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Erstens ist es angebracht anzumerken, dass die Homeland-Fernsehserie eine der beliebtesten Fernsehsendungen darstellt. Darüber hinaus wird seit 2011 gesendet, und es wird immer noch gesendet. Daher ist seine Beliebtheit unbestritten. Trotzdem gibt es einige Fragen im Zusammenhang mit der Repräsentation des politischen Hintergrunds, Charaktere, die als typisch für das Kriminalitätsgenre gelten können, sowie eine Reihe anderer negativer Ereignisse. In diesem Beitrag werden die Details erläutert, die sich auf diese Probleme beziehen. Es konzentriert sich auf das Trauma-Konzept sowohl in der "Homeland" als auch im globalen Fernsehen. Darüber hinaus werden in diesem Beitrag verschiedene Kritiken vorgestellt und die negative Aspekte der Show untersucht. Es wird auch über das Thema psychische Erkrankungen sowie über die Vertretung von Frauen in der *Homeland* diskutiert. Schließlich wird in diesem Beitrag auch über das Thema Verbrechenfernsehen gesprochen, wobei Ähnlichkeiten sowie Unterschiede zwischen typischen Kriminalitätsdramen und *Homeland* diskutiert werden.

Schlüsselwörter: Heimat, Fernsehen, Trauma, Verbrechenfernsehen, psychische Erkrankungen, Stellung von Frauen, Kritik, Kontroversen

CHAPTER 1

INTRODUCTION

During the last couple of decades, the interest in the study of trauma has increased. Stressful events like terroristic attacks all over the world, which have been occurring during the last couple of decades, might be the cause for this development. According to the statistics, the number of calculated uses of violence, as well as the number of victims, is more than four times higher than in 1970 (Roser, Max; Nagdy, Mohamed; Ritchie, Hannah; 2018).

Anyhow, we are witnessing omnipresent turbulences and disagreements within political parties all over the world (Applebaum 2018). Often the disagreements result in bombing a weaker country or, as it has been happening in the last decade, in terrorist attacks.

Paradoxically, there have never been so many supporters of democracy and peace and so many ongoing armed attacks (Applebaum 2018). All of this is leading us to the conclusion that the time we are living in is a particularly stressful. The effect of stress on the state of mind can amount to a large indefinite number and are difficult to predict.

Any kind of armed attack, whether it is one of big proportions (such as war) or smaller (as bombings, terrorist attacks) has many victims. Fortunately, the number of survivors is significantly higher, but any attack (whether of big or small proportions) has as a residue mediate or harsh trauma. Yet, nowadays, instead of trying to suppress and forget as survivors used to do, they are trying to talk about the traumatic events which is a huge advance for

them. However, their stories can influence other people and will insomuch contribute to creating a traumatic atmosphere.

Moreover, TV series, news, films, and other media can contribute to creating a traumatic atmosphere as well, since they are a constant reminder of traumatic events or that there is an immediate threat of it. Namely, by inserting real images of a war or a terroristic attack into the movie, series, etc. people can think as being united or associated with the event. For example, the movie *The 15:17 to Paris* and *13 Hours: The Secret Soldiers of Benghazi* (IMBd n.d.) which deal with terrorism and show real-life situations, are causing the viewer to feel unsafe and doubt the life around him. This might further create a traumatic atmosphere not only in that country but possibly in the whole world (depending on how successful the movie is and how realistic the scenes are). The traumatic atmosphere, therefore, can affects the people who did not directly face trauma but still feel the threat something similar can happen to them. The constant reminder that the trauma is present, and that traumatic event can reoccur at any time lead to creating the phenomena of “chosen trauma”. The state which is the described by Vamik Volkan as the unwillingness or inability of large groups, or entire nations, to overcome a traumatic event from the past, and they transfer it from generation to generation (Volkan 79-97), as it could be the case with the 9/11 terrorist attack on America (9/11 ATTACKS, n.d.) and many other traumatic events from the immediate past, for example, the two terrorist attacks in Paris.

However, there is not only one but two sides of promoting the traumatic event, one side which can motivate and the other side which can trigger new traumatic events. Some theorists believe that the general traumatic response of the body depends on the person itself and on the “intensity” of the traumatic event, since what one person experiences as a tense and

unpleasant situation, can appear as a direct existential threat to another person. Therefore, before we can even start analyzing the effect of media and trauma it is important to define trauma and related terms of analytical importance.

PSYCHOLOGICAL TRAUMA

DEFINING TRAUMA

The study of trauma was debuted in the late nineteenth century and ever since it has been used in different studies such as medicine, literature, psychiatry, etc. The word trauma was introduced in the late seventeenth century. It is said that it originates from the Greek word "trauma", which literary means "wound", and it was connected to the physical wounds (Caruth). During the time the word evolved to mean an injury imposed on the mind as well (Caruth 4). Therefore, it is no wonder that there are two different definitions of trauma in the dictionaries. One is that trauma is " emotional shock following a stressful event or a physical injury, which may lead to long-term neurosis" and the other is that trauma is "any bodily injury or wound". (*Collin's Dictionary and Thesaurus* 1245)

Psychologically, trauma is a very complex state of mind, which includes patterns of repeated thoughts and feelings that remind and recall the traumatic event. If you experience a trauma, emotional wounds are incapable of being avoided or prevented (Cavanagh,A. Wiese-Batista,E.; Lachal,C. ThBaubet; Rose Moro,M. 2015). Furthermore, psychological trauma is known to be distinguished by a very personal kind of mental pain. Even though, there are many modalities of dealing with both individual or collective trauma, the search for an effective treatment is still ongoing.

In medicine trauma does not refer to the ordinary injuries but to the injuries that have been diagnosed to patients with shock conditions, and who require a strictly controlled recovery. (*Trauma Directorate*, n.d.)

Traumatic events could be war, earthquake, disease, the loss of a beloved person, etc. And each of these events or circumstances make people react in an unusual and (for them) an unknown way.

Any experience, that occurs on a daily basis, is distant from every traumatic experience and has less consequence on the human's mental state than the traumatic experience. Such experiences are, therefore, intruders in the human organism-both in psychological and social terms. Precisely because those experiences surpass anticipated, predictable and controlled situations, they can hardly be assembled into the continuity of life experiences. It even seems as if they have their own behalf where they are functioning since they are not sections of any part of the memory where those kinds of experiences are being saved. They are cut off from the mental continents, and they fully work pathologically which means that they are preferably treated as an impairment of health than as a mental state (*Trauma Definition* 2012).

Trauma occurs after a traumatic event and it can have serious, devastating and long-term negative consequences (*Trauma Definition* 2012). It is also categorically stated that trauma is nothing but a response that reveals a person's feelings or attitude on an event which is psychologically and physically different from the events that occur daily. Those kinds of events, in the majority of cases, have a negative connotation as well as a negative effect on a person's brain. This negative effect is so powerful that it interferes into our everyday activities and it makes a person's life uneasy to live.

Nevertheless, the consequences of trauma can differentiate in nature, quality, form, or degree. It all depends on subjective experience. Namely, the reaction on the similar events is altered by an individual's mind since people react differently to a similar event. Thus, one may argue that not all people will find some negative and extreme event traumatic, for some it can have a deep impact while for others it does not necessarily have to be.

Finally, it is a high possibility, that a person can acquire posttraumatic stress disorder as a result of an event that has left a specific impact. Whether a person suffers from posttraumatic stress disorder depends on variety of factors such as protective attributes some individuals can possess that enable them to endure trauma. Such factors are family's support, environment and potential exposure to the traumatic event.

A problem that remains a key task for many fields of trauma studies is the difficulty of recreating traumatic stories in a way that the stories do not lose their intensity, and which do not reduce them to clichés or convert them into many versions of the same story. With the increment of the interest in trauma, the number of people who wanted to explore this phenomenon increased as well. Therefore, it should not be surprising that trauma and its effect on both human behavior and emotions have become a field of interest of many literary and cultural theorists such as Cathy Caruth, Judith Herman, Ann Kaplan, and many others.

FREUD AND TRAUMA

When talking about trauma theory, it is necessary to look back at the theories that were proposed by Sigmund Freud and his investigation of trauma, which dates to the end of the nineteenth century. This is important because Freud was the one of the most important people

who had great impact on the field of trauma studies. (Sheehy, Noel; Forsythe, Alexandra;, 2009)

In his book *Beyond The Pleasure and Principle* (1920) Freud draw attention to the fact that trauma is crucial to psychoanalysis and has impact on neurosis as well as on sexual disfunctions. However, Freud neglected the relation between trauma and the event that evokes it. Namely, Freud said that if we dismiss causality we will come to the figurative shape of trauma. Trauma symptoms, in majority of cases, appear in figurative form and it does not have to be in a necessary connection with the shock (Freud).

After experimenting with hypnosis (on his neurotic patients), Freud had decided to abandon this method and replaced it with the new one called 'free association'. This method was meant to locate and release powerful and hidden feelings through an open talk about the patient's emotions. He was of the opinion that all the suppressed feelings can influence people's behavior to a certain extent (Sheehy, Noel; Forsythe, Alexandra; 2009) In order to deal with misfortune and the feelings it is accompanied by, Freud noticed that brain is creating a kind of shield. This shield is meant to protect nerves from repeating victim's feelings. The strength of the shield immediately affects the seriousness of the illness. During his exhausting study, Freud dealt with the way the victim talked about the event. He noticed that during the communication almost none of the victims showed a desire or the need to talk, all he noticed was the pain, and lack of lust for life. Freud had a notion that all the victims had a recollection of the traumatic event and this recollection was accompanied with unpleasant emotion and embarrassment. The victims were all able to relive the exact emotions which they felt when the misfortune happened but were not able to explicitly retell it. Freud contemplated that, at that moment, the mind is in the state of change of

consciousness. This state is called the 'hypnoid state' (Gay 1989). In the everyday context that state is characterized by 'unreal', 'suppressed' or 'unconscious' sectors (*Freud's psychoanalysis and Jung's analytical psychology*, 2018).

However, Freud had to redefine his theory that the psychological trauma was on the ground of women's hysteria. The reason for this was that a great number of soldiers who, after World War I, suffered from war neurosis. Hence, he started describing trauma as the sequence of events that are accompanied by forceful prevention and finally its return (Ferenczi, Sándor; Abraham, Karl; Simmel, Ernst; Jones, Ernest; Freud, Sigmund, 1921).

The general idea of war trauma derived from the specific instances which occurred to survivors. Trauma could be seen in different signs manifested by lack of sleep accompanied by nightmares and/or daydreams, flashbacks, lack of words and inability to talk about the traumatic event. Therefore, PTSD has been accepted as an official diagnosis which appeared to be relevant for many war veterans.

CHAPTER 2

JUDITH HERMAN AND TRAUMA

Judith Herman (born in 1942) is a psychiatrist, author, and professor who directed her attention to the attempt to understand and find a cure for traumatized people. Since 1981 she has been employed at Harvard University as a professor of psychiatry and has published many books and articles on trauma and mental health (Study).

In her work *Trauma and Recovery*, published in 1992, Herman analyzed trauma and she began with its roots. What she sees as a major problem of people who experienced trauma is that they are unable to represent their feelings, because our language (as rich as it is) still lacks words that can perfectly describe the feeling. She thinks that it is pointless to search for the proper words

Herman states that: “[a]t the moment of trauma, the victim is rendered helpless by overwhelming force” (Herman 33) and even after it nothing changes. Traumatized people set them apart from other people, they detach themselves and create their own world, which constantly reminds them of the tragic event (Herman 33). As has been stated repeatedly by Herman and others, is that the trauma changes your life “completely” and “forever” (Herman 141).

Moreover, there are many extraordinary experiences that are traumatic. Herman argues that rape and many other forms of sexual and domestic violence are commonplace in many lives and are very challenging to be just delineated as “outside the reach of ordinary experience”

(Herman 33). Given the number of people killed, war trauma must be considered as a common part of human experience as well.

Even more, Herman believes the trauma should always be regarded as a unique experience, not because it rarely occurs, but because it exceeds ordinary human experiences in life. Unlike the usual accident, a trauma involves a grievous situation or physical integrity, as well as a close encounter with violence and death. Moreover, Herman adds that the dreadfulness of the traumatic events cannot be measured. Simple efforts to measure trauma lead to meaningless comparisons.

One of the most significant features of the traumatic event, according to Judith Herman, is its power to instill and arouse feelings of lacking power and terror. The reaction to danger consists of a complicated system of integrated reactions created by both body and mind. Firstly, the menace aggresses the nervous system, which causes that a person in danger experiences adrenaline after which the person comes into a state of alert and warning. As a result, the vulnerable person is mobilized due to strong reaction (Herman 34).

Herman concludes that the trauma reoccurs when the danger is long gone and when there is neither resistance nor a runaway from the situation. That is the moment when the human self-defense system becomes over-crowded and unorganized. Each component of the usual response to danger is of no benefit, as it strives to remain in an altered and exaggerated condition long after the real danger is over. The trauma makes deep, intense and lasting changes in physiological excitement, emotions, cognitions, and memories. Even a trauma can suspend normally integrated functions one from another. Certain moves, words, and actions can trigger recollection to the traumatic event even though the specific event has nothing to do with it. A traumatized person can be found in a constant state of alertness and irritation without knowing why and how. We can observe this phenomenon as if the traumatic

symptoms can exclude themselves from the nervous system and fight for their survival in the mind. It seems like the brain is making an effort to repress them and they keep reminding it that they are present in every move, feature, etc. Such fragmentation is central to the observation of posttraumatic stress disorder (Herman).

After careful and precise research of the technique, including hypnosis, Janet showed that traumatic memories were preserved in an incredible state, separated from ordinary consciousness. She believed that our emotions, judgements, memory and knowledge come from intense emotional reactions to traumatic events. She studied and wrote works on the effects of intense emotions, which disabled the ‘synthesis’ of the physiological function of the mind (Herman 6).

