



TERRORISM ON YOUR BOOKSHELF

*How the (neo-)Orientalist discourse is represented in Tom Clancy's
techno-thriller *The Teeth of the Tiger* and Jackie Collins' chicklits
Goddess of Vengeance and *The Santangelos**

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Picture of an Arab Muslim looking person with stereotypical terms on front cover: Copyright © Chris Allen 2010.

Introduction

On the 8th of November, 2016, Donald J. Trump was elected as the 45th president of the United States. His campaign mainly focused on making America great again. Some found his campaign to be “a nationalistic approach that was trilling to his supporters and alarming to many others.”¹ Nationalistic, because in his speeches he referred to American families and American workers only, while protecting the American “borders from the ravages of other countries.”² This included one of his most famous promises to build a wall between the United States and Mexico, to keep illegal Mexicans out of America. The most frightening part about his speech was that he spoke about unifying the country, while at the same time sowing fear in the hearts and minds of liberals, and many colored people, who feared about the faith of many immigrants.³

That Trump did not truly want to unify the country became clear in one of his most heated debated executive orders. In January, 2017, right after his official inauguration, Trump signed an executive order to block citizens from seven countries – predominantly Muslim countries – from entering the United States. These countries were Iraq, Iran, Libya, Somalia, Syria, Sudan and Yemen. Trump based the plan on the events of 9/11, however, most peculiar is the fact that from all the terrorist attacks in the United States, none of the terrorists can from these countries. Hence, human rights activists called Trump out for “officially sanctioned religious persecution dressed up to look like an effort to make the United States safer.”⁴ Even more damaging was the fact that this order also included people from those seven countries holding an American green card. It thus came as no surprise that within days the ‘Muslim ban’ – as it was called by people – was revoked by several judges. Nevertheless, this did not hold Trump back to employ a new plan, the ‘Muslim ban 2.0.’⁵ It still blocked citizens from six of the seven former countries – Iraq excluded –, but this time exempted permanent residents and visa

¹ ‘Donald Trump’s Inaugural Speech, Annotated,’ *The New York Times*, (version 20 January, 2017),

² Donald J. Trump, ‘Inaugural Address,’ (version 20 January, 2017), <https://www.whitehouse.gov/inaugural-address> (1 February, 2017).

³ Ibid.

⁴ Michael D. Shear & Helene Cooper, ‘Trump Bars Refugees and Citizens of 7 Muslim Countries,’ *The New York Times* (version 27 January, 2017) <https://www.nytimes.com/2017/01/27/us/politics/trump-syrian-refugees.html> (5 April, 2017) .

⁵ Glenn Thrush, ‘Trump’s New Travel Ban Blocks Migrants From Six Nations, Paring Iraq,’ (version 6 March, 2017), https://www.nytimes.com/2017/03/06/us/politics/travel-ban-muslim-trump.html?_r=0 (5 April, 2017).

holders in the United States. At the time of writing, the highest court has approved a six week trial of the 'Muslim Ban,' nevertheless, there are still courts fighting this decision and it will be the question how this will end.

Especially the ban on people from the seven countries who have a visa or even permanent residency, raised many questions and evoked many protests. However, this does not stop Trump from trying to ban these Arabs and Muslims from the United States. Trump's line of policy regarding foreign immigrants, and especially Arabs and Muslims, did not sprang from his own mind. Arabs and Muslims have been seen as the 'enemy' since the end of the Cold War; some would argue even before that. The events of 9/11 strengthened the negative image of Arabs and Muslims, which is not surprising as newspapers, media outlets, and even the then president, George W. Bush, paid more attention to the 'evil Arab and Muslim from the Middle East.' After a crisis like 9/11, the leaders of the United States needed support to start the 'war on terrorism.' The result is that the government (top-down) and the media (bottom-up) reinforced the representation of the Arab/Muslim 'Other' or, in terms of Saïd, 'Orientalism,' the imaginative "Western style for dominating, restructuring, and having authority" over people from non-Western descent.⁶

In this thesis, the subject of Orientalism and neo-Orientalism (a continuance of Orientalism after 9/11) will be deeper discussed and used to analyze the representation of the Arab/Muslim "other" in three books written after 9/11. The first book will be Tom Clancy's *The Teeth of the Tiger* (2003) and the second and third will be Jackie Collins' diptych *Goddess of Vengeance* (2011) and *The Santangelos* (2015).⁷ The combination of these novels is meant to show how different genres, with different audiences, represent Arabs and Muslims after 9/11. This thesis will therefore examine whether these works strengthen Orientalist and/or neo-Orientalist stereotypes, how this can be compared to their representation in films, television shows and 'highbrow' literature, and whether there is a difference between this representation in novels that are directed at a male audiences and novels that are directed at a female audience.

⁶ Edward Saïd, *Orientalism* (London: Pinguin Group, 2003, 5th edition), 3; Edward Saïd, *Covering Islam: how the media and the experts determine how we see the rest of the world* (London: Vintage Books, 1977), xxix.

⁷ Tom Clancy, *The Teeth of the Tiger* (New York: Berkley Books, 2003, eBook); Jackie Collins, 'Goddess of Vengeance', in Jackie Collins, *Double Lucky* (New York: St. Martin's Press ebook, 2015, eBook); Jackie Collins, *The Santangelos* (New York: St. Martin's Press, 2015).

Academic discussion

The American academic Robert Takaki argued that nation building in America has been fostered by the 'Master Narrative of American History', in which "[the] country was settled by European immigrants, and Americans are white [...], not to be white is to be designated the Other – different, inferior, and unassimilable."⁸ Frederick Jackson Turner, a 20th century historian, based his frontier thesis on this idea of 'Othering': he argued that the frontier was the place where the American identity was formed through the interaction with other groups. The creation of 'the Other' justified slavery and the removal of Indians, thereby creating the first form of 'white supremacy' in 17th century America.

The process of 'othering' has continued in the United States (and, equally, worldwide) throughout the centuries. When the American government changed their isolationist policy to an expansionism policy in 1898, 'othering' became even more important. America was now introduced to 'the foreign', which became the new reference point of what the American national identity was – or was not – to be. According to Amy Kaplan, Othering continues to play a crucial role in the formation and continuation of the American national identity up to the present day. She argues that the American national identity is fluid and has been adapting following encounters with new, other cultures and populations, and states the following: "international struggles for domination abroad profoundly shape representations of American national identity at home [and], in turn, cultural phenomena we think of as domestic or particularly national are forged in the crucible of foreign relations."⁹ Therefore, it can be said that the 'other' is still a crucial aspect of the formation of the American national identity.

A pioneer scholar within the field of 'the other,' was Edward Saïd, who coined the term 'Orientalism,' originally used as a reference to Eastern cultures by the West – the West being Europe and the United States and the East being India and the Middle East (and maybe for the United States it also included China and Japan).¹⁰ Saïd was the first scholar who directed 'Orientalism' to the Western prejudice about the East to the benefit of the former.¹¹ One of his main criticisms was that the Western world looks at the East as static, hence not able to change

⁸ Robert Takaki, *A Different Mirror: A History of Multicultural America* (New York: Back Bay Books, 2008) 4.

⁹ Amy Kaplan, *The Anarchy of Empire in the making of U.S. Culture* (Cambridge: Harvard University Press, 2002)

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¹⁰ Saïd, *Orientalism*, 1.

