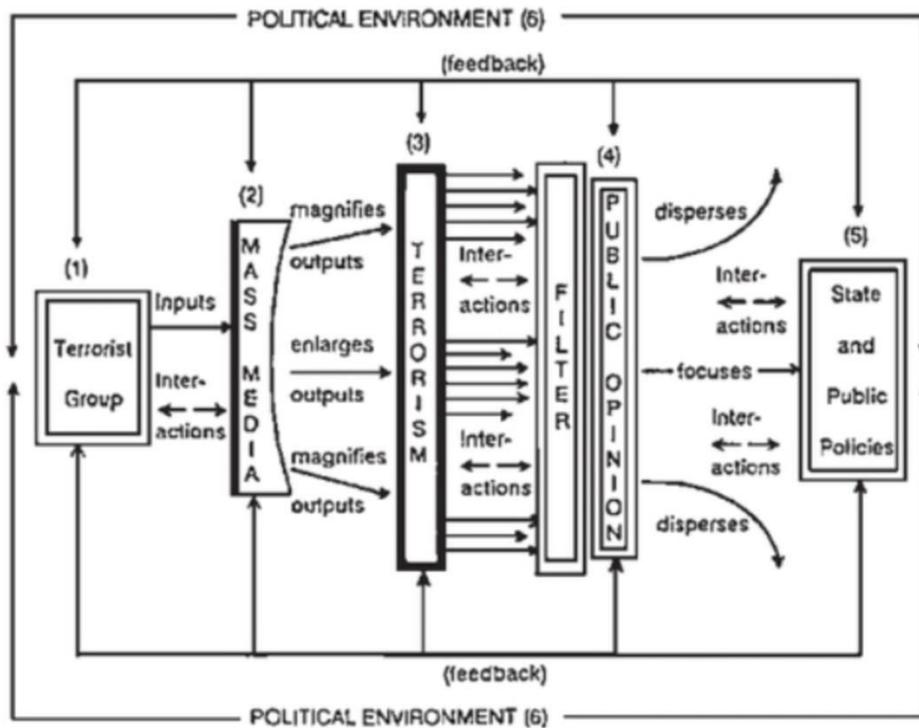


Figure 1: Terrorism and the mass media: an interactive system

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