Not only Herman believed in this but Kardiner as well. Namely Abram Kardiner, an American anthropologist, stated that when a person has overburdened with terror and helplessness, the entire apparatus for coordinated and purposeful activity is damaged. Perceptions become incorrect, ‘unrealistic and pervaded by terror’ (qtd. in Herman 25-26), coordination functions of judgment and discrimination fail, and sensory organs can even cease to function. Aggressive impulses become unorganized and unrelated to the situation. Any group of human beings who continued with their lives after any form of trauma feel and act as if the nervous system is excluded from the present (Herman 26). Which further implies that they live in the past captured in their hardships.

Another “symptom” which Herman found important for PTSD is being characterized as a late reaction to the traumatic event (Herman 108). Namely, the traumatic event has been relived and repeated over and over again, preventing the traumatized person to continue living the normal life. She does not diminish the role other scientists had when defining the PTSD,

although their conclusion on this particular topic is slightly different. For example, Freud thought that these symptoms are “subconscious fixed ideas” (Herman 8) while Kardiner believes that those symptoms “are not encoded like the ordinary memories of adults in verbal or linear narratives” (qtd. in Herman 43).

It is important to mention that Herman differentiated between “single” and “repeated” trauma. “[p]rolongated trauma” (Herman 8) or repeated trauma is trauma which in contrast to single trauma occurs only in circumstances of captivity. In Herman’s view, repeated trauma occurs when a perpetrator influences a victim’s psyche in such extend that the traumatized person has the feeling of being tortured long after the traumatic event. Therefore, it is no wonder these symptoms can be easily recognized in war veterans; however, their symptoms are complex and consist of integrated parts. So, the complexity of repeated trauma could not be precisely explained and implemented into the commonly accepted definition of PTSD.

In order to validate the outcome of her findings, it is important to mention that Herman had worked with trauma survivors for about 30 years. While observing war veterans, she concluded that a traumatic event cannot be fully suppressed and therefore forgotten. Whatsoever, the tiniest recollection can lead to remembering and reliving it. This is why people who survived trauma need to be surrounded by people who help them get the answers to the questions since, at that stage, they are questioning everything around them. Therefore, the importance of a public figure in PTSD should not be neglected since people are the ones who are supposed to answer those questions. “Restoration of the breach between the traumatized person and the community depends, first, upon public acknowledgment of the traumatic event and, second, upon some form of community action” (Herman 51). This can be supported by numerous examples of war veterans since “in every war, soldiers have

expressed resentment at the general lack of public awareness, interest, and alienation; they fear their sacrifices in killing and death will be quickly forgotten” (Herman 51). The ‘public acknowledgement’ of their deeds would be, according to Herman, **beneficial for the recovery process (Herman).**

HYPERAROUSAL

“After a traumatic experience, the human system of self-preservation seems to go onto permanent alert, as if the danger might return at any moment” (Herman 25). This psychological state is called hyperarousal. According to Herman, this is the first state of post-traumatic stress disorder and it has been discovered in the case of World War I veterans (Herman 25). In this state, the NREM sleep, a phase of sleep that is responsible for recovery (Felson, 2018), is ruined and a person reaches only the first phase of sleep which can be easily interrupted, and one person can easily wake up. The tolerance threshold is low, and a person can be easily provoked or irritated.

In her book *Trauma and Recovery* Herman uses Kolb’s experiment to further explain the state of hyperarousal. Psychiatrist Lawrence Kolb made an experiment with Vietnam veterans and patients suffering from PTSD. They were compelled to pay close attention to the recording of a fight with the alternative to stop or quit the experiment whenever they felt uncomfortable. Anxiety, increased blood pressure and rapid heart rate were just some of the many symptoms those people showed. Some of them could not stand the pressure while feeling afflicted by an anxious uneasiness and they wanted to abort the experiment (Herman 20-50).

However, a wide range of studies, which have similar or same characteristic as perceived in this experiment, noticed that psychophysiological changes are extensive and lasting. For example, patients suffered from mixed symptoms of anxiety, they are highly mentally perceptive and responsive which means that the level of alertness is high and easily reachable. Their senses as well as their body, act as if they are unshielded. Their reaction to the familiar and recurrent actions, is similar to the one person has when the something appears or happens for the first time and it is there to cause injury or damage. This reaction upgrades to the constant state of alert which further transmits to the sleep, where the sleep is discontinued temporarily. It is advisable for those patients to have longer sleep since they are sensitive to noise and even the tiniest disturbance can wake them up.

Freud said that "[t]he patient, it could be said, is fixed on the trauma" (qtd. in Herman 26) since long after the danger, the survivor it begins to recover consciousness of the event, unable to live a normal life. For these people, everything stops at the moment of the trauma and even a minor thing, that causes memory revival, can bring back all the emotions.

INTRUSION

Since the consequences of traumatic events are long-lasting it might seem logical that such events are preserved in our memory like any other event, but they are not. For the traumatic events a brain has a special way of memorizing them since they are not saved as any other event chronologically but in the method only known to the brain. Therefore, this type of memory, as peculiar as it is, got a new name suggested by Pierre Jannet- "traumatic memory":

[Normal memory,] like all psychological phenomena, is an action; essentially it is the action of telling a story[...] A situation has not been satisfactorily liquidated [...] until we have achieved, not merely an outward reaction through our movements, but also an inward reaction through the words we address to ourselves, through the organization of the recital of the event to others and to ourselves, and through the putting of this recital in its place as one of the chapters in our personal history” (qtd. in Herman 27)

Tim O'Brien, who served army during the Vietnam War, retold his traumatic memory in the following way:” I remember the white bones of my hand, I remember a piece of skin and something wet and yellow that had to be a bowel, it was a terrible sight and it stays with me. what reminds me of this event twenty years later, Dave Jensen singing ‘Lemon Tree’ while we were throwing pieces” (Herman 27). This example shows how this particular event has been memorized, but another trauma victim will memorize it in another way. It seems that trauma victims remember images rather than the feelings, so it is no wonder that they are in a state of needing qualifiers to explain the way they felt. The fact that the events are captured in the shape of images rather than words which might be the reason of speechlessness. One of the psychiatrists who dealt with this problem described in Herman’s book was Robert Jay Lifton. He studied the survivors of Hiroshima and other disasters and according to his findings, all the traumatic images saved in person’s memory are described as an "indelible images" and "death imprints". Very often, a certain group of images crystallizes the experience, in what Lifton calls "the ultimate horror"(qtd. in Herman 27)

This kind of memory approximates a toddler’s memory. According to Judith, a majority of the observed kids showed some signs of traumatic memory. Judith further examined this case and noted that most of the examiners used speech when they were informally exchanging of experiences. However, she noted that the subjects (or children in this case) have a characteristic reaction towards traumatic events and that they can subconsciously imitate every detail of the event. Namely, she refers to the example made by Freud and explained in

this book *Beyond the pleasure and the Principle* (1920). Namely, instead of explaining what the problem was, the child subconsciously acted out the scene. Though it seems that this kind of memory is only characteristic of kids, it has been proved that it is still present in an adult's memory as well (Herman 27). Therefore, it should not be surprising that subjects (trauma survivors) are inspired and supported to 'retell' the event in both open and hidden structures. Caution is needed when recreating any kind of traumatic event, as it might have serious consequences and come as physical damage (Herman 25-30).

Intrusion does not only refer to retelling the traumatic event, but it deals with the dreams as well. Namely, traumatic dreams are unlike common dreams. Traumatic dreams are very specific since they involve the most explicit parts of traumatic memory. They keep repeating every night or even multiple times a night in the same or even increasing intensity. Traumatic memory and traumatic dreams are functioning as a single undivided whole. Traumatic memory finds ways to twine it into "regular" dreams. That is why Judith prefers to call them "traumatic nightmares" rather than dreams (Herman 26). Because the traumatic event constantly repeats itself through flashback and nightmares Freud called them a "repetition compulsion" or forced repetition (qtd. in Herman 29).

Psychiatrist Mardi Horowitz thinks that the "completion principle" is something that "intrusion" requests: our brain is able to compound all kinds of data just to make flawless "inner schemata" (qtd. in Herman 30). This is important because it is believed and according to many definitions previously provided that traumatic event, breaks "inner schemata" into pieces and only when a traumatized person succeeds in creating a new "schema" the recovery process can start. According to Horowitz, this means that our brain does not have control over all information it gets especially the one that are connected to trauma, therefore the brain

stores them into “active memory” which has an inclination towards repetition which further slows down the recovery process (qtd. in Herman 30). This “active memory” awakes only fear and scare and constantly evokes emotions which are different from the regular emotions. As I already mentioned this is not complimentary for the recovery process at all because it takes an enormous effort to calm down the distressful feelings without direct impact on the subject’s life or without evoking new symptoms.

The last symptom of PTSD is named “constriction” and could be easily named the state of surrender (Herman 31). As Herman explains, the mind does not confront the memory of the traumatic event but reacts in a helpless way. Those examples are particularly noticed in the testimonies of rape survivors or in any victim psychically or physically harassed.

CONSTRICTION

Constriction is the last symptom noticed by Herman connected to PTSD. It actually connotes the refusal or inability to fight. This state is usually described as a complete seizure, when the brain “freezes” the body and therefore becomes immobilized. It is usually being compared to the fear the animals have when they face another animal who is their immediate threat. In these situations, the brain changes to ordinary functions and processes the information in a different manner. This symptom is the most obvious one in the television series *Homeland* and it is best depicted through the framing of the main actor’s nightmares and flashbacks. Namely, whenever he dreams about the traumatic event the torturing scenes would be shown, but even though they are disturbing to the viewers, the main character does not wake up until he is about to be shot, killed, etc. Herman concludes that in these kinds of situations, the

victim has the impression that the event is happening around him and he is only the bystander. The victim's reaction, Herman compared to the reactions we have while dreaming. In the majority of cases when a person is dreaming of a catastrophic event she or he loses her or his strength in crucial situations, and when life is being threatened the person wakes up. The explanation for this state of mind and body lies in the fact that our brain is designed to shield us from intense pain as if we were hypnotized or on opiates. That is why Herman cites Hilgard's belief that: "Both hypnosis and opiates diminish the distress of intractable pain without abolishing the sensation itself" (Herman,1992 32).

Psychologist Ernest Hilgard is most famous for his work on hypnosis. He claims that hypnosis and morphine have comparable effects on the body. This claim was proven by Grinker and Spiegel (qtd. in Saxon 2001) concluded, while observing soldiers whose consumption of alcohol was severe, that they lived another life in another world. In this way the facing of reality is avoided and their pain is made less severe and intense. Grinker and Spiegel concluded that the extreme consumption of alcohol can and will change people's lives and help them dull the pain for some time. But the occasional overconsumption of alcohol can lead to a state of addiction since people would do anything in order to suppress the pain. This state was further studied by Josefina Card who said, after observing many war veterans, that those people have a good chance to become addicted to narcotics or alcohol consumption since only under the influence were able to sleep or forget about the event. By doing this, the consumers "paralyze the mind" (qtd. in Herman,1992 32). This state was easily compared to the state of hypnosis since in both cases the victim is able to produce remarkable details of the event or of the way they felt during the event. As an example, Judith takes Kardiner's story of a navy veteran who was complaining of acute discomfort of his

lower body whose cause was unclear to the doctors. They did all necessary exams yet did not find anything that might cause it. Only after the hypnosis did the man recall knowledge of being in cold water for some time after the ship had sunk.

Not only does this example show how our brain is intricate and compounded but it also shows how specific traumatic events are. We can also conclude that traumatic memory not only influences our brain but our body as well. If one part of the body tries to suppress the memory, the other part of our body would do its best to revoke the memory in both ways: consciously and unconsciously. Therefore, the victim's choice to alienate from the world should not be disputable (Herman 27).

All of these states are more than obvious in the case of Nickolas Broody and they are being emphasized through in-depth portrayal of him, capturing his dreams, flashbacks, behavior, and reactions and all of that in its natural flow using close-ups. But that point will be discussed later on.

CHAPTER 3

CATHY CARUTH AND TRAUMA

Cathy Caruth is one of the renowned investigators of trauma, in English and Comparative Literature. In her work, she found inspiration in Freud, Lacan, Kant, etc. In *Literature in the Ashes of History*, *Listening to Trauma: Conversations with Leaders in the Theory and Treatment of Catastrophic Experience*, *Trauma: Explorations in Memory* and *Unclaimed Experience: Trauma, Narrative, and History* (Good reads) she tries to find a new, innovative and yet helpful way to help psychoanalysts in solving the obstacles which occur when dealing

with trauma. Complex as it is, trauma demands to be observed from different perspectives and that is what Caruth does. Namely, she discusses trauma in literature, media, politics, history, and culture.

Caruth states that “the inherent departure, within trauma, from the moment of its first occurrence, is also a means of passing out of the isolation imposed by the event: that the history of trauma, in its inherent belatedness, can only take place through the listening of another” (Caruth 4). According to this it can be concluded that the message that trauma transfers surpass the continuum of experience, which further implies that it can be, and it is, transferred from a person to person. The good thing about Caruth’s works is that she does not implement her opinion to the readers. She rather exposes different perspectives on the same case and it is up to the reader to decide which side he or she should take.

At the very beginning of her book *Unclaimed Experience*, Caruth tries to find an explanation for the trauma repetition, paying special attention to Freud and his story about Tancred¹. Namely, by retelling the story Caruth explains both the trauma and its aftermath in an effective way which is easy to understand. However, she does not neglect the other definitions of trauma starting with its origin, but the story about Tancred is always present (especially in the introduction chapter). Therefore, she concludes that:

“[...]trauma seems to be much more than a pathology, or the simple illness of a wounded psyche: it is always the story of a wound that cries out, that addresses us in the attempt to tell us of a reality or truth that is not otherwise available. This truth, in its delayed appearance and its belated address, cannot be linked only to what is known, but also to what remains unknown in our very actions and our language” (Caruth 4).

¹ “Unwittingly knight kills his beloved Clorinda in a duel while she is disguised in the armour of an enemy knight. After her burial he makes his way into a strange magic forest which strikes the Crusaders’ army with terror. He slashes with his sword at a tall tree; but blood streams from the cut and the voice of Clorinda, whose soul is imprisoned in the tree, is heard complaining that he has wounded his beloved once again” (Freud 22).