¹¹ Ibid.

and not able to keep up development throughout the course of time.¹² Saïd showed that through Orientalism, the Western world created a binary world or 'us versus them', to tell themselves who they are, and more importantly, who they are not. Another crucial part of Orientalism is that it upholds the fear of Islam, which can be led back to the Middle Ages and resulted in the association with "terror, devastation, the demonic, hordes of hated barbarians."¹³ However, Saïd also highlights that Orientalism has a different side as well, namely that the East also consists of "sex, unimaginable antiquity, inhuman beauty and boundless distance", causing the East to be alluring to the Western world, but also threatening.¹⁴

Different scholars, amongst them Debra Merskin, take the 'Othering' thesis a step further and argue that nation's not only need a 'foreign,' but they need a common enemy.¹⁵ A common enemy is an 'other' that is so different from the 'domestic,' – what people are used to – that it is easier to create opposites. For example, during the Cold War, the common enemy of the United States was the Soviet Union. Its communist ideology differed from the United States' capitalist ideology to such an extent that it easily created an us-them divide. However, after the Cold War the United States was in need of a new enemy to reclaim a strong national identity. Scholars like Debra Merskin, Josh Hutcheson and Salah Hasan argue that the end of the Cold War marked the beginning of anti-Arab racism. Hasan even goes so far as to claim that Arabs became the nation's main enemy during the 1970s and 1980s. Driss Ridouani admits that this might have been the case, but underlines that the stereotypical representation of Arabs and Muslims in the Western world dates back centuries.¹⁶ He traces the negative image back to the Middle Ages in Europe and the Arab expansion, hence stating, just as Saïd, that the negative image began as a European phenomenon, which was later taken over by Americans. He argues that the West – first Europe, later the United States too – "promotes a deep-rooted hatred for Islam."¹⁷ This 'hatred' and the negative image of Arabs and Muslims in the Western world are rooted in the many historical conflicts between the Middle East and the Western world –

¹² Ibid., 6.

¹³ Ibid., 59.

¹⁴ Ibid., 167.

¹⁵ Debra Merskin, 'The Construction of Arabs as Enemies: Post-September 11 Discourse of George W. Bush' in *Mass Communication and Society* 7:2, (2004), 157-175, 159.

¹⁶ Merskin, 'The Construction of Arabs as Enemies,' 160; Salah D. Hassan, 'Enemy Arabs', in *Socialism and Democracy* 17:1, (2003), 175-186, 175; John Hutcheson, David Domke, Andre Billeaudeau & Philip Garland, 'U.S. National Identity, Political Elites, and a Patriotic Press Following September 11,' in *Political Communication* 21 (2004), 27-50, 28; Driss Ridouani, 'The Representation of Arabs and Muslims in Western Media' in *Ruta* 3, 2011.

¹⁷ Ibid.

starting in the Middle Ages, and now continued with the Gulf War, the Salman Rushdie Affair, the Israeli-Palestinian conflict, 9/11, the War on Terror, and, most contemporary, the rise of IS.

The events of 9/11 caused a renewed interest in the relation between the United States and the Middle East. Controversial books like Samuel Huntington's *Clash of Civilizations* (1993) turned into bestsellers and received a renewed meaning. Huntington supplied, long before 9/11, a theoretic framework on how Islam and the West had to inevitable clash along civilizational lines, due to their opposite economic-political orientation, but above all, their cultural and religious differences. He argued that the Islam stood for absolutist faith, violence, instability and underdevelopment, while the West stood for the complete opposite, creating a logic 'us versus them'-dichotomy.¹⁸ The events of 9/11 seems to prove his initial theory and provide an explanation for the terrorist attacks: the inevitable clash had finally come.

Although Saïd's book *Orientalism* was written in 1978, the book got a new impulse after 9/11. The book was re-published in 2003 with a new preface written by Saïd shortly before his death. In this new preface, Saïd criticized the U.S. government, the media and 'experts' for recycling "the same unverifiable fictions and vast generalizations so as to stir up 'America' against the foreign evil," as the veil for women and the beards for men returned more prominently in Western media.¹⁹ Inderpal Grewal affirms Saïd's criticism by pointing out that the media gave Arab and Muslim man "fanatical, well-trained, dangerous and thus barbaric" characteristics, creating the well-known images of terrorists.²⁰ Other scholars go a step further and argue that after 9/11, a new 'neo' dimension was created narrowing the 'Orient' to be only related to the Arab/Muslim world, which they coined neo-Orientalism. In addition to this focus on the Arab world, the term 'terrorism' became increasingly attached to the representation of Arab Muslims.²¹ Aziz Douai and Sharon Lauricella argue that this new neo-Orientalist discourse made terrorism the "master narrative" in the portrayal of Arabs and Muslims after 9/11.²² Hence, Orientalism was not replaced, but intensified. Whereas before, Arabs and

¹⁸ Samuel P. Huntington, *Clash of Civilizations, and the Remaking of World Order* (New York: Simon & Schuster Paperbacks, 1993), 254-258, 263-265.

¹⁹ *Ibid.*, xv.

²⁰ Inderpal Grewal, 'Transnational America: Race, Gender and Citizenship after 9/11,' in *Social Identities: Journal for the Study of Race, Nation and Culture* 9:4 (2003), 535-561, 545-546.

²¹ Mubarak Altwaiji, 'Neo-Orientalism and the Neo-Imperialism Thesis: Post 9/11 US and Arab World Relationship' in *Arab Studies Quarterly*, 314.

²² Aziz Douai and Sharon Lauricella, 'The 'Terrorism' Frame in 'Neo-Orientalism': Western News and the Sunni-Shia Muslim Sectarian Relations after 9/11,' in *International Journal of Media & Cultural Politics* 10:1 (2014), 7-24, 21.

Muslims from the Middle East were represented as dangerous, yet alluring at the same time (Orientalism), they now were portrayed as mere dangerous terrorists (neo-Orientalism). In other words, neo-Orientalists strongly supplemented to the renewed Islamophobic view of Western societies towards Arabs and Muslims.²³ Atta ul Mustafa and Syed Kazim Shah phrase this as follows: "They are declared, through discourse, as terrorists, compatriots of terrorists, suicidal bombers, reader of Koran (a bomb making manual) and citizens of Bumfuckistan."²⁴ They argue that the neo-Orientalist discourse is:

typically a rebirth of the traditional Orientalism intended to validate American imperialism and its hostile acts toward Muslim countries like Afghanistan, Iraq and Pakistan. Not like the traditional one, however, the Neo Orientalists thought Islam and its movements as the main end and regarded Islam as a global danger to western civilization.²⁵

This is supported by the thesis of Dag Tuastad who argues that the basic thought of neo-Orientalism is mainly "consistent with the tenets of new barbarism, where violence is seen as deeply rooted in local culture, which means that political and economic situations and structures are irrelevant."²⁶ Hence, it is the Islam and its followers from the Middle East that form a grave danger with terrorist attacks for the Western world, and mainly the United States. This is not to say that there was no terrorism before 9/11, or that Arabs and Muslims were never associated with terrorism before. Yet it is 'contemporary terrorism', "violent action against public spaces and civilian populations in the name of antistate politics," that has entered the consciousness of people since 9/11.²⁷

More scholars, like Saïd, blame either the government or the media for the creation of the Arab/Muslim enemy image that is deeply rooted in the American society.²⁸ According to

²³ Salim Kerboua, 'From Orientalism to neo-Orientalism: Early and contemporary constructions of Islam and the Muslim world,' in *Intellectual Discourse* 24:1 (2016), 7-34, 8.