This “delayed appearance” is further explained as the traumatized people are often unwitting people. Namely, the idea or the thought that an overwhelming experience happened particularly to them and to nobody else is something the survivors cannot compass. Therefore, in order to explain why the victim does not have some traumatic experience immediately after it occurs, Caruth uses Freud’s insight into trauma to. She explains this using the example of the train crash (Caruth 4) which is primarily described in Freud’s *Beyond the Pleasure Principle*. Namely, the victim of this accident is not aware of what have happened till the weeks have passed: “The experience of trauma, the facts of latency, would thus seem to consist, not in forgetting of a reality that can hence never be fully known, but in an inherent latency within the experience itself” (Caruth 17).

Another feature of trauma discussed by Caruth is the double nature of the survivor of a catastrophe. If the victim of a catastrophe is being observed from a distance, we might think that he or she is lucky to be alive and should be grateful for that. But trauma manifests itself after the event happened. Hence, Caruth refers to Freud saying that “what Freud encounters in the traumatic neurosis is not the reaction to any horrible event but, rather, the peculiar and perplexing experience of survival” (Caruth 60).

It has been mentioned that Freud has changed his theory after interviews with soldiers who come back from war. This relationship might give an answer to the constant designation of trauma patients as “survivors”. Caruth says that if you are the only one who survived (remained alive) an accident or some other traumatic event, you might feel remorse for surviving it. Therefore, for those who survive the traumatic event and undergo trauma, the survival itself can be a prolonged trauma since they do not find anything good about but rather torturing because they have to live and feel responsible for the death of others (Caruth).

Trauma as such has the “victim and perpetrator”. In order to analyze one’s trauma has to “bear witness to horrible events”, meaning that the terrible events have to be relived and retold. This further implies that analyzing trauma is close to, if not identical to, recreating it. That is why in her chapter about “Survival and History in Freud” Caruth thoroughly examines the history of trauma.

Consequently, she opens a new line of research in trauma theory. The focus of her book *Unclaimed Experience* is not on the traumatic event but on what comes after it. Caruth directs her attention to the consequences traumatic event has on survivors. She does not want to talk about the past since a person cannot fix something that is over, but she does not leave out trauma and its influence either. Caruth names the aftermath of Post Traumatic Stress Disorder. The indication that trauma is present could be seen in different symptoms: the lack of sleep accompanied by nightmares and/or daydreams, flashbacks, and lack of words (victims’ inability to talk about traumatic events). These post-traumatic signs can be attributed to trauma as its inseparable part because in the majority of cases they are interconnected (Caruth 58).

PTSD

The chapter “Traumatic Departures: Survival and History in Freud” further explains the phenomenon of PTSD.

What Caruth and many other agree on is that PTSD is developed with extreme delicacy and subtlety. All the threads that make PTSD so subtle are intertwined. Namely, even if the traumatic event ended, the past experience is remembered with the same intensity and it can

be relived at any time. The interesting thing is that the memory can be activated at any time and the trigger does not have to be so obviously connected with the event since the brain itself finds the connection. This further means that the smallest and the simplest things, which at the first sight does not have any touchpoints, can move memory to act.

Caruth praises Freud's work and uses it as the basis for her findings. She thinks that Freud's *Beyond the Pleasure and Principle* should serve as a fundamental assumption from which many scientists should begin, but most importantly the cornerstone for "[c]omplexity of the problem of survival" which is "at the heart of human experience" (Caruth 58). This was also Freud's field of interest for some time after the First World War. Anybody who survived the war, both soldiers and civilians, had deeply upsetting dreams. Those dreams were accompanied by the emotions which were so realistic that they did not make any difference when compared to the ones they felt when awake. Namely, the emotions that have been brought back to life, after a certain period had passed, might not be so specific, but the identical intensity of those emotions is what strikes Caruth, as well as Freud. Trauma victims believed that they were firmly attached to their traumas and that that they were their destiny. As Caruth puts it "the traumatized carry an impossible history within them, or they become themselves the symptom of a history that they cannot entirely possess" (Caruth 58).

In order to test the limits of the PTSD's capabilities, it is important to make a distinction between present and past because Caruth wants to know 'whether it is not a sacrilege of the traumatic experience to play with the reality of the past' (Caruth 178). This distinction between 'the present and the past' is important not only for Caruth but for the recovery process as well (Caruth). An advancement in the recovery process can be noticed only when a traumatized person makes the comprehension and discernment of 'the past and the present'.

Namely, as long as the traumatized person finds the way to make the connection between the state in which he is now and the state he was in, he or she will never be able to move forward. Thus, the traumatized person is in constant search answers he or she cannot get because they are in the past. In this way the past is molding their present and does not let them continue their life. Therefore, a traumatized person has to come to terms with his or her past, accept it and move forward. He or she needs to start a new life and leave all the trouble behind, move away from everything that can remind him of the event, he or she has to keep his or her mind occupied, therefore it is no wonder that many scientists suggest having a hobby as part of recovery process.

It is already mentioned in Herman's studies that language in connection to trauma is a case that needs to be resolved. Caruth deals with this problem as well. A great number of trauma survivors have problems expressing their feelings as well as retelling the event. Either they describe it poorly without details, omitting some facts, or they cannot talk about it at all.

When a person says, "I just don't have the words to explain what happened" he or she might just as well be saying "the language I speak, the language I share with others like me, does not have enough words or proper phrases to describe what I went through." Even though the expressions used to explain the traumatic experience, might seem appropriate (to someone who listens attentively), they might not even be close to the feelings the victim is sensing. The fear they have when they try to explain the traumatic event does not occur because they do not understand what happened but because they understand it better than the listener.

The capability of integrating the past into memory is also what van der Kolk and van der Hart investigated (Caruth 178). It is evidential that trauma is so complex that it cannot be

explicated only through psychology or be described with words. It is said that the cognitive process of learning a language is mentally difficult especially for elderly people. Paradoxically, the treating of trauma defaults learning a 'new language'. However, this is not a new language as such but a way of expressing the feelings, to try to express your emotions with the word you know.

There are many statements that contradict themselves in case of patients who suffer from Post-Traumatic Stress Disorder. One of them is that recourse to actual trauma can often be weaker, while patients can reconsider aspects of trauma in the form of intrusive wild thoughts, nightmares or flashbacks (Krystal, J., 1990). Memory disorders are a characteristic feature of Post-Traumatic Stress Disorder (PTSD) (Caruth 50-70). They start with partial loss of memory. The traumatic memory might also lead to open dissociation, in which great domains of experience or many aspects of one's identity are discarded (Greenberg, Mark S., and Bessel A. van der Kolk., 1987). Memory is believed to provide the returns into the past, the returns which are tied to the trauma and closely connected to the reality.

This may indicate that what comes back in retrospect must not only be a strong traumatic experience that was subsequently blocked by later repression or amnesia, however it can be simply an event or a thing or a situation that is not obviously connected trauma, but it is connected to our consciences. Everything, even the tiniest details appear to be transformed into traumatic experience. I have an example from personal experience where my grandfather, the second World War survivor, started crying during our family lunch. Namely, the way we ate (and the sound the spoons and the plate made) reminded him of his fellows who died, he said that he could hear the same tune a second before the officers said they died.

CHAPTER 4

TRAUMA AND CULTURE

Trauma as such cannot be observed separately from its cultural context, because, as stated in Elizabeth Ann Kaplan's book *Trauma Culture*:

“how one reacts to a traumatic event depends on one's individual psychic history, on memories which are inevitably mixed with fantasies of prior catastrophe, and on the particular cultural and public context within which a catastrophe takes place, especially how it is “managed by institutional police” (Kaplan 2).

Elizabeth Ann Kaplan created the term ‘Future-Tense Trauma Cinema’ for a specific group of science fiction films that focuses on social breakdown. Kaplan claims that most theories and research on trauma were based on the case of the Holocaust and /or World War 1. She indicates that even though not of the big proportion, every traumatic experience needs to be examined and treated with care. Therefore, with Herman, Kaplan considers that trauma has different degrees depending on one's involvement in a traumatic event.

Concerning this fact, Kaplan's book differentiates between “different position and context of encounters of trauma”. As an example, she uses the term “direct trauma” to make a distinction between victims who were geographically far away, having no personal connection to the victim (Kaplan 5-10). However, she does not diminish any involvement in the traumatic event but insists that each of them should be properly named. Apart from the above-mentioned kind of trauma, Kaplan marks the “mediatized trauma” which is particularly important for the present days since we are all part of it in a daily basis. As an

illustration, she uses 9/11. Which like the terroristic attack in France were “globally experienced via digital technologies” (Kaplan 1-10). From the European point of view, we can say that the incident in New York had greater impact on our minds but the more recent accident in Paris left a trace into our mind, since we are the part of the European Union, as well as France, and we think it can affect all of us. The closer traumatic event is, the deeper impact has on our life.

A central concern in Kaplan’s writings is “the remembering of recent catastrophes” because “[it] implicates us back into the trauma of industrial warfare, totalitarian atrocities, and the annihilating speed of modernization that along with imperial invasion and colonial subjugation, demolished traditional culture” (Kaplan 8). Namely, when studying contemporary trauma our findings should be routed to more ancient one which marked all the traumas interconnected. Which further implies that we should start from Freud and his theories and then move on to the more recent ones. Kaplan, like Herman, could not avoid mentioning Freud’s interpretation of trauma, which is still a basis to some authors. However, unlike Herman who observes trauma as a certain kind of wound, Kaplan observes trauma through Freud’s view of hysteria. Namely, Freud claimed that “symptoms of hysteria are the results of trauma”. She notices the distinction in gender role in which was made by Freud. What he did not do, and Kaplan wants to emphasize, is “how culture, political and social roles laid down for men and women”. For example, not until Freud and Breuer did women get the chance to talk about their hysteria. Namely Charcot gave hysteria the legitimacy of impairment of health but only in the case of men, women were considered to be liars who want to attract attention on themselves (Micale 1990).

If we go deeper into the analysis of trauma and television one inevitable question arises: Is it really possible to traumatize the audience through media and are we aware of it? Has the trauma of the ability to be so represented so that it actually influences and forms social minds?

Many studies come to the conclusion that a visual representation of trauma in mass media (whether it is through horrible visual scenes or storytelling, sequences) can and will provoke deeper feelings despite different ways of trauma comprehension (Holmes and Bourne, 2008). Witnessing (in a figurative way) the traumatic event causes “symbolic wounds” (Roheim, 1950; Bettelheim, 1955), which, as suggested by Roheim and Bettelheim, can be compared, in a symbolic manner, to the wounds caused by real trauma. The reason for this lies in the opinion that the attribution of trauma or traumatic event to the third person can cause comatose fears and desires (Freud 1920). This further indicates that mass media transmits the traumatic feeling through the scenes it broadcasts especially if the person has witnessed some traumatic event himself which can further cause a type of cultural trauma. Moreover, the broadcast scenes remain in the people’s memory the more realistic and disturbing these images are. Jeffrey Alexander in his book *Trauma: A Social Theory* (2012) has examined this phenomenon and stated that if the traumatic events are broadcast to a large group of spectators (who have already experienced some kind of trauma) there is a high percent of creating a more extreme reaction than when compared to people without any trauma. Therefore, when *Homeland* was broadcast in the US even 10 years after 9/11 there was a

reaction to it. Not only did it remind of the traumatic event, but it was accused of creating the state of fear.

The authors Ahem, Galea, Renick, Vlahov of *Television Images and PTSD* said that “Television might merit consideration as a potential exposure to a traumatic event” (Ahem, Jennifer; Galea, Sandro; Renick, Heidi; Vlahov, David). They also suggest that if being exposed to traumatic photographs and videos, trauma victims might develop PTSD. Studies also shows that not only adults can relive the trauma, according to the group of authors “Media viewing of tragic events is sufficient to produce PTSD symptoms in vulnerable populations such as children” (Otto, Michael; Henin, Aude; Hirshfeld-Becker, Dina; Pollack, Mark; Biederman, Joseph; Rosenbaum, Jerrold, 2006). We should have in mind that nowadays, according to the statistics made by Jeremy Walsh and reported in *The Guardian* (US kids spend too much time in front of a screen and too little asleep, study finds, 2018), children spend around 1/6 of the day in front of the TV. Unless content is controlled, the children, mostly have access to all channels and therefore to traumatic images.

Therefore, it should not be surprising that mass media has a world-shaking role in the outcome of a traumatic event. The mass media gives the people necessary or useful information to interpret. Nevertheless, too much of trauma-related information can have a forceful consequence on trauma victims and can cause anxiety, fear, insomnia.

Not until the late 20th century was the mass media so closely connected with psychoanalysis. The power of media should not be neglected. According to William J.T. Mitchel’s book *Colonial Terror: The War of Images 9/11 to the Present*, digital media can create “symbolic wounds”. Since the trauma involves a necessary external effect on the psyche, William claims that this external effect can be found in the constant flow of information and the

availability of it. He calls it “war of images which are designed to shock the enemy” or metaphorically said the victim is the user of the mass media and the perpetrator is the mass media (Mitchel, William 2). What differentiates the real trauma with the media one is the dosage of trauma since in the trauma caused by the media the media user can control and stop the flow of the information whenever he wants, unlike the real trauma where the victim cannot. He also points out the modern media trauma is less intense and might be easily replaced with another news since the users of the mass media can be easily bored with a certain content.

If we apply this to the *Homeland* it should not be surprising how and in which extent it has traumatic effect in the viewer since the audience is witnessing scenes of maltreating, bombing, and immediate attack. After the very first episode the memory on the traumatic event returns and the “symbolic wounds” are reopened and even more intense since the viewer now knows what they can expect (what can occur) but they do not know when. Therefore, they are living in the state of constant fear. This kind of media traumatization stimulates the state of adversity to Viewer especially the ones in the US. The cultural trauma is being described by Alexander (2) “wounds to social identity”. In *Homeland* these wounds are clear and are represented in an obvious way through Brody and his traumatic experience and through constant surveillance and conspiracies which further create fear and panic. Those “digital wounds” got the relative meaning ‘traumatic’ and therefore should be separated from ordinary images that are not causing the harsh psychological reaction. In the *Homeland*, the images of war and attacks are being intentionally repeated. These recurrent images in the form of Brody’s flashbacks (short but effective, usually with the moment of harsh violence) are there to lay the groundwork for the wounds. This type of short but effective shots

manipulate the audience and keep them alert the whole time. The recipients of the information receive it and process it, they, also, choose to which extent they are going to accept it since there has not been seen an immediate threat. Unlike when watching the scenes with surveillance in it where they feel compromised since they are all users of any gadgets. So, my point being is although the internet enables us to have access to all information it also leads into what should we believe by dosing the information. Therefore, the clear difference between victim and perpetrator should be made. The reason for this, Kaplan (2005) found in the fact that media either creates the victim or finds the excuse for future deeds and actions and the sufferer and the one who cause the suffering.

However, in these series, the so-called “war of images” (Mitchell) is more than obvious. The constant representation of what one side is saying in the opposite of what it is doing is something which is used to reduce the effect of trauma which might have been caused if only one side is being presented. In this way, instead of creating a feeling of despair and fear, the director chose to create a feeling of anger, rage and, disappointment.

CHAPTER 5

Homeland or Trauma land

The television series *Homeland* represents one of the most popular television shows among many shows that have been on TV nowadays, according to *The Guardian* (Donaghy, 2018) and it is rated 8.3/10 stars on IMBd (IMBd, n.d)-thus, its popularity is undisputed. It has aired since 2011 and it is coming to its last season. Some issues in the series such as murderers, excited anticipation of an approaching climax, and embezzlement can be considered typical of the crime drama and are related to the representation of political background and characters. Not only are these issues important for the series (for its plot, plot twist, etc.) but they, as well, evoke negative comments that have been accompanying the series for as long as it has been airing. In this kind of spy drama “[e]ach scene developed the plot with the maximum efficiency and minimum exposition, letting us know where the story was but not where it was going” (Andrew, 2012). This chapter focuses on the concept of trauma, both in *Homeland*, as well as in television in general. Furthermore, the following chapters review trauma and PTSD and their representation in the series as well as its representation of mental illness, and the negative aspects of the show. The subject of female representation in *Homeland* is not going to be neglected too, since the role of the women plays important part in the series and captures different kind of trauma. Finally, the following chapters also argue on the subject of crime television shows while discussing similarities as well as differences between a typical crime drama and *Homeland*.

Homeland is a crime drama that follows the lives of Marine Sgt. Nicholas Brody and CIA agent Carrie Mathison, who believes that Brody is the soldier who has been ‘turned’² and is linked to a terror plot that is yet to be carried out in the United States of America (Nicholson 2012). In order to reveal Brody’s real intentions, she decides to ‘reveal’ him while putting America’s national security at risk. After getting a promotion and returning to the front lines, Mathison is assigned to one of the CIA’s most dangerous stations, where she takes part in violent events related to both terrorism and the war against it (Nicholson 2012).

Homeland has received mostly positive comments; especially the first two seasons (Donaghy 2018). Moreover, *Homeland* has received several awards such as a Golden Globe Award for Best Television Series in the Drama category for two years in a row, as well as a Primetime Emmy Award for Outstanding Drama Series. Claire Danes, playing Carrie Mathison one of the main characters, has been nominated five times and has won twice the Primetime Emmy Award for Outstanding Lead Actress in a Drama Series. Damian Lewis won the Primetime Emmy Award for Outstanding Lead Actor in a Drama Series. Many other supporting cast members have also won Emmy acting nominations (IMBd, n.d.).

However, it has been noted by a number of critics and various reviewers, that the quality of the series has decreased in the last few years. Furthermore, there is only one season left to air in the summer 2019. Thus, this will be the last chance *Homeland* is going to receive in order to return to its former glory (Heritage 2017).

² In the pilot episode a prisoner in Iraq, who has been sentenced to death and is going to be executed soon, decides to tell a secret to Carrie that an American soldier has been ‘turned’. He did this only after Carrie promised him to take care after his family when he dies (S01E1).

With the new and last season ready to premiere, the topic of *Homeland* television series became popular in various circles. Moreover, it is necessary to mention that the series explores various subjects that can be described as interesting, mind consuming, prominent, as well as notorious. Those topics include terror, torture, national security, treats against it, as well as many other issues that are being connected to the terrorism. Therefore, it should not be surprising that this type of television can be considered to “transgressive television” which “[...] frequently crosses boundaries between reality and fiction, resulting in highly-reflective formats”. According to B. Däwes, A. Ganser and N. Poppenhagen,

[...] the multiple dimensions of transgression in American television thus function as an operational principle of border-crossing and intersection, in which space, time, social norms, genre, form, and ethical standards become fluid and negotiable and in which concepts of individual or national, of sameness and difference are understood as profoundly processual (Däwes, Ganser, & Poppenhagen, 2015 28).

Consequently, *Homeland* represents an exceptional subject for research as it takes up many of controversial topics.

THE SUBJECT OF TRAUMA ON TV

This part discusses the subject of trauma in television in general, as well as the issue of trauma and its consequences in *Homeland* in particular. Moreover, it explores the term and the concept of trauma and analyses various situations in this television series in which the trauma occurs. Additionally, it is necessary to note that a number of psychologists and various scholars argue that trauma often escapes representation (Wunch 109). For this reason, it is interesting to see how series attempt to do just this.

The *Homeland* television series uses both the concept of trauma, as well as the subject of PTSD in order to explain characters’ inner problems and to create drama.

Furthermore, Wunch argues that the subject of trauma can be translated into television language (Wunch 109). By understanding this, one can also grasp the importance of television, as well as the influence that television, as a mass medium, possesses. A number of authors, including Richard Dienst, believe that the beauty of TV as mass media lies in “the aesthetic of reception” (Dienst, 1995). He concludes that “[a]lthough television produces all kind of subjectivizing functions, many of them clustered around the archaic organizations of ‘experience’ and ‘representation’” (Dienst, 1995). He further implies that it is our choice of how we interpret the television and the contents it broadcasts. In order to make TV more aesthetically appealing, the concept of television in real time was used. Namely, it can also enhance the feeling and further create increased tension³. This can also be the reason why Raymond Williams developed the term which refers to the system of interruptions in which continuity was perceived. According to Williams, this system can be described as a structure of flow that often uses repetition as a way in which one can enhance the experience of the audience (Wunch 109).

The repetition can appear in the form of dreams, flashbacks, or memories in order to embellish the struggle of people that are faced with trauma on television. The authors of *Homeland* television series often use this approach in order to illustrate what are the characters coming through. In this way, traumatic events are easily highlighted and obvious even to the viewers who are not familiar with trauma and do not share ant traumatic experience.

Wang notes that even though television can be the medium that provides the experience of traumatic events even if the person has not experienced it personally, it cannot give the better

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grasp of people's emotions, as television characters are only that, characters (Wunch 110). Moreover, Wang also argues that trauma in television can be seen as a cultural phenomenon which can later be re-inserted into "the psyche, therefore the question to represent or not represent marks the alleged opposition between a therapeutic and deconstructive point of view and a social, cultural and political point of view" (Wunch 110). This viewpoint reduces television to mere entertainment and degrades its value as a medium.

Other authors offer a different opinion. For example, Dori Laub, psychiatrist and psychoanalyst, who is a well-known trauma researcher. In his article entitled "From Speechlessness to Narrative", he notes that individuals who have experienced trauma very often have the impression that their memory resembles a movie (Laub 254). Hence, one can argue that this perspective supports the position that trauma can be represented on television.

TRAUMA IN *HOMELAND*

Trauma is certainly well represented in *Homeland* television series. In this television series, viewers can see the trauma related to suffering from the burden of duty, trauma related to bipolar disorder, trauma related to imprisonment, rape, torture, as well as the trauma caused by terrorist attacks, in addition to many other traumatic experiences.

Moreover, the series' plot revolves around former US prisoners of war who, even though they have returned to their homes and are reunited with their families, still feel the consequences of trauma. Additionally, the plot of *Homeland* also includes a number of CIA operatives feeling the same way. This television show also debates how their families face the subject of terror though not directly being part of it. For example, Brody's family, Mathison's family,

even Saul Berenson's family⁴ Thus, the majority of the plot in *Homeland* explores, in one way or another, the subject of trauma.

Furthermore, the main idea related to the concept of trauma that *Homeland* explore is that trauma does not disappear (Nussbaum, 2011). It lingers, and it affects the lives of characters long after the traumatic events. To illustrate, "neither Carrie, who bears scars from her time in Iraq, nor Nicholas, who survived brutal, years-long imprisonment, can escape what was done to their bodies" (Nussbaum, 2011).

Moreover, even if characters' actions are not heroic it is easy to empathize with them, as their actions are based on good motives even if those actions appear to be selfish. Thus, even in the concept of trauma, or especially in the concept of trauma, one can easily deduce that Carrie and Nicholas are connected by their painful experiences. Those shared experiences are what gave them the opportunity to support each other's vulnerability and vigilance.

Equally important, the popularity of this television show can be seen as based on the desire of viewers to see various catastrophes without actually experiencing them. To elaborate, in *Homeland* "narratives of paranoia and conspiracy render invisible terror [...] visible on the screen" (Zanger 731).

Moreover, *Homeland* shows how human beings deal with various catastrophic situations, "which may remind the audience of their own hidden memories, which are already strongly connected to television" (Wunch 119). Therefore, it seems that trauma as a subject represents one of the main reasons for the popularity of *Homeland*.

⁴ Saul Berenson is the one who enlisted Carrie in CIA. (S01)

Besides, the urgency, fragmentation, the compulsion to repeat, as well as the belatedness that can be seen, *Homeland* clearly relates to the concept of trauma. Consequentially, the fascination with trauma on this particular television show creates the desire among the audience to see how trauma advances episode after episode and to confront trauma through television.

However, the question of whether television can offer suitable grasp of trauma still remains unanswered. Gideon Raff, the director of *Homeland* “explains that his intention was indeed a better understanding of the trauma of former prisoners of war and how society deals with it” (Wunch 119). Additionally, *Homeland* represents trauma frequently, especially considering the fact that hostage situations, terrorist attacks, torture, and incarceration are main elements in this series and all of them can be highly traumatic experiences (Walker 214). Taking this into consideration, one may conclude that even if it is a television series, *Homeland* still manages to provide as accurate insight of trauma as possible.

THE REPRESENTATION OF TRAUMA THROUGH THE CHARACTERS OF *HOMELAND*

Homeland offers a variety of characters, almost every one of them is faced with trauma in some way. *Homeland*’s two main characters, Brody and Carrie, serve as the main representation of people who are traumatized in the cruelest way. Both the subject of trauma and the topic of PTSD have been examined many times in different television series.

Nevertheless, “*Homeland* distinguishes itself by blurring the line between right and wrong, victim and terrorist” (Riccio, 2011). Moreover, Brody is a pained protagonist as well as an

insidious villain. On the other hand, Carrie is not an obvious heroine. Furthermore, even though their trauma is different, both of them are learning how to live with it and consequentially, deal with their dreadful results (S01-S04). This sub-chapter elaborates on their own personal trauma, while highlighting the examples in which the trauma itself can be best seen.

BRODY'S TRAUMA

To begin with, *Homeland* perfectly embodies the struggles of various people including the struggles of military veterans who are often faced with living traumatic events they cannot bear to think about while attempting to live up to impossible expectations both the public, as well as in private spheres.

The perfect example of this can be found in the character of Nicolas Brody. One scene that serves as the evidence of this claim shows Brody's body when he takes his shirt off (S01E2). This action reveals a mass of horrendous scarring. The audience gets to see the flashbacks of torture while the wife only traces the scars with her fingers in order to feel them and sympathize with him. The look on her face shows how shocked she is and how less notice does she have about his life in the last eight years (S01E2).

These scenes are accompanied with flashbacks so that the viewer can sympathize and have the insight into is going through. Namely, I see this as the director's attempt to show, among many other things, how important public role is in the life of a traumatized person. Not only does the director want that audience see what happened to the traumatizes person, but he is also luring for approval for the survivor's behavior. Therefore, the different opinions in Brody's character should not be surprising. But let us go back to Brody trauma. While

Brody's guards were the ones doing the torturing, Nazir⁵ was kind to him, so he could gain his trust. It is unimaginable to be tortured every day for eight years, but it is even worse to be tortured mentally in addition to physical torture. Namely, memories activate only psychic pain rather than physic (Caruth,, 1996). Moreover, during such trauma when both body and mind are devastated, Nazir had a chance to easily influence Brody's state of mind. For this reason, one can argue that Brody's turn to Islam was only a matter of time. Hence, this action can be understood as a reaction that could be considered a realistic response to a traumatic event. Namely, according to Kenneth I. Pargament religion can be the coping mechanism for traumatized people. He said that:

[t]he coping framework provides one window into this transitional process, this movement from heaven to earth. When we turn our attention to coping, we can see people moving from the generalities of their faith to the specifics of religious action in difficult moments. We now consider some of the ways religion expresses itself "in the dust of our trials". (Pargament, 2001)

Now, when he is a free man again; theoretically safe he begins to adjust to the new situation he is in. However, when he is alone, he has a number of flashbacks but even if he is free he is still faced with his trauma. *Homeland* television show managed to create a story about facing trauma that emotionally affects its audience that they can almost feel it as if they are living through the event. This is being done by not omitting the disturbing scenes from flashbacks such as blood, torture scenes, murders, etc. According to the Busuttil this is a typical portrayal of a traumatized soldier and his emotions during the PTSD period. He says that

"[t]he hostage may have been subjected to mock executions and torture. He may have been put in a situation where he heard or saw torture. He may have been confined and had his orientation taken away, so he has no idea of the time of day, or day of the week. He may have faced psychological *double-binds* (where there are only unfavourable answers to questions).