²⁴ Atta ul Mustafa & Syed Kazim Shah, 'Terrorist Discourse in Naqvi's 'Home Boy': A Neo Orientalist Perspective', in *International Affairs and Global Strategy* 37, (2015), 48-57, 48.

²⁵ Ibid., 49.

²⁶ Dag Tuastad, 'Neo-Orientalism and the new barbarism thesis: Aspects of symbolic violence in the Middle East conflict(s),' in *Third World Quarterly* 24:4 (2003), 591-599, 595.

²⁷ Arjun Appadurai, *Fear of Small Numbers: An essay on the geography of anger* (Durham: Duke University Press, 2006), 87.

²⁸ Ibid., 50.

them, the American media outlets often portray Arabs and Muslims in relation to terrorism.²⁹ Especially since U.S. governmental figures also seem to play a role in creating an evil image of Arabs and Muslims, as former president George W. Bush did in many speeches.³⁰ However, it is not just the media and the U.S. government that are inclined to spread negative stereotypical images of Arabs and Muslims. This obviously all plays out in the political and public sphere. However, this thesis aims to analyze how this rhetoric influences the private sphere. How does it enter people's living rooms, except from newspapers and news broadcasts? It could be argued that cultural texts, such as movies, television series, books and magazines also play an important role in maintaining the Oriental and neo-Oriental image of Arabs and Muslims. Debra Merskin states that these sources all use a certain standard repertoire that upholds the us-them dichotomy and serves to alienate and dehumanize the enemy, while strengthening the national identity with propagandistic words.³¹ In other words, they make use of stereotypes – "collections of traits or characteristics that present members of a group as being all the same."³² When people are subjected long enough to these stereotypes, they start to believe them, and see the world through these stereotype-lens (created both by cultural texts and top-down by the government). Rubina Ramji, therefore, argues rightfully that the representation of Arabs and Muslims in cultural texts reinforce, and are reinforced by, "the structure of power relations between the Middle East and the United States (and the Western world)."³³

A very contemporary debate considering this matter is, as Cemil Aydin and Juliane Hammer argue, "who consumes various media, who constitutes and reproduces the amorphous concept of public opinion, and how media production is related to political projects and goals with various actors involved" or, maybe even more important "whether the media create peoples' opinions or whether consumer expectations shape the outcome of media production."³⁴ Some scholars, like Merskin, are quite certain that it is the media, as she argues

²⁹ Inderpal Grewal, 'Transnational America', 545-546.

³⁰ George W. Bush, 'Address on the U.S. Response to the Attacks of September 11' (speech, Washington D.C., September 21, 2001), Miller Center, <http://millercenter.org/president/gwbush/speeches/address-on-the-u.s.-response-to-the-attacks-of-september-11>

³¹ Merskin, 'The Construction of Arabs as Enemies,' 164.

³² Ibid., 160.

³³ Rubina Ramji, 'From Navy Seals to The Siege: Getting to Know the Muslim Terrorist, Hollywood Style', in *Journal of Religion & Film* 9:2, (2005), 1-36, 2.

³⁴ Cemil Aydin & Juliane Hammer, 'Muslims and media: perceptions, participation, and change', in *Cont Islam* 4, (2010), 1-9, 3.

by quoting another scholar “the media are not simply institutions that reflect consensus, but also institutions that produce consensus and ‘manufacture consent’.”³⁵

Either way, whether cultural texts put a stereotypical idea in the hearts and minds of people, they merely copy political rhetoric, or the consumers decide the content, all reasons make it interesting for scholars to look at the representation of Arabs and Muslims in cultural texts through the lens of Orientalism and neo-Orientalism. Especially cultural texts after 9/11 are interesting to examine here, because 9/11 changed the world, as Mohan Ramanan argues, and because the world changed, cultural texts changed.³⁶ As Ann Keniston and Jeanne Quinn argue: “the material reality or fact of the destruction of the towers has itself been overwhelming, but this destruction has increasingly been understood and represented through a range of complex symbolic formations.”³⁷ Everybody living in the post-9/11 era cannot get around the events and forget what happened: it has affected – directly and indirectly – everybody. This would mean that cultural texts have definitely been affected by 9/11 and with the theories mentioned above, it would make sense if the neo-Orientalist discourse would also become visible in these texts.

Elizabeth Barrette writes that male writers and female writers have the tendency to write about different aspects of life: “Men more often concern themselves with actions, ideas, and analysis [...] women more often concern themselves with processes, perceptions, and implications.”³⁸ When looking at the genres of both writers, this seems to be true in this case. A techno-political thriller does involve more actions, ideas and analysis, while a chick lit is mainly concerned with personal relationships and development. If one takes this argument to the heart, it could be argued that the gender difference might also influence how Arabs and Muslims are portrayed. In a thriller, much more violence could be expected, thus a more violent image of Arabs and Muslims, while a chick lit is more concerned with romance. It could hence be hypothesized that the neo-Orientalist discourse is much more visible in the techno-political thriller than in a chick lit.

³⁵ Merskin, ‘The Construction of Arabs as Enemies’, 164.

³⁶ Mohan G. Ramanan, ‘The West and Its Other: Literary Responses to 9/11,’ in *A Journal of English and American Studies* 42 (2010), 125-136, 126.

³⁷ Ann Keniston and Jeanne Follansbee Quinn, ‘Introduction Representing 9/11: Literature and Resistance,’ in Ann Keniston and Jeanne Follansbee Quinn (eds.), *Literature after 9/11* (New York: Routledge, 2008), 1-15, 1.

³⁸ Elizabeth Barrette, ‘Do Women and Men Really Write Differently?’ (May 2009), <http://www.irosf.com/q/zine/article/10049> (7 July 2017).

Many scholars have studied various cultural texts and whether they strengthen or weaken the Oriental or neo-Oriental image of Arabs. In addition, many literature scholars conducted literature research on books that fall within the 9/11 canon (books written about the theme of 9/11 and its aftermath). This thesis, however, instead focusses on novels written after 9/11, which fall outside the 9/11 canon, they do contain Arab and Muslim characters in their books. This thesis analyzes Tom Clancy's book *The Teeth of the Tiger*, and a diptych by Jackie Collins: *Goddess of Vengeance* and *The Santangelos*. The three books have been written in the post-9/11 era, respectively in 2003, 2011, and 2015. This selection will add another layer to the (neo-)Oriental discussion as it allows the identification of possible differences between the portrayal of Muslims and Arabs in books mainly written for male audiences and books predominantly targeting female audiences. Therefore this thesis will focus on the question: **To what extent do Jackie Collins' chick lit diptych *Goddess of Vengeance* (2013) and *The Santangelos* (2015), mainly read by women, and Tom Clancy's techno-thriller *The Teeth of the Tiger* (2003), predominantly written for a male audience, reflect the change from Orientalist to neo-Orientalist portrayals of Arabs and Muslims in American films, television series and literature from the 9/11 canon?**

The first chapter will examine whether there is a change in the representation of Arabs and Muslims over time in American films, television shows, and in literature. Through a literature review, it will set forth how other scholars performed research on the subject of Orientalism and neo-Orientalism and what these scholars concluded. Identifying the main trends in other cultural texts, throughout the course of time offers a more complex framework of how the discourse of Orientalism and neo-Orientalism might have evolved in some of the biggest cultural texts. The second chapter zooms in and critically examines the Arab and Muslim characters and their characteristics in the bestseller book from Tom Clancy *The Teeth of the Tiger* and whether they fall under a dominant Oriental and neo-Oriental discourse. This techno-political thriller focuses on the Jack Ryan universe in a post-9/11 world where an intelligence agency has been set up in the United States to counter terrorist attacks against the West. The third chapter will then critically analyze and compare the books written by popular chick lit writer Jackie Collins. These chick literature books tell the story of Lucky Santangelo, a woman who angers an Arab prince and his dad the king of a Muslim country, who decide she has to be killed. This thesis pays attention to the appearances and characteristics of the main protagonists and antagonists in order to identify in what ways Arabs and Muslims are

represented. All books are written in the post-9/11 era and include several Arab and Muslim characters, however, they do not focus on the events of 9/11, nor mention that 9/11 happened. The thesis ends with a conclusion and discussion on the major findings in this study.

Chapter 1: Portrayal of Arabs and Muslims in Popular Culture

Arabs and Muslims, just as much of the majority of the minorities, have had quite a problematic relationship with how the media and popular culture portrayed them. This chapter will delve deeper into the portrayal of Arabs and Muslims in films, television shows, and literature. It will take 9/11 as a turning point as “the magnitude, violence and unexpectedness of the 9/11 attacks had a tremendous impact on public and individual consciousness, marking a turning point in many people’s lives and in the history of the 21st century world.”³⁹ Based on a literary review it tries to identify a certain trend: that with the attacks of 9/11, the neo-Orientalist discourse, a continuance of the Orientalist discourse, became the main discourse whenever there are Arabs and Muslims involved. Most importantly, the aim is to expose possible differences between the various cultural texts, which will be used for the analysis of the books by Clancy and Collins in the following chapters.

These cultural texts often reflect contemporary societal norms.⁴⁰ They are in many instances informed by the media, which covers mostly sensational news. In addition, these cultural texts reinforce certain images that are portrayed through the various media outlets.⁴¹ As Darrol Bryant argues when speaking about films, but this thesis argues that the same argument can also be applied to television shows and in reading books:

[...] they provide us with archetypal forms of humanity – heroic figures – and instruct us in the basic values and myths of our society. As we watch the characters and follow the drama on the screen, we are instructed in the values and myths of our culture and given models on which to pattern our lives.⁴²

As readers or viewers, it is our intention to relate to the words on paper and images on the screen, because we believe that somehow it reflects ‘our truth’ about the world we live in.⁴³ In

³⁹ Rodica Mihaila, ‘Representations of the Terrorist Other: From Official Discourse to the Recent American Novel’ in *University of Bucharest Review: A Journal of Literary and Cultural Studies*, 9:1 (2007), 23-29, 23.

⁴⁰ Rubina Ramji, ‘From Navy Seals to The Siege,’ 1.

⁴¹ Ibid.

⁴² Darrol M. Bryant, ‘Cinema, Religion, and Popular Culture,’ in *Religion in Film*, eds. John R. May and Michael Bird (Knoxville: University of Tennessee Press, 1982), 104-114, 106.

⁴³ Clifford Geertz, ‘Religion as a Cultural System,’ in Michael Banton (ed.), *Anthropological Approaches in the Study of Religion*, (London: Tavistock, 1966), 1-46, 1.

that world, mass media and popular culture, as is argued by many scholars, have created and reinforced the stereotypical image of the Middle Eastern Arab as being evil.

What ultimately comes to show is that not many Westerners understand Islam, or what the difference is between an Arab and a Muslim. Jack Shaheen explains that Arabs should refer to as “the 265 million people who reside in, and the many more millions around the world who are from, the 22 Arab states,” of whom a majority is Muslim. Yet only 12 percent of the Muslims in the world is of Arabic descent.⁴⁴ Arabs are a mixture of ethnicities and include around 15 million of Christians too. In the words of Jack Shaheen:

The majority is peaceful, not violent; poor, not rich; most do not dwell in desert tents; none are surrounded by harem maidens; most have never seen an oil well or mounted a camel. Not one travels via ‘magic carpets’. Their lifestyles defy stereotyping.⁴⁵

Still, Arabs and Muslims are most of the time stereotypically embodied in Western popular culture as if they can only be evil and Oriental. They are portrayed by the Western media and governments as the ultimate embodiment of everything the Western world, and especially the United States, is not and serve often as a foreign threat to enforce and reinforce the American national identity.

1.1 Films

While the first movies ever (1896) did not contain any story – the first were a train arriving at a station and workers leaving their work – very soon movies became a new, popular form of storytelling. And, as in other stories, it always consisted of a protagonist and an antagonist. Jack Shaheen concludes in an exhaustive study of more than 900 movies (through many genres: comedy, war movies, dramas, cartoons, action movies, thrillers, and even some foreign movies), that the Arabs and Muslims were the antagonists as early as 1912 with the movie *Captured By*

⁴⁴ Jack G. Shaheen, ‘Reel Bad Arabs: How Hollywood Vilifies a People,’ in *American Academy of Political and Social Science* (588), 2003, 171-193, 173-174.

⁴⁵ *Ibid.*, 173.

Bedouins.⁴⁶ He underscores that Arabs and Muslims are not always the main antagonists though. He argues that “almost all Hollywood depictions of Arabs are bad ones.”⁴⁷

Because Shaheen started his research from the birth of the movies, he also covered the silent movie-genre (like *Captured By Bedouins*), which lasted until the 1930s. In these movies the Sheikh was a common personage. It was a colored person, and perverted man that tried to abduct Western women to include them in his harem. Already in these movies, the Arabs were pictured with beards and robes, what would be named the traditional Oriental look. Interestingly, a sheikh literally means “a wise elderly person, the head of the family,” but that is never shown in the movies.⁴⁸ However, the sheikh did change in persona. After the oil crisis in 1973, the sheikh was portrayed as someone who only aimed to enrich himself as best as possible, even by violent means if necessary.⁴⁹ It is peculiar to see that over decades of movies being made, the sheikh kept his Oriental appearance: he only became more violent. It also clearly shows the influence of politics and media on the content of movies. The oil crisis was discussed for a fair amount of time on television by presidents and news coverage, and people form opinions on the basis of that information, hence filmmakers created a more modern Arab character that aligned with what they saw around them.

In general, Shaheen argued that from 1896 up to now, Western filmmakers “have collectively indicted all Arabs as Public Enemy #1 – brutal, heartless, uncivilized religious fanatics and money-mad cultural ‘others’ bent on terrorizing civilized Westerners, especially Christians and Jews.”⁵⁰ He argues that the exception lies within the comedy and cartoon genres: in the first Arabs are often portrayed as the dumb characters, stumbling, ‘monkeys’, ‘buffoons.’ So when the Arabs are not truly evil, they are being ridiculed.⁵¹ As to the second, on the other hand, the beauty, exotics and “unimaginable antiquity”, as explained by Saïd, of the East is more emphasized.⁵² Picture *Aladdin* (1992) and images of Agrabah, harem girls, exotic dancers and animals, and rich princesses come to mind.⁵³ Driss Ridouani argues however, that even innocent cartoons like *Aladdin* and *Ali Baba* (1940) show violent images of Arabs. In addition, the

⁴⁶ Ibid., 178.

⁴⁷ Ibid.