⁵ Abu Nazir is Al-Qaeda commander and the main villain in the first and second season (IMBd n.d).

All these are likely to lead to mental health problems, and not just broad post-traumatic stress disorder. You have to look at relationship between the hostage and the captor. Is he showing signs of sympathy towards his captor, the Stockholm syndrome. Or is the captor showing sympathy to the hostage, the Lima syndrome?" (Hopkins, 2012)

Brody's physical torture and manipulation that he has suffered from Nazir are not the only trauma he is faced with. That is another sign of trauma. Namely, a tortured person is grateful to a torturer for letting him or her life.

"The perpetrator's first goal appears to be the enslavement of his victim, and he accomplishes this goal by exercising despotic control over every aspect of the victim's life. But simple compliance rarely satisfies him; he appears to have a psychological need to justify his crimes, and for this he needs the victim's affirmation. Thus he relentlessly demands from his victim professions of respect, gratitude, or even love. His ultimate goal appears to be the creation of a willing victim." (Herman, 1992 55)

Therefore, after Brody's torture ended, he teaches Abu-Nazir's son English. As time passes he befriends the boy. However, the boy is soon killed in an American attack. This occurrence increases Brody's trauma. Namely, Brody considered himself as a family member and had certain feelings towards the boy since he was of a similar age as his son. Therefore, the boy's death only increased the traumatic emotion to an already vulnerable state of mind.

Furthermore, after hearing the false claim of the Vice president that no children were killed in the mentioned attack, Brody's trauma is further cemented. To summarize, he was a man who was physically tortured for eight years, manipulated into taking another religion, loses a person he loves like his own son, and finally, he was disappointed in his own country for telling lies and in that way justifies its mistakes.

The scene with the Abu-Nazir's son can be symbolically seen. Namely, in the dream Nickolas has after being kidnapped, he dreams of the time after the captivity period and the moment Abu-Nazir realizes him (S01E9). It seems like Abu- Nazir gives him the chance to start a new life. He cuts Nickolas's hair, offers him a warm bath, shaves his beard, gives him

new clothes and offers him to live in his home as long as he teaches his son English. This can be interpreted as the symbolical representation of a chance every survivor gets after everything he or she has been through. Another symbolical scene which postdates is ‘the new language’ the son needs to learn. Namely, I already mentioned in the preceding chapters that the survivors lack the words when talking about the traumatic event, therefore he or she needs to ‘learn a new language’ in order to be able to express how he or she felt and how is he or she is feeling now. Here we can see how difficult that is for a child and it is even more difficult for an adult. The distrust and fear are the most common feelings that accompany survivors and they do not lack at this scene as well.

The traumatic events *Homeland* portrays in connection Brody’s character are even more highlighted by the fact that Brody’s wife is in a relationship with his best friend and that his own children do barely remember him. Taking this into consideration, it is easy to understand that Brody’s trauma is huge. Namely, after surviving the traumatic event, a survivor, in this case Brody, should find comfort in his family, they should be there to support him. However, Brody’s family coped with their loss and continued their lives which came as a shock to him. He did not say that from the very beginning but later on in the fifth episode. It was the moment when his wife could not put up with his behavior, she said that she waited for a long time and then she decided to continue with her life (S01E5).

His trauma has manifested by signs of posttraumatic stress disorder. PTSD represents a mental disorder that can develop as a consequence of a traumatic event (Caruth, 1996). In Brody’s case, this event was torture he received. Moreover, there are various symptoms of PTSD including avoiding any discussion of the traumatic event, possible amnesia, and the most common, repetitive nightmares and flashbacks. Finally, even though symptoms of

posttraumatic stress disorder in most instances occur within the first three months after the trauma, they can also manifest years later, which happens in Brody's case. To illustrate, Brody suffers from all these symptoms. However, the symptoms that are the easiest to note are related to the nightmares and the flashbacks. Researchers call such nightmares and flashbacks intrusive, as they seem to intrude in one's sleep and regular life (Arp 31).

Additionally, "Brody also tries to avoid anything that would remind him of what he had to go through, like talking about it truthfully because remembering can trigger reliving the experiences" (Arp 31). Consequentially, as much as Brody's body is scared, his mind is in an equally injured state. Thus, there is no doubt that he is severely traumatized.

THE BRODY FAMILY

When one of the family members disappears or is considered to be dead, the family experiences harsh trauma (Caruth, 1996). In *Homeland* the Brody family is the best example for it. However, at the beginning of the series (S01E1) the viewer can see that the Brodys recovered from it very successfully. They coped with their loss and started their new life without remembering the traumatic event. According to Walter Busuttill:

"There are issues for a wife, for instance, who may have had an affair during the time he has been away. The family has to cope when someone isn't there. They may have grieved already and thought he's not coming back. That grieving process might have been completed, and the wife may have decided he is dead. Children will usually follow the lead from their mother. The way the wife copes will determine how the children cope. If she has already completed her anticipatory grief by the time he comes home, then the relationship is in big trouble. It can lead to drug use and more reckless behavior. Someone has to oversee the reunion and reintegration issues." (Hopkins, 2012)

However, from the moment Nickolas is back in their lives they started reliving his trauma, only small part though but enough to make a mark on them. The closest person to the traumatized person becomes affected the most and in this case that is his wife Jessica. The

first time she starts experiencing his trauma was the moment when she saw his scars (S01E1). Although she can only imagine what happened, it is logical to her that he was tortured harshly. Therefore, she tries to sympathize with his pain by tracing his scars with her fingers as if by doing that she can touch his soul and feel what he felt(S01E1). However, her traumatic experience does not end there. Namely, it only starts getting worse, since she is tortured during the night. Even though she was not intentionally hurt, because Nickolas has nightmares and he was not aware of what he was doing, she had bruises⁶ on her hands which leads her to the state of hyperarousal (Herman, 1997). Her level of alertness was high, and she starts getting scared whenever he touches her (S01E1). The scene when she takes the milk from the fridge and he comes close which makes her shiver, is only one among many scenes dealing with this topic. (S01E1)

The kids are affected by Brody's trauma as well. Their lives are changed although they did not want that. The daughter, when talking to her friends, complains that all she wants is a normal life and that everything has changed after Nicolas comes (S01E2). Since she is a teenager she manifests her feelings in a different manner, more rebellious than traumatized. Another reason for this might be the connection she has with Nickolas. Namely, she has still a recollection of him. And she is happy that she finally meets her father again. Since the relationship with the mother is not good, she develops a better relationship with the dad.

The son does not face trauma immediately since he has almost no recollection of the traumatic event. He was the baby when his dad left and during his early years he did not miss

⁶ Nickolas squeezed her arm while he was dreaming. (S01E1)

the father figure since Nicolas's friend, Mike Faber⁷, was present. The moment when he starts living Brody's trauma and experiences an overwhelming event was the moment when Brody attacks the journalist who wants to interview him (S01E1). The shocking scene has an extremely traumatizing impact on him.

CARRIE'S TRAUMA

On the other hand, Carrie is "a psychotic heroine" and she is "exactly what spy thrillers have been crying out for" (Andrew 2012). Carrie has a number of psychological issues which add magnitude to her character. Nevertheless, those mental problems provide the even greater significance to the show. They serve to increase her own traumatic experiences from her time in Iraq. Moreover, her trauma in addition to her mental disorder is the main reason she does not have any trouble imagining the worst. This is also the reason behind her suspiciousness. Namely, according to Carrie's past⁸, the viewers can conclude that Carrie survived harsh trauma

The Homeland's intro clearly shows us that Carrie traumatic event it dates to 2011 or 10 years from the day the show started broadcasting, at least that is what we can conclude from reports, images, etc. in the opening scene. Namely, we can clearly hear Saul Berenson telling Carrie: "it was ten years ago, everyone missed something that day" (S01E1) referring to the

⁷ Mike Faber was Nicolas's best friend. They went together to the mission after which Brody was announced dead, however Mike managed to come back. At the beginning, at last according to his story (no evidence in the show) he wanted to help Brodys to cope with their loss, but he eventually falls in love with Jessica.

⁸ The past she is obsessed about, but the viewers do not have the chance to see it.

9/11 event⁹. Before that statement, Carrie's trauma is being relieved to the viewers. She said: "I missed something before, I can't/I won't let that happen again" (S01E1), therefore it would make sense to conclude that she accuses herself of not being able to prevent the event which is by all means traumatic. This can also be concluded according to the obsessive-compulsive way of saying this line.

Throughout the series, it is more than obvious that Carrie is suffering from PTSD since she is in a constant fear that the traumatic event can happen again. Not only the viewers see this, but the character inside of the show too. Namely, the assistance of her friend who is in charge of surveillance noticed, after seeing her only once, that she is deeply traumatized (S01E1). It is no wonder since she finds a threat in everyone and everywhere, doubts everyone's faithfulness and honesty, and therefore she is questioning, spying and persecuting everyone who is even slightly connected to the event, but especially agent Brody (S01). What everyone sees as a great success (finding Brody), she sees as an immediate threat for another terrorist attack (S01E1)¹⁰ and here we can see how deeply traumatized she is since "the heart of trauma is not the past event but the fear for the future event whose catastrophic nature can only be guessed" (Borradori 37). Therefore, as a deeply traumatized person, Carrie finds the connection in things which do not go along at first sight. According to Caruth, that is what traumatized people do. Namely, after a couple of drinks she was about to go home with her date, but she stopped at the moment and stared at musicians who were playing different instruments, the movements of their fingers reminded her of the past event she is deeply

⁹ Shortly before that sentence the excerpts from recording of 9/11 were shown (S01E1).

¹⁰ The prisoner in Iraq told her that "an American soldier has been turned" (S01E1) which means he is now loyal and working for Abu Nazir

connected to and that is Brody. What she noticed was that he was moving his fingers as if he was trying to send a message (or that is what she concluded) (S01E2).

It seems like personal and collective trauma are combined in Carrie's character, since she is in the constant fear the traumatic event might reoccur as well as that she will be able to prevent it again. Her traumas are so powerful that she manages to spread a traumatic feeling whenever she goes.

However, not only is she 'the righteous voyeur' (Andrew 2012), but she develops certain feelings toward Brody. These feelings could be characterized as Stockholm syndrome ones. Namely, when a traumatized person, in this case, Carrie, feels an emotion towards the cause of trauma, in this case Brody¹¹, that person is being said to be suffering from Stockholm syndrome. "In situations of captivity the perpetrator becomes the most powerful person in the life of the victim, and the psychology of the victim is shaped by the actions and beliefs of the perpetrator" (Herman, 1992 54). Consequentially, Carrie feels sympathy for him.

Finally, viewers of *Homeland* television series are left to wonder why there is not more focus on how to treat the trauma. Both of *Homeland's* main characters suffer its consequences alone. Finally, the only thing that this television series makes clear is that in the traditional frames of bad and good both villain and hero can also be the victims of trauma.

PETER QUINN'S TRAUMA

Another character that is deeply traumatized is Peter Quin, however, we don't see him until the second season. He is a CIA agent and who was sent on a mission where an innocent child

¹¹ He is the reason why she feels restlessness and has constants fears of terroristic attack

was killed by his fault. Therefore, he is another character who faced the trauma due to the job he is doing. At first sight, he is a normal character, who is dedicated to his work with no visible signs of PTSD. The traumatic mission leaves him vulnerable and that is the moment when we could see the obvious signs of PTSD. First, he started blaming himself for everything he had done so far, he doubts his life(S03). Later, in the seasons 4,5,6 his symptoms become visible, his actions uncontrollable and his life becomes a mess. Typical PTDS reaction, a drinking problem, is not lacking here either.

HOMELAND IN THE CONCEPT OF CRIME GENRE

Crime series are “significant in understanding the rhetoric of crime and law enforcement” in today’s society (Sparks 5). Since the beginning of crime drama on television, it “portrayed an ordered universe where evil was punished and good triumphed” (Sparks 5). There is a number of television shows in the crime genre that are still guided in these principles. Nevertheless, in some, the difference between good and evil is blurred. Such dramas are often among the most popular ones. One of the examples of such crime drama is *Homeland* television series.

It would be appropriate to note that *Homeland* has broadcasted since 2011 and it has specialized in various topics including the subject of war against terrorism. This was done by providing a firm background and in some scenes a clear distinction of right and wrong. Additionally, in comparison to other television series in the same genre, *Homeland* successfully occupies the attention of its viewers. Even though it is not a classical crime

drama, it still has some of its elements, including the established history of presenting damaged investigators who are suspicious but ultimately victorious.

This chapter explores the concept of crime genre while comparing the *Homeland* television series with exemplary crime shows. Moreover, it compares those shows with *Homeland* and offers similarities as well as the differences between them. Finally, it examines various aspects that are typical of the crime genre. However, it also explains those elements that are atypical while noting the reasons why *Homeland* is more than a conventional crime television series.

THE TITLE SEQUENCE

Simply by inspecting the title of this television series, a viewer can deduce that the show will be focused on the issue related to the threat of terrorist activity and on how will home – America decide to react. Taking this into consideration it is more than easy to deduct that this show contains political violence as well as trauma. Moreover, political violence and violence in general, are subjects that the crime genre usually explores. Thus, just from a title of this series, one can understand that it can be classified as a crime drama. Trauma, in extent that is being used, is not so typical but yet it adds a dimension to the drama. Both trauma and terror are equally present in the title sequence. The time frame in which are captured trauma and terror dates back to 1980 until present “[...] from Reagan to Obama, may itself be framed as the “shock doctrine” time of rising neoliberal governmentality, but *Homeland* repeatedly suggests that analogous features recur throughout American history” (Shapiro 2015). Trauma is being captured through the labyrinth which is being described as “served to help one find their spiritual path by purposefully removing one from the common understanding of linear time

and direction between two points” (Mark, 2018). Therefore it should not be surprising that both Carrie and Nickolas are in the middle of that maze as two traumatized people who desperately need to “discover [...] true path in life” (Mark, 2018).