⁴⁸ Ibid., 180.

⁴⁹ Ibid., 180-181.

⁵⁰ Ibid., 172.

⁵¹ Ibid., 176.

⁵² Saïd, *Orientalism*, 167.

⁵³ Ridouani, ‘The Representation of Arabs and Muslims in Western Media.’

animators from for example *Aladdin* gave mainly the bad guys very stereotypical features, namely “a heavy brow, hooked nose, thick lips, and missing teeth.”⁵⁴ Hence, from an early age, viewers are confronted with stereotypical portrayals of Arabs and Muslims. Thus, it is not surprising that children who are confronted with these images and later become filmmakers, also make use of the same stereotypes of the Oriental Arabs and Muslims.

Shaheen sees a definite trend during the years, where events in the real world affect the characteristics of ‘Reel’ Arabs (Shaheen’s word for Arabs portrayed in movies – as a film reel). He argues that from 1940 onwards – when the United Nations gave Jews the state of Israel in Palestine – the negative image of Arabs and Muslims in movies became more intense.⁵⁵ He explains that the Arab-Israeli wars (1948, 1967, 1973), the 1973 Arab oil embargo and the rise of Muammar Qaddafi and Ayatollah Komeini received a lot of news coverage, which fostered anti-Arab feelings in the United States. This development was notable in the movies too, as sheikhs became more violent.⁵⁶ In addition, the invasion of Kuwait by Iraqi’s and the Oklahoma City bombing in the 1990s, “led some Americans to believe all Arabs are terrorists and that Arabs do not value human life as much as we do.”⁵⁷

If one takes Shaheen’s line of thought to the heart, it is likely that the events of 9/11 would cause another upsurge of movies with evil Arabs and Muslims, and the neo-Orientalist discourse would become more prominent. Shaheen himself wrote a response in his book *Guilty: Hollywood’s Verdict on Arabs After 9/11* (2008). He finds that there is some improvement in the portrayal of Arabs and Muslims. While, they are often still portrayed from a Orientalist perspective, about a third of the movies he studied showed a more complex Arab, more decent, less stereotypical.⁵⁸ Ouidyane Elouardaoui too, argues that Hollywood films that challenge the Oriental stereotypes started after the events of 9/11.⁵⁹ Elouardaoui studied three post-9/11 movies that offer a more realistic characterization of Arabs and Muslims and he concludes that after 9/11, the tragedy struck so deep, it incited academics and the media to “approach the Arab-Islamic culture with inquisitive and unbiased mind, aiming at a better understanding of its main tenants and principles.”⁶⁰

⁵⁴ Ibid.

⁵⁵ Shaheen, ‘Reel Bad Arabs’, 188.

⁵⁶ Ibid.

⁵⁷ Ibid., 189.

⁵⁸ Jack G. Shaheen, *Guilty: Hollywood’s Verdict on Arabs after 9-11*, (Northampton: Olive Branch, 2008), XV.

⁵⁹ Ouidyane Elouardaoui, ‘Arabs in Post 9/11 Hollywood Films: a Move towards a More Realistic Depiction?’, 2.

⁶⁰ Ibid., 11.

The scholar Noura Alalawi counters these arguments in her study of the representation of Arabs and Muslims in movies after 9/11. While she does agree with Elouardaoui and Shaheen that there is a more complex understanding of Arabs and Muslims, she found that the neo-Orientalist discourse has taken over and Arabs and Muslims are more often portrayed as terrorists, with the United States being the good guys. The FBI and CIA play a more important role in reinforcing the patriotic us versus them, and the Arabs and Muslims are often “extremists, uncultured, and prone to violence,” and the reason behind the attacks was that Arabs are raised that way “because it is in their religion.”⁶¹

Nevertheless, none of the scholars mentioned above delve deeper into the reason why the representation of Arabs and Muslims is changing after 9/11. It is clear that the trend above shows that movies began showing more decent images of Arabs and Muslims, but when Arabs and Muslims are portrayed as evil, they are framed within the neo-Orientalist discourse. Evelyn Alsultany agrees that the terrorist discourse is definitely visible in movies after 9/11, however, she argues that these images are counterbalanced by the portrayal of ‘good’ Arabs. Essentially, Alsultany combines the study of Alalawi, who found that after 9/11 the terrorist theme was as popular as ever in movies, with the studies Elouardaoui and Shaheen, who both found that there were more ‘decent’ Arabs and Muslims in movies. All studies are correct in their findings, but Alsultany ascribes this to the United States becoming more multicultural in their thinking and acting upon it. She argues that after 9/11, the United States wanted to enter a new postracial era. By no longer portraying the Arab and Muslim as the classic Orient, the United States tried to accomplish this – something that Alsultany calls an illusion.⁶² Whether the United States has accomplished their goal or not, this research done by Alsultany does give an excellent explanation why there is a change in the portrayal of Arabs and Muslims after 9/11. It explains why there is such a bipolar image of Arabs and Muslims; on the one hand there is more complexity and more nuance in their characters to diminish the classic Oriental image, on the other hand, they are depicted more as terrorists, complying to the neo-Orientalist discourse. It is questionable what image sticks the most to viewer’s minds.

⁶¹ Noura Alalawi, ‘How Does Hollywood Movies Portray Muslims and Arabs After 9/11? “Content Analysis of *The Kingdom and Rendition* Movies”, in *Cross-Cultural Communication* 11, (2015), 58-62, 61.

⁶² Evelyn Alsultany, *Arabs and Muslims in the Media: Race and Representation after 9/11* (*Critical Cultural Communication*), (New York: NYU Press, 2012), 16, 21.

1.2 Television Shows

Television shows are not as old as the movies. From the 1930s onwards, televisions started to slowly take over people's homes. It was not until ten years later that the first television show aired on the American network. Television shows are significantly different from movies, because they have seasons with episodes, lasting from 20 up to 60 minutes of airing time per episode, instead of about two hours of screen time with movies. This means that viewers of those televisions shows have much more time to get acquainted with the characters, and generally the stories of the shows are more detailed and complex. This would also mean that when there are Arab and Muslim characters they would have more screen time and would have more complex backstories and less prone to fall into the Orientalist and neo-Orientalist discourses. Even more than in movies, in connection with the storylines, "the line between fictional entertainment and reality is often blurred in television."⁶³ For instance, *Law and Order* (1990-2010) and its spinoffs are known for their use of news headlines for the storylines in their episode. Nevertheless, even when taking news stories as their inspiration, they are not bound by telling the truth and thus are still free to thicken the dramatic storylines.

Yvonne Tasker did research on crime dramas and argues that long before 9/11, there already was "a long-established and well-documented tradition of conspiratorial anxiety (even paranoia) within US political and visual culture."⁶⁴ However, after 9/11, Tasker found that more crime dramas centered around homeland security and terrorism, which is not surprising, since the homeland security department was only established in response to 9/11. When homeland security is involved in the crime dramas Tasker studied, there is more violence and it involves special units fighting for the nations safety, making the shows more patriotic.⁶⁵ She also found that after 9/11, many crime dramas focused at least one episode on the terrorist attacks. In addition, crime dramas like *NCIS* (2003), *Homeland* (2011), *24* (2001-2010), *The Agency* (2001-2003), *Threat Matrix* (2003-2004), *Sleeper Cell* (2005-2006), and *The Unit* (2006-2009) all involve many terrorist attacks by Arabs and Muslims.⁶⁶ Hence, it is not that the themes changed over time, but the fact that the themes became more extreme, more patriotic: more neo-Orientalist.

⁶³ Amir Hussain, '(Re)presenting: Muslims on North American television', in *Cont. Islam* 4 (2010), 55-75, 60.

⁶⁴ Yvonne Tasker, 'Television Crime Drama and Homeland Security: From Law & Order to 'Terror TV'', in *Cinema Journal* 51:4 (2012), 44-65, 52.

⁶⁵ *Ibid.*, 55.

⁶⁶ *Ibid.*, 46.

Amir Hussain also conducted research on many of the television shows mentioned above. In contrast to Tasker, he starts his analysis with the first television show that portrayed a regular Muslim character, Kareen Said in *Oz* (1997). The portrayal of this character was one of calmness and non-violence. However, to be more familiar with its audience, Said would mention anything from the Qur'an that would also be in the Bible.⁶⁷ A critical note is placed with this portrayal, although in the series, Said is quite non-violent, fact remains that he is in prison as a prisoner "for blowing up a white-owned business."⁶⁸ Hussain, therefore makes the correct argument that he still is "an anti-hero."⁶⁹ He also studied some shows after 9/11, *Lost* (2004-2010) and *24* (2001-2010) and concludes that "the foundational image of Muslims as violent was magnified post 9/11."⁷⁰ In addition, he found, just as Tasker, that crime series became more focused on Middle Eastern terrorists, even when there is an American Muslim hero, it is still suggested that "any Muslim could be a terrorist."⁷¹ Nevertheless, Hussain does come to a different conclusion than Tasker. Even though they both studied many of the same television shows, Hussain concludes that "the hard realities of life for Muslims in an post 9/11 world are raised," supporting a more sympathetic view.⁷² However, with such a dominant neo-Orientalist discourse that describes that every Arab or Muslim could be a terrorist, it is again the question whether the sympathetic image will be enough to overrule the neo-Orientalist discourse.

Some television shows have such an explicit neo-Orientalist discourse that it even enters the public debate. The show *Homeland* (2011) was heavily criticized for its extensive portrayal of the Oriental and neo-Oriental Muslim. As journalist and writer Laila Al-Arian argues: "All the standard stereotypes about Islam and Muslims are reinforced, and it is demonstrated ad nauseam that any marked as 'Muslim' by race or creed can never be trusted, all via the deceptively unsophisticated bureau-jargon of the government's top spies."⁷³ Al-Arian even makes the claim that the show leaves viewers with the "believe that Muslims/Arabs participate

⁶⁷ Hussain, '(Re)presenting,' 61.

⁶⁸ Ibid., 62.

⁶⁹ Ibid.

⁷⁰ Ibid.

⁷¹ Ibid., 65.

⁷² Ibid., 70.

⁷³ Laila Al-Arian, 'TV's most Islamophobic show' (version December 16, 2012), http://www.salon.com/2012/12/15/tvs_most_islamophobic_show/ (15 June, 2017)

in terrorists networks like Americans send holiday cards.”⁷⁴ Laura Durkay, from the Washington Post, makes another interesting observation about the show. When portraying a street in the Islamic city, Beirut, it looks like “a grubby generic videogame universe of Scary Muslims,” while in real life Beirut is “a cosmopolitan, expat-filled area near the American University,” with a Starbucks and Gloria Jeans.⁷⁵ However, this would undermine the existing stereotype and would not be enough to reinforce the us-them divide. Durkay goes on to explain the main problematics of the whole show by stating:

These errors all add up to something important: The entire structure of “Homeland” is built on mashing together every manifestation of political Islam, Arabs, Muslims and the whole Middle East into a Frankenstein-monster global terrorist threat that simply doesn’t exist.⁷⁶

In other words, Arabs and Muslims are being used as the ultimate ‘non-Americans’ and reinforce in that way the American national identity with Homeland Security as the main protagonist and the embodiment of how America sees itself. In addition, it is broadcast to many countries around the world, which casts a ‘patriotic’ and ‘heroic’ image of the United States and an Orientalist and neo-Orientalist image of the Arabs and Muslims.

1.4 Literature

Books go, just like television shows, much more into depth and tell long stories. As Kathleen Christison argues “novels in particular flesh-out and crystallize the media’s general impressions by giving them substance.”⁷⁷ Christison studied literature involving depictions of Arabs and Muslims. Interestingly, she found already in the 1980s that the image of Arabs and Muslims in literature slightly improved. Her criticism is that “it serves the Arab image little if a book paints one Arab character sympathetically but labels Arabs in general as hate-filled terrorists.”⁷⁸ In

⁷⁴ Ibid.

⁷⁵ Laura Durkay, “‘Homeland’ is the most bigoted show on television,” (version October 2, 2014), https://www.washingtonpost.com/posteverything/wp/2014/10/02/homeland-is-the-most-bigoted-show-on-television/?utm_term=.62c0707cc0b0 (15 June, 2017)

⁷⁶ Ibid.

⁷⁷ Kathleen Christison, ‘The Arab in Recent Popular Fiction’, in *The Middle East Journal* 42:3, (1987), 397-411, 398.

⁷⁸ Ibid., 410.

addition, she found that the books that portrayed Arabs and Muslims as 'evil' were bestsellers, while most of the books that were sympathetic with Arabs and Muslims did not make that list.⁷⁹ This also shows where the public interest lies. It appears that the image of a 'good' Arabs is less identifiable to the readers than an 'evil' Arab.

An upsurge in studies about Arabs and Muslims in literature came after 9/11. Scholar Richard Grey explains why American literature became more focused on the events of 9/11:

[The attacks] are part of the soil, the deep structure lying beneath and shaping the literature of the American nation, not least because they have reshaped our consciousness they are a defining element in our contemporary structure of feeling and they cannot help but impact profoundly on American writing.⁸⁰

In a way, Grey argues, it is the dealing with trauma that causes writers to focus on 9/11 in their books. Atta ul Mustafa and Syed Kazim Shah argue differently, they conclude that after 9/11, writers started to focus on the question of "how to deal with the Orient."⁸¹ And, instead of dealing with their own traumas, writers narrated the neo-Orientalist discourse and this "discourse of terrorism has become one of the key features of American writings."⁸²

Riyad Manqoush, Noraini Yusof and Ruzy Suliza Hashim analyzed John Updike's *Terrorist* (2006) after 9/11. They found that this book affirmed Mustafa & Shah's theory and concluded that "the notion that Muslim terrorists are the main enemy of the USA" was very much visible in Updike's book.⁸³ Interestingly, they compared *Terrorist* with Mohammad Ismail's *Desert of Death and Peace*, which covers the same topic, namely the events of 9/11 and the occupation of Iraq afterwards. the book written Ismail asserts both Iraqis and Americans as being the victims of Jews, the biggest enemy of the Muslim world, besides Christians. Therefore, Manquoush, Yusof and Hashim conclude that both the American and the Iraqi author write from their own (cultural) point of view. In other words, they show "the extent of the

⁷⁹ Ibid., 409-410.

⁸⁰ Richard Grey, 'Open Doors, Closed Minds: American Prose Writing at a Time of Crisis', in *American Literary History* (2008), 128-151, 129.

⁸¹ Mustafa & Shah, 'Terrorist Discourse in Naqvi's 'Home Boy', 48.

⁸² Ibid.