TYPICAL FEMALE INVESTIGATOR

Furthermore, portraying a female investigator who is not only damaged but also over-invested in her work is a second important feature of American crime television, one that has been effortlessly absorbed by many crime dramas such as *Bones*, *Lucifer*, *Blacklist*, *Fringe* and a number of other similar television crime shows.

“Like the female investigators who predate her, Carrie Mathison is brilliant, dedicated, and deeply troubled” (Steenberg and Tasker, 2015). However, what marks her different from other female investigators is her continuous performance of overwhelming emotion.

Additionally, unlike the usually stoic and uncompromising women of crime television, Carrie often swears, cries, and even becomes angry. Therefore, one may argue that this particular fact makes *Homeland* a bit superior to typical crime drama.

THE SURVEILLANCE

It is important to note that many other crime television dramas also elaborate on the issue of various ethical concerns related to the problem of state surveillance. In addition, crime television often depicts processes of investigation, on the one hand, and pursuit, on the other. Those two aspects are more than often bound together, as investigators seek to understand a crime, identify the responsible party, and furthermore, prevent additional violence. From this

viewpoint, the *Homeland* television series can be described as a show that clearly belongs in the crime drama category.

Equally important, similar to other crime television dramas, *Homeland* also uses the concept of surveillance as an information-gathering tool. However, the concept of surveillance in *Homeland* television series differs from the typical crime television. To elaborate “there are both literal and metaphorical blind spots in the CIA’s surveillance apparatus” (Steenberg and Tasker, 2015). This does not usually happen in typical crime television series. The investigators in most of the cases have almost supernatural possibility to always be at the right place in the right time and to almost always solve the case.

Besides, as already noted many other crime television series elaborate on the concept of state surveillance. However, while “crime television typically seeks to reassure audiences that good people are watching, the *Homeland*’s spectacles question the morality as well as the efficacy of the watchers” (Steenberg and Tasker, 2015). This distinguishes *Homeland* from the typical crime genre television show.

Additionally, there is another trait *Homeland* possesses, which distinguishes this television show from a classic television drama. This trait is related to its capability to constantly remind the audience about homeland security, national awareness, and the threats outside of the United States of America. Even though it is questionable how much this affects public views on the subjects mentioned above, it is without a doubt that the public has learned more about the surveillance in the last few years than before the air of this television series.

ADDITIONAL CRIME GENRE TYPICAL ELEMENTS

Considering the fact that *Homeland* television series portrays shifts in allegiance, numerous plot twists, and various suspenseful revelations, one can further find similarities with the crime genre. Equally important, crime genre also relies on particular themes of terrorism, models of heroism, and finally on the concepts such as trauma, as well as the violence.

Homeland television show explores all of these elements.

Besides, *Homeland* has a variety of other elements that are typical for crime television. Examples of this can be seen in a number of situations such as the dramatic and dreadful explosion from season two, as well as a number of character similarities that go beyond typical female character who too invested in her work. In addition, Brody's status as a damaged veteran and his loyalty to home, homeland, and his country are more than common in the crime genre.

Finally, the constant use of vulgar language, as well as sexually explicit content also represents features that are highly usual for the crime television. Both, vulgar language and the explicit content are explored in *Homeland*. There are numerous scenes that contain both of these items such as the scene that describes Brody's night with his wife.

Taking all of this into consideration, one can understand that *Homeland* television series has a number of similarities with typical crime drama series. However, even though *Homeland* has many similarities with other crime television shows it still has some differences which distinguish it from other series. Those differences are perhaps the secret behind this television series success.

Homeland's influence can be seen in various network dramas such as *Scandal*, *The Blacklist*, and *The Good Wife*, as well as *Hostages*, and *The Honorable Woman*. All of the mentioned shows feature a woman who is a consummate problem solver, however, "not in the domestic spaces in which advertisers and sitcoms have consistently placed them but in the public arenas of politics and national security" (Negra and Lagerway 129). A number of shows that exist in the crime genre took the baseline from Homeland and further upgraded it on some level. For example, while Carrie Mathison does not have further interests than in her work and in her illicit romance, the main female character of *The Blacklist* realizes that home life is simply an extension of professional life.

In the same manner, the main female character of *Hostages* faces the conflation of work, her public life, as well as the issue of national security and tries to manage them while having an emotional and domestic life. Much the same, Olivia Pope, the character in *Scandal*, "solves every possible political crisis except her own, when she finds she simply can't quit her torrid love affair with the US president" (Negra and Lagerway 130).

Moreover, *The Honourable Woman* provides the closest storyline to the one *Homeland* pursues in the term of the main character. To elaborate, the main female character Nessa Stein attempts to "sublimate her rape at the hands of Palestinian kidnappers and her motherhood of the resulting child for the good of her corporation's endeavors to foster peace between Israel and Palestine" (Negra and Lagerway 130).

Nevertheless, lead female investigator who tries to manage her personal life while having a successful professional life in the area of security is not the only aspect of *Homeland* that other shows used as well. To elaborate, Carrie's mental illness and her extreme emotionalism are copied and slightly edited in order to appear original. For example, *The Bridge* uses the same context of mental illness and relates it to its main character.

Thus, one can argue that there are various crime drama television series that try to imitate *Homeland's* success by taking its baseline plots and by changing them in order to offer a bit of different perspective. However, the similarities are more than obvious. *Homeland's* quality is something that cannot be duplicated.

MENTAL ILLNESS IN *HOMELAND* TELEVISION SERIES

This chapter explores the concept of mental illness and explains how it is presented on television. Furthermore, it also elaborates on the subject of mental illness in *Homeland* television series. This is done by focusing on the series main character while providing a detailed explanation of her illness. Thus, this chapter contains subtitles that narrow the subject and offer a better and more precise explanation of the topic.

Firstly, it would be appropriate to note that “mental illness has consistently appeared in one-fifth of all primetime programs, affecting 3% of the major characters” (Signorielli 335). Moreover, even though the percentage is almost neglectable, it is a fact that the mentally ill characters were most likely to be in a turbulent state resulting in injuries and destruction (Signorielli 335). Additionally, “the mentally ill characters were less likely to be employed outside the home, and if so employed were likely to be seen as failures” (Signorielli 335).

However, this all seems to be changing. To illustrate, characters that are experiencing some form of mental illnesses were often presented as villains, figures of ridicule or victims. They are often portrayed as violent, and inherently dangerous, or incompetent, and disabled. Nevertheless, some progressive representations do exist. Examples of this can be found in television series such as *The Soloist*, and *A Beautiful Mind*.

Even if those shows are rather the exceptions than the norm, it is still important to note that in recent years, mentally ill characters “have gained greater prominence, and are increasingly used to help move the plot forward or spice up an otherwise boring, procedural drama or mystery” (Beirne. 2017). One of such examples is the CIA Agent Carrie Mathison, the main female character of *Homeland* television series.

Equally important, when *Homeland* first started to air in 2011 featuring a CIA agent who suffers from bipolar disorder, the series was applauded for its realistic presentations of people who are affected with mental illness. Moreover, a representative from America’s National Alliance on Mental Illness stated that *Homeland* television show “was doing one of the best jobs of portraying mental illness in modern television today with compassion, clarity and responsibility” (Wondemanghen, 2014).

Additionally, *Homeland* received on the same year a Voice Award which recognizes public education related to the mental health issues. Besides, “Wilma Townsend from the Centre for Mental Health Services suggested that the show is a good educational piece for both the general public and people who have a mental illness because it sends the message that a person can have a mental illness and still function” (Wondemanghen, 2014). Taking this into consideration, it is easy to deduce that Season one of *Homeland* television series represents an extraordinary example of how to positively portray people suffering from mental illness.

Furthermore, it is also necessary to mention that *Homeland's* main character, the CIA Agent Carrie Mathison, is the protagonist who works in order to protect national security while managing her mental illness. To elaborate, Carrie unravels various cases by using her intuitions about numerous terror suspects.

Both her instincts as well as her intuition are heightened as a consequence of her manic episodes that are related to the bipolar disorder. Even though, this is clearly done in order to create a more interesting television show with less stereotypical characters; it is still a fact that positive representation of people who are living with mental illnesses can be viewed as something beneficial, helpful, and productive, especially to those who are faced with similar issues.

BIPOLAR DISORDER IN “HOMELAND”

According to Liberman “bipolar disorder is caused by a brain disturbance in mood regulation that can induce in its victims soaring flights of excitement and euphoria, and, alternately, crushing feelings of sadness and hopelessness” (Lieberman, 2014). However, even though genes have a huge role in bipolar disorder, its activation can be triggered by disruptive life events and environmental stress.

“Carrie Mathison’s mental illness functions as a stand-in for the unrepresentable and unpalatable features of a twenty-first-century warfare and geopolitics that are deeply mediated, waged from a distance, and fought between the United States and nonstate actors” (Negra and LagerWey, 2015). In Carrie’s case, bipolar disorder is clearly activated by her trauma. That is what makes her character in *Homeland* colorful, and what further adds to the

dramatic tension that series possess. She has a highly stressful job and yet she does it brilliantly, as a result of her mental illness.

Besides, it is hard to understand which elements of Carrie's behavior the consequences of her bipolar disorder are, and which are related to her personality. Finally, it is appropriate to note that this is "often the case in real-life instances of bipolar disorder" (Lieberman, 2014).

In the first season of *Homeland*, the plot is mostly focused on Carrie Mathison, the CIA Agent. She believes that Nicholas Brody, a war hero, is actually an Al Qaeda operative. Her claim is based on intuition, as well as on evidence rather than on delusions. Even though her belief about Brody is not taken seriously, she is still portrayed as a capable Agent in charge of training, recruiting and managing assets. Hence, her mental illness is presented only as a part of her, not as a defining matter, but rather something which she simply suffers from.

Moreover, her illness is not openly made known because she might lose her job as a CIA agent. Not only it is not openly made known, but it is not controlled by a doctor because she gets the medications from her sister. Having to keep it as a secret only shows the attitude people have towards mental illness even though it can be controlled as if those people are dangerous. It is highly important to note that these exposes, and furthermore, demonstrate the shame most people suffering from mental illness feel. *Homeland* television series managed to accurately portray issues related to prejudice that certain people radiate towards the mentally ill.

Finally, it is important to note that Carrie's character in Season one remains in line with the frame of the clinical dimensions of bipolar disorder. To elaborate, "every aspect of her behavior is illustrative and consistent with the symptoms, psychological characteristics and

emotional nuances of people with bipolar disorder” (Lieberman, 2014). Furthermore, even Carrie’s medications are realistic as well as appropriate. To illustrate, clozapine, nortriptyline, lithium, and clonazepam are all used in treating bipolar disorder (Lieberman, 2014).

Nevertheless, in Season two of *Homeland* television series everything changes. To illustrate, stereotypical prejudice of bipolar disorder and mental illness in general, emerge. Even though Carrie showed exceptional defiance and firm refusal to take orders in Season one, she now disregards all warnings and instructions. She does not regard her own safety and the safety of her team in various situations, and numerous secret missions. By taking these actions Carrie is presented as delusional, confused, and with unrealistic beliefs.

Considering the fact that she is this series representative for the mentally ill, one can easily argue that her portrayal is directly linked to *Homeland*’s viewpoint of people who suffer from a mental illness. Additionally, her actions can be understood as actions that every person with a mental illness would take; thus, one may also argue that *Homeland* in Season two showed a great deal of prejudice and negative response in relation to this subject.

Carrie’s defiance was portrayed as a product of her exceptional awareness and insight in Season one; but, in Season two, she commits various unreasonable actions without valid reason, just to be portrayed as different, eccentric, unpredictable, interesting to the audience; and, most importantly, as someone who has a number of delusions.

Even though Season two presents the “difficulties in coping with mental illnesses and the social stigma that leads to isolation, the troubled woman characterization is problematic” (Wondemanghen, 2014). In addition, Carrie’s mental illness has been used in order to provide

an explanation for her impulsivity, irresponsibility, and what can only be described as implausible behavior.

Season three makes things even worse. Carrie stops taking her medication and she becomes more volatile. Additionally, she lashes out at her superiors more often than not; and, she threatens to release various classified material related to the agency.

Finally, Carrie is involuntarily committed at a psychiatric hospital. Because of that, “she is heavily medicated to the point of speech impairment” (Wondemanghen, 2014). Even though, if this action is explained as a deliberate act devised by no one other than Mathison herself, in order to lure out enemies of the country, it is more than clear that this plot was chosen deliberately, as a consequence of her mental illness.

To illustrate, “it was in line with the 1999 study by Claire Wilson in which 55% of characters with mental illness in prime-time TV dramas were portrayed as helpless, unable to control their lives, and dictated by the will of others” (Wondemanghen, 2014).

Equally important, in the same Season Carrie risks her entire operation so she could go and search Brody’s missing daughter. Her action costs the agency its resources.

These themes of incompetence, dangerousness, and unpredictability serve only to illustrate the narrative choices which would never occur if the character was not described as mentally ill. In addition, her illness provides an accessible motive for improbable actions and it ultimately becomes “the only way of defining the main point of the story” (Wondemanghen, 2014). Depictions such as these can have various negative effects on the perception of the public. For this reason, *Homeland* television series should invest more effort in research of

mental illness, as well as in behavior analysis of how people who are affected with mental illness react.

Finally, in other seasons Carrie's mental illness only gets worse. With that worsens *Homeland's* representation, as well as the accuracy of a mentally ill person's descriptions. Lastly, it will be interesting to see how the last Season of *Homeland* will progress in terms of presenting mental illness. Nevertheless, the initial expectations are not highly promising.

POSITION OF WOMEN IN *HOMELAND*

The position of women in television is a subject that is heavily discussed in academic circles. Moreover, there are various forms of academic writing on the subject of feminism. Namely, Berg argues that the lack of equality between the genders should be classified into the traumatic experience (Berg, 2002). The inequality molds women's lives make them react advisedly and emotionlessly as in the case of our main character Carrie. She is a woman which has emphasized characteristic of a man such as a faithful friend who cares and respects other coworkers, in this case, agents. She swears a lot and does not have so strong emotions towards her baby.¹²

However, even though "there has been a massive influx of women playing a variety of powerful and emotionally striking roles in the past decade of television, the dilemma lies in the fact that the majority of these women have a common flaw that is inherent to the positions they occupy" (Roberts, 2015).