⁸³ Riyad Manqoush, Noraini Md. Yusof & Ruzy Suliza Hashim, 'The Use of Historical Allusion in Recent American And Arab Fiction', in *GEMA Online™ Journal of Language Studies* 11:1 (2011), 57-68, 66.

contestations of worldviews,” because they both view terrorism as a ‘menace’, but they uphold the stereotype of ‘the other’, instead of trying to delve deeper into each other’s worldviews.⁸⁴

Scholar Rodica Mihaila offers a counterargument against the scholars mentioned above. She argues that American literature has responded in a unique way to the events of 9/11, compared to other cultural texts. Her observations show that literature became “one of the few oases left in our increasingly threatening world, where the soul can still redeem its lost sense of universal value and of transcendence.”⁸⁵ In other words, literature started to offer a counternarrative, one that does not comply to the Oriental or neo-Oriental discourses, but tries to explain the us/them divide and the idea of otherness and shows readers that the United States can overcome these differences.⁸⁶ Mihaila also studied Updike’s *Terrorist*, in addition to Jonathan Safran Foer’s *Extremely Loud and Incredibly Close* and Don DeLillo’s *Falling Man*, and argues that this book offers another representation of the Other/Orient, one that “invites responsibility for the Other and a constant effort of knowing the Other.”⁸⁷ Nevertheless, there is something to say for the earlier study of *Terrorist*, because while Mihaila concludes that there is more sympathy for the Other, it does not take away the fact that the Arab and Muslims in the book are portrayed as terrorists, hence still fall under the neo-Orientalist discourse.

1.5 Conclusion and Discussion

This chapter aimed to answer the way in which the image of Arabs and Muslims has changed through the course of time in the most widespread cultural texts and whether the events of 9/11 caused a change in the representation, shifting for the classic Oriental discourse to the new neo-Oriental discourse. Interestingly, while there is no definite one-way conclusion in all categories, there is a main trend visible in that all started to portray Arabs and Muslims within the neo-Orientalist discourse, in a complex or simplistic way.

It seems that the United States does not know what to do after 9/11. On the one hand, they want to be different, prove they entered a multicultural post-racial era, so they give Arab and Muslim characters more depth with less Oriental features. On the other hand, the portrayal of Arabs and Muslims as terrorists has become more ubiquitous in these cultural texts and

⁸⁴ Ibid.

⁸⁵ Mihaila, ‘Representation of the Terrorist Other’, 21.

⁸⁶ Rodica Mihaila, ‘The Falling Man of the 9/11 Novel,’ in *University of Bucharest Review* X:1 (2008), 21-25, 24.

⁸⁷ Mihaila, ‘Representation of the Terrorist Other,’ 26.

cannot be ignored. Notwithstanding, much more research on literature should be conducted. The previous studies all researched books that belong to the 9/11 literary canon. Most of these books within the canon focus on the events of 9/11 and the aftermath – how to deal with such a traumatic event and the self vs. the other. However, as mentioned before, everyone, whether it is a filmmaker, a television director or a writer, is somehow shaped by the events of 9/11. Therefore, it is also important to look at genres and books outside the 9/11 literary canon to truly get a grip on the scope of the Oriental and neo-Oriental discourses. The next two chapters will delve deeper into the books by Tom Clancy and Jackie Collins to compare the findings above with these new genres from outside the literary canon.

Chapter 2: (neo-)Orientalism in Tom Clancy's *The Teeth of the Tiger*

This chapter aims to discuss the manners in which the Orientalist and neo-Orientalist discourses are visible in Tom Clancy's book *The Teeth of the Tiger* (2003). While he wrote more books since, with also Arabs and Muslims as main antagonists, he sometimes co-writes a book, such as *Dead or Alive* (2010). However, this chapter focuses solely on the thoughts of one writer, because in a co-written book, it is not clear which thoughts are whose, thus a distinction cannot be made. A major theme within this book is terrorism. It is evident the book is set in the post 9/11-universe and it will later be discussed why.

2.1 Tom Clancy

Tom Clancy (1937-2013) might be seen as one of the world's best-known and best-selling authors of the 20th century.⁸⁸ With his first book *The Hunt for Red October* (1984), he introduced a new genre: the techno-thriller. This is "an espionage thriller dense with technical details about weaponry, submarines and intelligence agencies."⁸⁹ By 2013, over 100 million copies of his books had been sold in print and seventeen books had been number one at the New York Times' best-seller list.⁹⁰ He became most known for his enthusiasm for warfare technology and for seemingly managing to predict many of the recent developments in geopolitics. For example, the Osama bin Laden raid in 2011 had many similarities to the capture of 'the Emir' in Clancy's thriller *Dead or Alive* (2010), while the Russian-Georgian war was already depicted in Clancy's branded video game *Ghost Recon* (2001).⁹¹ Some of his novels have been adapted to the big screen (most notably *The Hunt for Red October* in 1990, *The Sum of All Fears* in 2002 and *Jack Ryan: Shadow Recruit* in 2014) and also into video games (i.e. the famous *Splinter Cell*

⁸⁸ Julie Bosman, 'Tom Clancy, Best-Selling Master of Military Thrillers, Dies at 66', *New York Times* (version 2 October, 2013) <http://www.nytimes.com/2013/10/03/books/tom-clancy-best-selling-novelist-of-military-thrillers-dies-at-66.html> (8 June, 2017).

⁸⁹ Ibid.

⁹⁰ Ibid.

⁹¹ Elias Groll, 'Why Tom Clancy was a terrorism visionary' (version 12 October, 2013) https://www.thestar.com/news/world/2013/10/12/why_tom_clancy_was_a_terrorism_visionary.html (8 June, 2017).

games 2002-2010). There even is a new TV show in the making called 'Jack Ryan', which is based on Clancy's most famous character.⁹²

2.2 The Teeth of the Tiger plot summary

The plot of the book revolves around two storylines that intertwine in the middle of the story and continue throughout the rest of the book. One storyline narrates a group of Islamic terrorists from the 'Organization' – a large religious and militant movement from the Middle East led by a person called the Emir -, who are preparing a terrorist attack in the United States. The 'main' enemy, Mohammed Hassan al-Din, is the field officer, who closes a deal with a Colombian drug cartel, who helps him smuggle a team of sixteen Arab Muslim terrorists across the border of Mexico to the United States. When in the United States, the sixteen men attack four American shopping malls, massacring many civilians and being killed at the end of the attacks.

The other storyline follows the establishment of Hendley Associates, by former Senator Hendley – and with the approval of former president Jack Ryan -, which serves as a cover for a secret counterterrorist organization, The Campus, which tracks down terrorists through the use of American intelligence agencies. While The Campus has recruited over 150 people, three recruitments, Jack Ryan Jr, Brian Caruso and Dominique Caruso are the main protagonists in the story. Especially the Caruso brothers express their doubts over the motives of The Campus, but after the terrorists attacks, they are completely convinced that killing terrorists is morally correct. From that point, the recruitments of The Campus follow the remaining terrorists across Europe, killing them one by one.