¹² In my opinion, not only the above mentions characteristic is considered to be typical for men. I did not have any intention to insult or diminish somebody's role in the society and deeply respect other opinions.

Furthermore, women in television are portrayed diversely; nevertheless, in most cases, they are presented as strong and determined individuals who lack the basic ability to construct a sense of normality. As a consequence, their personal life is wreckage and they often feel empty even in spite of their professional success. This is because they are presented as if they are incapable of gaining what is crucial, according to chauvinistic belief, a family life, or their romantic feelings returned (Levine 139).

This chapter explores the position of women in *Homeland* television series by examining this show's plot, characters, and other relevant aspects. Furthermore, considering the fact that *Homeland's* lead female character is portrayed as a highly colorful individual, a part of this chapter focuses on her and on elements that are relevant for this paper. In addition, other characters are also examined. Finally, concluding thoughts on the subject of female representation in *Homeland* television series are provided.

Equally important, even though Castonguay notes various negative aspects that *Homeland* television series, he also argues that *Homeland* stands out in significant ways from other television series that explore similar subjects (Castonguay 140). Furthermore, he notes that agent Carrie Mathison's gender, her bipolar disorder, her unconventional counterterrorism methods, as well as her fierce independence, and nearly pathological devotion to her job successfully challenge the conventions of the male-oriented espionage thrillers that were previously created. However, Castonguay's prize for this television series ends with the character of Carrie Mathison.

Nevertheless, even though Castonguay praises Carrie's character, there are those who believe that the series is slow and predictable. They note that the show relies too much on Carrie's character and unrealistic moments caused by her illness. Additionally, the female

representation that *Homeland* presents can only be critiqued, as this television series managed to create an inaccurate sense of empowerment, as well as to illustrate a harmful gender script for all female viewers.

Firstly, there is an issue with Carrie's mental health. To elaborate, she is a gifted CIA agent with bipolar turmoil. Even though this motivates her expert achievements, on occasion, it also undermines her authority in various professional situations. For example, in Season one, her opinion is easily cast aside and described as delusions born because of the mental disorder even though at the end of the season it is proven right.

However, this is not the worst example related to her mental illness. To elaborate, in Season three she utilizes her bipolar issue as a smoke screen in pursuing a high-need Iranian witness. As a result, her supervisor, Saul, describes her as a security hazard, as in his opinion a woman with a mental illness does not know the right from wrong.

Equally important, Carrie's psychological and physical wellbeing is constantly under examination through the series. Furthermore, not one male character in the series is portrayed with mental disorder. Thus, it is easy to conclude that the creators of *Homeland* television show linked mental disorder only with a female; hence, offering the belief that only women can be mentally weak as opposed to men who are almost always represented as healthy, powerful individuals.

HOMELAND'S PERSPECTIVE OF WOMEN

"[...] the women at the center of shows like *Homeland* and those it has influenced appear to be vehicles for working through more public shifts in the relationships among government, politics, and private family life" (Negra and LagerWey, 2015)

“Homeland participates in this formation and reinforcement of middle-class taste cultures, but its central female character has been influential on basic cable (less expensive, sometimes even free to air without a cable subscription) and broadcast (free to air) network programming in the United States as well” (Negra and LagerWey, 2015)

At first sight, *Homeland* agrees with the academic writing on the subject of feminism by providing the main character that poses as an independent professional woman. Moreover, by inspecting the work that agrees with feministic position and taking into consideration the main character’s more than a symbolic part in the war against the terror, one can confirm that the position of women in *Homeland* at first seems appropriately represented by an independent, professional female.

“Women’s bodies, as Alex Bevan argues here in relation to *Homeland*, work as a physical representation of the conflicts among aggressive US foreign policy, extensive domestic surveillance operations, and the rhetoric of civil liberties. In addition to their bodies being threatened with violence or overtaken by child bearing, these women also enact these conflicts in their own movements between the domestic and public spheres” (Negra and LagerWey, 2015)

Nevertheless, after further inspecting the position of women in this television series it is easy to argue that there are a number of traits that describe agent Carrie as weak, at moments unprofessional, as well as frail. Those characteristics further provide a portrait that is on the board line with a typical woman that is feminine, but weak, who needs to be protected by a man and who is not independent and self-reliant when it matters the most.

Moreover, Carrie's role at first "may seem to endorse gender equality on the surface but ultimately serves as a front to promote a patriarchal agenda" (Murray 10). Additionally, "this strong female façade can be very deceptive to the audience because it diverts their attention away from the professional accomplishments of Carrie" (Murray 10). Finally, "in order to achieve this diversion Carrie's personal weaknesses are exposed throughout the series which diminishes her credibility and ultimately advances male hegemony" (Murray 10).

There are a number of examples that support the claim that Carrie is deliberately portrayed as weak, feminine, and dependent. This paper examines some of those examples by providing analysis, as well as a character study.

To elaborate, the example of the previous claim can be found in various situations. To illustrate, Carrie has a sexual encounter with Brody in order to affirm power, she falls in love with him, tells "him the CIA is onto him, then have a nervous breakdown" (McInnis, 2012).

After that, she puts her team in various dangerous situations and even worse, she sleeps with her boss in order to succeed in the work environment. Therefore, even by simply mentioning some of *Homeland's* plot, it is easy to argue that the portrayal of female characters in *Homeland*, based on the character of Carrie, is not only inaccurate, but it is also highly insulting.

USING SEXUAL ENCOUNTERS IN ORDER TO AFFIRM POWER AND SUCCEED IN WORK ENVIRONMENT

It would be appropriate to note that Carrie's mental illness is not the only thing related to the inappropriate representation of women in *Homeland* television series. The evidence of this

claim can be found in the fact that she, as the main example of women, often uses sex in order to affirm the power and succeed in her work environment. For example, she offers sex to her boss as an end-result of his turning a visually impaired eye to her illegal reconnaissance of the Brody household (S01E1)

Carrie's "success in her career is undermined and sabotaged by her internal problems, feelings of loneliness, and desperation for a partner" (Murray 17). Finally, her exchanging sex for national privileged insides and using her body to affirm the control both in professional and in personal situations provides an image of typical women created by a man. This all leads to portraying a desperate woman whose behavior standards do not exist.

Equally important, Carrie is constantly in a specific state that can only be described as the state of frenzy. Her inexistent control in her relationships with men, allows them to change her as well as how she lives, affecting every aspect of her life. Besides, "this is exactly the antithesis of the gender equality movement, which seeks to occupy a world in which men and women do not act inferior or superior to one another but exist on an even plane" (Roberts, 2015).

Moreover, "by using sexuality as a tool, women are giving into a male-constructed ideal of women as a sexual object and, therefore, are playing by the rules of masculine supremacy" (Murray 15). Finally, "although the male may seem vulnerable in this situation, the implications that women are sex objects is exactly what makes women in these situations fall prey to patriarchy" (Murray 15). Therefore, by providing such representation of female, *Homeland* managed to create an inaccurate sense of empowerment, as well as to illustrate a harmful gender script for all female viewers.

THE CONCEPT OF “NEEDING A MAN”

Another situation where the main character's professionalism disappears can be found in the scene where Carrie's love for Brody overrides her patriotic duties. She helps him escape; thus, putting him above her duty. This represents a typical viewpoint that chauvinism portrays; a woman will always put love above duty. By highlighting this perspective by Carrie's weakness, the creators of *Homeland* television series managed to even more worsen their presentation of woman.

Moreover, “this love affair exemplifies the norm that a woman always needs a man to be happy and should be willing to do anything to keep them in their life, no matter what the sacrifice is” (Murray 16). Carrie goes against almost everything she believes in, her patriotism, her job, and the duty to her country, in order to save the man, she falls in love with.

She is presented as a victim of her own awful decisions, losing jurisdiction of herself and her own actions by giving away her control to a strong masculine character. This can be seen as nothing more but perpetuating the male hegemony that exists within society.

Additionally, this viewpoint offers the belief that even females, who are powerful and strong, can easily be overcome by a man. In comparison, men are able to prevail and stay less emotionally invested; hence, rationally inspect a situation.

In this situation, viewers can see that her “independence and drive, for which she was previously admired, is undermined and stripped of its meaning” (Murray 16). Therefore,

Homeland is providing a message that woman cannot be happy or accomplished if they are single, without a male role in their lives.

THE ISSUE WITH FEMALE PRESIDENT

However, even though there are only a few female characters in the *Homeland* television show, and even if the majority of them are portrayed as weak women, it is appropriate to note that *Homeland* also provides the character that becomes the first female president of the United States. To elaborate, Elizabeth Keane is the character in *Homeland* who was elected President of the U.S.A.

Her political carrier goes well with her direct, to the point approach. Moreover, even though she seems cold, she is not without charm. Her history and her family are what provides her character with a deeper back story. Her son died while serving the country in Iraq. This represents the character's personal trauma and pushes her forward. Lastly, "no matter what obstacles or objections are put in front of her, it is clear that she is determined to carry out her personal mission to bring the troops home" (Sancimino, 2017).

Nevertheless, *Homeland* television series managed to portray even the President of the United States as weak, simply because she is a woman. To elaborate, in Season seven, her presidency is under more than intense scrutiny. This is because of her inability to properly handle the situation related to the people who are protesting against her position. Later, she steps down and a male takes her role. Even after she is re-sworn and even after taking her role back, she decides to step down this time, permanently.

Taking into consideration this plot, it is hard to believe that *Homeland* television series managed to portray yet another woman as weak. This television show had a chance to redeem itself from its unfair position towards women simply to provide its audience with a message that woman cannot be the President of the United States even if she is elected, not once, but twice. Therefore, even in this example, *Homeland* succeeded to present its chauvinistic beliefs.

OTHER FEMALE CHARACTERS IN *HOMELAND*

In *Homeland*, women, especially in their sexual connections to men, over and over are represented inaccurately. They exist in order to supply data and always consent to be put on observation by the organization. Moreover, female bodies are as often as possible exchanged by the organization for the profitable data. This does not only happen to the main character, but to a variety of other female characters in the show. Consequentially, it is not hard to argue that “this type of indoctrination of stereotypical gender roles is very dangerous in terms of gender equality in our society” (Murray 21).

Even though Carrie has a number of negative aspects especially in relation to feminist values, it is still necessary to note that she represents “an important figure in the role of television being a driver for gender equality” (Roberts, 2015). Her vulnerabilities can be seen as a specific portrayal made by *Homeland* in order to highlight the fact that even the secret agents can have emotional problems regardless of if their gender.

However, this does not seem very likely, as there is evidence that suggests otherwise. To elaborate, the creators of *Homeland* television show use the concept of her mental illness in

order to provide reasons behind the unreasonable decisions Carrie makes. In addition, she uses her sexuality as a tool to prosper in her work environment. Finally, she chooses a man over her job; thus, presenting an image of a typical woman who needs a man in order for her to be happy. Considering all of the above, it is easy to understand that *Homeland's* presentation of women is wrong.

Moreover, in a television show where the main character is a disabled female, viewers are given a rare portrayal of the difference. Nevertheless, the engraving of destructive stereotypes made by *Homeland* grievously serves to support the oppression and marginalization of disabled women.

Lastly, by presenting a perplexing intersection of gender, race, and ability within a format that television series possess, it appears that *Homeland* can be described as a missed opportunity for an opposition in the representation of both mental disorders, as well as female sexuality.

NEGATIVE ASPECTS OF *HOMELAND*

Firstly, it would be appropriate to note that even though this television series is highly popular among general and public audience, as well as among television reviewers, there are a number of critiques related to *Homeland* television series. Among people who offer negative beliefs about *Homeland* is James Castonguay, Professor at the School of Communications and Media Arts. Moreover, he notes that there are many negative aspects of *Homeland* including its representation of political situations, both in the United States of

America, as well as globally. Consequentially, this chapter explores negative aspects of *Homeland* by focusing of Castonguay's opinion.

Equally important, in Castonguay's opinion *Homeland* opens the theoretical possibility of subversive meanings through its brief explicit criticisms of American politics and politics in general (Castonguay 141). This goes beyond the context of reception and *Homeland*'s representation of Muslim ethnicity. To elaborate, Castonguay believes that this television series increases paranoia within the general population in the United States of America. Therefore, taking this fact into consideration, and all the facts previously mentioned, it is not hard to conclude that Castonguay's opinion of this television series is highly critical.

Castonguay notes other negative aspects of *Homeland*. To illustrate, "*Homeland* represents what we call following Richard Hofstadter's classic Cold War thesis, a paranoid style in American TV in which the replication or imitation of the enemy is the essential paradox" (Castonguay 141). Additionally, Castonguay also argues that *Homeland* represents political propaganda for the CIA, as he notes that *Homeland*'s directors are introduced with real CIA cases.

Finally, even though there are many positive critiques of *Homeland* television series, there are a number of negative ones, as well. Most of them agree that negative aspects of *Homeland* can be related to incorrectly portrayed information, as well as on racism and prejudice. Nevertheless, all those negative aspects can be traced to *Homeland*'s ignorance and the lack of research that needed to be done by the show's creators and screen-writers.

Castonguay claims that he felt alone in terms of his negative critiques related to the first season of *Homeland* television series (Castonguay 140). Additionally, although his colleagues showed a positive interest by making inspiring reviews, Castonguay had a different opinion. To elaborate, he was overwhelmed by what was accepted as truth in *Homeland*, as he believes that the political background among other things is portrayed inaccurately (Castonguay 140).

Moreover, Castonguay argues that the information about wars, in which the United States of America participates, is presented more intense than it really is (Castonguay 140). Finally, his opinion is that a number of facts explored by this television series are completely irrelevant (Castonguay 141). Thus, one may argue that Castonguay's opinion is hardly positive, as a number of issues he criticizes are numerous.

Castonguay is not alone in his opinion that *Homeland* television series portrays information inaccurately. There are a number of other television critiques that agree with this belief. To illustrate, Michael Cohen notes that "*Homeland's* real crime is that is peddling a dangerous set of lies about terrorism, American omnipotence and the very nature of international politics".

Moreover, Cohen also argues that Iran and people who live in Iran are both presented crudely "as a caricature of anti-American hatred" (Cohen, 2013). Finally, he evaluates *Homeland's* viewpoint on global diplomacy. Cohen compares this viewpoint with children's as he

describes that *Homeland* believes, much like children, that gestures crafted by simple individuals can transform the world. To illustrate,

“in its make-believe world peace and rapprochement between long-time enemies is achieved not through the extension of an olive branch or even the application of political pressure, but rather a CIA assassination, which somehow melts away years of animosity between the US and Iran and transforms the Middle East” (Cohen, 2013).

Moreover, there are various authors that agree with the opinion that information is portrayed inaccurately in *Homeland* television series. Additionally, they focus on the fact that the situation in the Middle East is farfetched, that Muslim religion is caricatured, and that the political background that *Homeland* presents is highly incorrect. Thus, one can easily acknowledge that in this aspect *Homeland* managed to disappoint its viewers.

THE RACISM AND PREJUDICE IN *HOMELAND*

Nevertheless, it is important to note that Castonguay's criticism does not end here. In addition to stating that information is presented inaccurately in *Homeland*, he also notes that this television series spread the famous racial and domestic profile of Muslims, Muslim terrorists from Central-Eastern countries, as well as Muslim ethnicity. There is a truth in this opinion as one can easily note that even though not all Muslim characters in *Homeland* are terrorists; all terrorists in *Homeland* are Muslims. This includes Brody, whose Islamic background has been highlighted.

Additionally, there are many situations where Islamic origins, Islamic religion, and Muslim beliefs are presented as directly linked to terrorist attacks committed in the name of faith. Thus, one can easily argue that *Homeland* asks viewers to examine their personal beliefs on the subject of Muslims only to confirm stereotypical assumptions later.

There are a number of other television critiques that agree with Castonguay's perspective. Among those critiques is Peter Beaumont who in his article notes that "both Arabs and Islamists have been portrayed thus far as violent fanatics, some of whom are powerful and influential infiltrators" (Beaumont, 2012). Additionally, he argues that *Homeland* television series portrays Iraqis, Saudis, and Palestinians all the same and does not offer a difference to its viewers. As a man who lived in the Middle East one would argue that his opinion on the subject matter.

Among other authors that critiques *Homeland's* approach to Islam is Laila Al-Arian. In her article she explains that in *Homeland* television series "all the standard stereotypes about Islam and Muslims are reinforced, and it is demonstrated ad nauseam that anyone marked as Muslim by race or creed can never be trusted, all via the deceptively unsophisticated bureau-jargon of the government's top spies" (Al-Arian, 2012). Furthermore, she provides evidence for her claims as she describes numerous scenes in which racial prejudice occurs.

One of those scenes sends a message that being a Muslim is what makes someone dangerous. For example, when Brody's wife discovers her husband is a Muslim she tears through everything that has any connection with his religion. When she finds her husband's Quran, she angrily shouts "These are the people who tortured you!" (Al-Arian, 2012). In this way, "the Quran, the sacred text of billions of people throughout history, is nothing more or less than terrorism and medieval justice embodied" (Al-Arian, 2012). Therefore, just from this scene alone, one can understand that *Homeland* television series portrays Muslim religion as something that should be ashamed of, as well as something that is both dangerous, as well as irrational.

Equally important, *Homeland* television show contains a number of mistakes related to Arab culture and to Islam. Many names of characters are pronounced wrong, and many facts are also presented inaccurately. For example, in one-episode Brody buries his Quran as it touched the floor and thus, it became desecrated. It is important to note that this action is not based on Muslim belief, as the Quran cannot be desecrated, especially not after touching the floor.

Furthermore, *Homeland's* portrayal of the city of Beirut is also an inaccurate one. While the show presents this city “as Taliban den-like place where men in checkered headdresses and women in full hijab shop in ancient souks and machine-gun-wielding thugs roam the streets” in reality this city is highly modern and well-developed (Al-Arian, 2012). Therefore, taking all of this into consideration, it is easy to argue that the position of Islam in *Homeland* is portrayed incorrectly.

Finally, Al-Arian notes that

“it is easy to argue that *Homeland* is just a TV show, a thriller that naturally demands diabolical villains and high stakes, but these same stereotypes about Arabs and Muslims are used politically to justify actions in the real world — U.S. wars, covert operations and drone strikes; CIA detention and torture; racist policing, domestic surveillance and militarized borders”(Al-Arian, 2012).

Taking this into consideration, it is not hard to note that *Homeland* is not simply entertainment. It is a device that can be used in order to perpetuate various racist ideologies that have real influence on ordinary people and their lives.

However, there are those who claim that even in spite numerous criticisms on the subject of racism and prejudice, *Homeland* television show is, in fact, not racial. For example, Rosenberg argues that after a careful examination of the show he concluded that is everything

but racial. Moreover, he argues that even though *Homeland* it may at first occur that this series is racial, it shows that Islam and terrorism are not the same.

Additionally, even though Rosenberg acknowledges that some names and other facts are portrayed incorrectly, he states that “ignorance should not be mistaken for bigotry” (Rosenberg, 2012). After all, Islam is not the only religion that is inaccurately presented in *Homeland*. To elaborate, Judaism even if less present in this show is also depicted incorrectly. Finally, considering the fact that religion is often portrayed with an error in Hollywood, one should not make mistakes as evidence of racism and prejudice. Thus, viewers can only hope that *Homeland* will invest more effort into researching the facts.

CONTROVERSIES RELATED TO *HOMELAND*

This paper already explored the concept of racial allegations towards the *Homeland* television series. However, racism, prejudice, and inaccurately presented information are not the only controversial issues *Homeland* is faced with. To elaborate, this television show is also faced with other controversies such as tapping of German Chancellor’s phone, real life torture inspired by *Homeland*, Season four poster, as well as the graffiti incident.

This chapter elaborates on those controversies while offering insides and details.

Furthermore, it notes four distinctive controversies directly related to *Homeland* television series.

TAPPING OF GERMAN CHANCELLOR’S PHONE

Homeland television series portrays Agent Carrie as a person who is willing to go on all lengths in order to gain information by using the surveillance. Moreover, “she is hysterical,

bipolar, paranoid and sick, all advantageous traits for her job” (Kurbjuweit, 2013). Taking this into consideration, one can argue that the show is more realistic than previously believed, as all of Carrie’s characteristics could be seen in real-life agents who tapped German’s Chancellor, Angela Merkel’s phone.

The German magazine which published the story connected this action with actions Carrie takes in *Homeland* television series (Kurbjuweit, 2013). Additionally, the author of the article argued, based on the television show and on recent actions related to the incident, that all CIA agents are hysterical, just as Carrie is in *Homeland* (Kurbjuweit, 2013). Therefore, one may conclude that in addition to gaining the international audience, *Homeland* television series has also gained negative as well as controversial labels attached to its name.

REAL LIFE TORTURE INSPIRED BY *HOMELAND*

It would be appropriate to note that various human rights campaigners have stated that television series among which is the *Homeland* inspired people in Britain to believe that torture is acceptable. To illustrate, “programmes like *Homeland* have glorified torture to a generation” (Dattoo). However, there is a large difference between a television series and its real-life use. Nevertheless, the controversy of this statement is undoubtedly linked to *Homeland*, making this series even more notorious.

SEASON FOUR POSTER CAMPAIGN

Season four’s poster presents the lead actress of *Homeland* television series with a red scarf around her head surrounded by a number of burqa-clad women. Even though the poster does

not refer to a precise location, one can easily assume that women on the poster are Afghan ones.

Moreover, it is important to note the issue of color related to the clothes with both Muslim women and Carrie are wearing. To illustrate, the Afghan burqa is blue; thus, Carrie should have worn the blue scarf. However, she wears the red one which represents the color of Pakistan. Taking this into consideration it is more than clear that the poster does not acknowledge the distinctions of Muslim spaces.

Equally important, the Season four the poster implies and furthermore, caricatures difference between white people and Muslims through the use of color. Portrayed in black and by wearing the burqa, the women in the controversial poster are all looking the same. However, Carrie wears the red scarf and her blond hair is shown, which allows her to be distinguished.

Equally important, all the Muslim women presented in poster are looking in one direction while the actress is looking the other way. That, combined with the color of her scarf and the color of her hair, serve to further increase the difference between her and the women in the poster.

Additionally, “by separating Carrie from her imagined Muslim female counterparts, the poster presents a strong contrast that isolates and labels one party as privileged and the other as voiceless, oppressed and in need of outside intervention” (Karim). *Homeland’s* campaign exploited the region-cultural depiction.

It is hard not to believe that this was done in order to create an artificial division between the West on one hand, and the East on the other; between white people and the Muslims; and, between modern women and those who shuffle silently and wear burqas.

THE GRAFFITI INCIDENT

Since the beginning of airing, *Homeland* has been described by racial by numerous authors and critics. This paper has already explained *Homeland* connections to racism and prejudice. However, in terms of controversy related to this show, it is important to mention the graffiti incident in which graffiti artists that were hired to create an authentic scene of refugee camp wrote instead of various slogans; thus, accusing *Homeland* of racism.

To elaborate, in Season two, Episode five, the lead female character Carrie strides past a “wall daubed with Arabic script reading: *Homeland* is racist” (Phipps). Furthermore, “other tags they say they used on set included *Homeland* is not a series, the situation is not to be trusted; and, this show does not represent the views of the artists” (Tartaglione).

The authors of the controversial graffiti noted that producers of *Homeland* saw the Arabic script as nothing but a supplementary visual used in order to complete the representation of horror-fantasy that is the Middle East, as well as a poster image used in order to dehumanize an entire region of people (Phipps).

The incident itself left a mark on *Homeland's* already tarnished reputation. Additionally, this incident makes more than clear that *Homeland's* producers and directors do not know the region or the religion they are attempting to portray. As a consequence, the audience is presented with a shallow and misguided representation.

CONCLUSION

In conclusion, *Homeland* television series explores various subjects including the issue of terror, murders, national security, treats related to that same security, and many other similar problems. Moreover, even though television can be used as the medium that provides the experience of traumatic events without the trauma itself, the fact is that the characters are not the real people; thus, regardless of how well-presented trauma portrayed on television can never be real but it can cause traumatic atmosphere or at least the state of fear that something might happen.

Nevertheless, *Homeland* managed to rather accurately present various events such as hostage situations, terrorist attacks, torture, and incarceration. All of these situations are related to the main plot and furthermore, all of them can be highly traumatic experiences. Thus, *Homeland* successfully described to its viewers the concept of trauma.

Besides, even though *Homeland* is not a classical crime drama, it still has some of its elements, including the concept of a female investigator who is not only damaged but also over-invested in her work. Moreover, traumatic explosion, Brody's status as a damaged veteran and his loyalty to his country, as well as the constant use of vulgar language, and sexually explicit content also represents features that are highly usual for the crime television.

Additionally, there are a number of other television shows in the crime genre that try to imitate *Homeland's* success by duplicating its plot and character settings. However, *Homeland's* quality cannot be replicated. Thus, one may conclude that even if there are a

number of similarities between a typical television crime drama and *Homeland*, it still manages to appear different and fresh.

Moreover, when *Homeland* first started to air featuring a CIA agent who suffers from bipolar disorder, the series was applauded for its realistic presentations of people who are affected with mental illness. Furthermore, at first the mental illness was presented accurately, and its use could only be seen as a positive matter.

After an extensive examination on the subject of trauma and its symptoms as well as its disorders, I came to the conclusion that the ordinary people have less knowledge of how to help traumatized people and how important their role is in survivor's healing process.

Paradoxically, we have all experienced some kind of trauma (whether big or small) and still have no explicit knowledge of how to deal with trauma. Therefore, I think that screening of such a television series as *Homeland* was done¹³ to raise the awareness of people that each one of us can be that person with trauma and we should try to help him or her. In my opinion, *Homeland* is trying to show how important public figure is in the life of a survivor as well as in the lives of his family members.

However, there are, and there will always be, negative comments accompanying, not only this television series but every other TV show, but one thing should not be neglected and that is that this TV series raise traumatic awareness to the people who were watching it.

¹³ Among many other topics that were reviewed and discussed such as Islamophobia, surveillance, espionage, etc.

In my work, less attention was paid to the Islamic scenes as well as the way their people are being represented in public. However, their trauma should not be neglected either concerning the environment, the way of living and the constant threats they have.

Though it seems obvious that trauma is presented in this television series, it is not obvious to what extent it is present and what techniques are being used to show it.

Regardless, in spite the series' popularity; there are a number of negative aspects that *Homeland* possesses. Firstly, political background among other things is portrayed inaccurately. Next, the information on the subject of U.S.A. wars is presented more intense than it really is. Moreover, a number of facts explored by this television series are completely irrelevant. Equally important, this television series increases paranoia within the general population in the United States of America.

Finally, this television series spreads the famous racial and domestic profile of Muslims, Muslim terrorists from Central Eastern countries, as well as Muslim ethnicity. To elaborate, even though not all Muslim characters in *Homeland* are terrorists; all terrorists in *Homeland* are Muslims. Thus, racial tendencies, as well as prejudice can be related to *Homeland* television series.

Equally important, racism, prejudice, and inaccurately presented information are not the only controversial issues *Homeland* is faced with. To illustrate, this television show is also faced with other controversies such as the tapping of German Chancellor's phone, real life torture inspired by *Homeland*, as well as the Season four campaign poster, and the graffiti incident in which graffiti artists that were hired to create authentic scene of refugee camp wrote instead of various slogans; thus, accusing *Homeland* of racism.

Lastly, taking all of the above into consideration, one may conclude that in spite *Homeland's* popularity; there are a number of aspects that are not represented properly. With only one season left to air one can only hope that it is not too late to improve negative elements, such as this show's racial tendencies.

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