2.3 Character portrayal

While many previously written books by Clancy narrated stories about Jack Ryan, president of the United States, this book continues with Ryan's son Jack Patrick Ryan Jr.. Even though the old characters are briefly mentioned, it serves more as a goodbye, than a continuance. Jack Ryan Jr. is introduced in the second chapter as a "six-one, a hundred eighty or so pounds" man with black hair and blue eyes, dressed well with a decent haircut and a "confident look that came

⁹² 'Jack Ryan', Creators Carlton Cuse & Graham Roland. Performance Ali Suliman, Amir El-Masry & John Krasinski. Amazon Studios, 2017. Television show. IMDB, http://www.imdb.com/title/tt5057054/?ref=nm_flmg_wr_1

from having both money and a good education.”⁹³ He just graduated from Georgetown University, with a double major in economics and mathematics, when former senator Gerry Hendley recruits him to work at the newly established Campus (even though it is not explicitly mentioned, it is plausible to assume that it was set up because of the 9/11 attacks). Because his father is the former president of the United States, he has lived in the White House and experienced, through his father, the harsh realities of dealing with terrorists. He is therefore also one of the main political voices through the book, providing much of the arguments for killing the terrorists with no remorse and validating the establishment of The Campus.

Former senator Gerry Hendley is the other main political voice through the book. He disapproves of how the current government handles the terrorist threats and has therefore decided to establish Hendley Associates, which serves as a cover for the secret The Campus. He is an interesting character, being a Democrat from South Carolina “leaning toward liberal on civil-rights issues, but decidedly conservative on defense and foreign relations.”⁹⁴ This explains his adversary towards politicians, who, in his mind, “never learned” and did more damage to track down terrorists than “prepare the intelligence community to deal with it.”⁹⁵ Instead, he believes that people in uniform are the right people to get things done, and if they had to do it illegally: the end justifies the means.

Two other main characters are the Caruso twin brothers, Brian and Dominic. These two men are also recruited by The Campus and, together with Jack Ryan Jr., are the main protagonists of the book. Both brothers already work for the American government – Brian is a US Marine Captain and Dominic an FBI agent. Both men are described as single, intelligent, well-trained, highly educated and of Irish and Italian decent. Brian Caruso is the first personage from the American side who is introduced as he just came back from a successful mission in Afghanistan, where he shot and killed some Afghan men. He is shown to be very calm and he justifies his actions with “those people were making war on my country [...] we made war back [...] you ought not to play the game if you can’t handle the action.”⁹⁶ Dominic Caruso is introduced to the reader as he is in the middle of an FBI job, to save a kidnapped girl. The violent death of the girl causes him to justify the killing of the man, and later shows through his line of thought about the terrorists.

⁹³ Clancy, *The Teeth of the Tiger*, chapter 2 – Joining Up – 1 of the 7.

⁹⁴ Ibid., chapter 1 – The Campus – 1 of the 8.

⁹⁵ Ibid., chapter 1 – The Campus – 5 of the 8.

⁹⁶ Ibid., chapter 1 – The Campus – 3 of the 8.

All characters have a Christian background, which is shown throughout the whole book, not always explicitly, but comments as “they were just doing the Lord’s work” are very much visible as they justify their actions.⁹⁷ The three recruitments – Jack, Brian and Dominic – are also shown as having doubts about their involvement in *The Campus*. Miika Malinen points out that:

The fact that they have doubts at first provides for the full justification of killing terrorists in the end; the issue has been contemplated through rational and moral arguments, and it provides the story with a humane analysis of the two would-be hit-men.⁹⁸

The direct aftermath of the terrorist attacks is also the moment in the book when *The Campus* and its means are fully justified as there is a national cry for vengeance: “All the working men in the country knew in their hearts that somebody, somewhere, really needed to have his ass kicked.”⁹⁹ From that moment on, all bets are off and *The Campus* starts the hunt for the remaining terrorists; they see it as their rightful Christian duty to protect their country from the evil threat of Arab Muslim terrorists.

The Arab Muslims are the first ones introduced in the book. The prologue describes how Mohammed Hassan al-Din kills an Israeli Mossad agent. It makes the readers acquainted with the alleged violence and danger of Arab Muslims. As the prologue is written from the agent’s point of view, it is not clear from the start who the killer is, except that he is an Arab Muslim. Interestingly, it was a question whether Mohammed was Arab, since he is described as “he didn’t look the least bit Arabic.”¹⁰⁰ The readers get to know the character more and more throughout the course of the book. His mother was English and his father was Saudi, which explains his non-Middle Eastern look.¹⁰¹ His personality is ruthless: killing the Israeli Mossad agent was merely a “recreational exercise” for Mohammed.¹⁰² He is well-educated from

⁹⁷ Ibid., chapter 16 – And The Pursuing Horses – 7 of the 7.

⁹⁸ Miika Malinen, *Tom Clancy and Orientalism: Arabs and Muslims in the Contemporary Technothriller Novel*, Pro Gradu Thesis (2006), 120.

⁹⁹ Ibid., chapter 14 – Paradise – 7 of the 9.

¹⁰⁰ Ibid., Prologue – 2 of the 10.

¹⁰¹ Ibid., chapter 4 – Boot Camp – 4 of the 9.

¹⁰² Ibid., chapter 6 – Adversaries – 5 of the 8.

Cambridge University, but he hates everything about the Western culture. He is extremely religious, which shows from his numerous religious references, but he bends the Islam to his will: he smokes cigarettes and drinks beer, something that is forbidden in the Islamic religion, which he does acknowledge. Ironically, he also despises the Saudi Family, ruling Saudi Arabia for their richness and corruption, however he is quite similar to those people: also enjoying the 'infidels' pleasures, hunger for power and only praying when he is in front of his superiors.¹⁰³ He is killed at the very end of the book by Jack Ryan Jr., who poisons him in the same place where Mohammed killed the Israeli Mossad agent.

After the terrorist attacks in the book, the readers get introduced to the head of the Organization: Emir. He is Saudi and still lives in Saudi Arabia. He studied in England, where he started to despise Western people. He is "tall for his ethnicity, not particularly handsome, [and has] a Semitic nose and olive skin."¹⁰⁴ Although he is more of a background character, his world view is explained extensively. His main goal in life is to become the new Mahdi – who is in popular Muslim belief the last imam who comes at "the end of the world and restore religion and justice."¹⁰⁵ He strictly lives by the rules of the Quran and the Shar'ia, and sees the disagreements about the Islamic legal traditions as his advancement to become the one and only leader for all Islam, uniting Sunnis and Shiites – a very simplistic view by Clancy of Islam, since there are many more Islamic movements.¹⁰⁶ The end of the book leaves hints that readers will meet him again in the future.

The Organization is financed by Uda bin Sali, a rich Saudi who lives in London. His father (who has four wives and 20 children) is closely connected to the King of Saudi Arabia. He began to obey Allah's strict ruling when he was an adolescent and, as the American characters describe him to be, came from the extremely right Wahhabi Islam. He is killed by Brian Caruso, who injects "seven milligrams of succinylcholine into the tissue of the largest muscle on Sali's anatomy."¹⁰⁷ The way he is killed, leads the other terrorists to believe he had a heart attack.

The leader of the terrorist group that attacked the American shopping malls is Mustafa. He is "a Saudi by birth, he was clean-shaven, which he didn't like, though it exposed skin that

¹⁰³ Ibid., chapter 14 – Paradise – 4 of the 9.

¹⁰⁴ Ibid., chapter 18 – And the Departing Foxhounds – 6 of the 8.

¹⁰⁵ 'Mahdi', *Oxford Dictionaries Online*, <https://en.oxforddictionaries.com/definition/mahdi> (12 June, 2017).

¹⁰⁶ Clancy, *The Teeth of the Tiger*, chapter 18 – And The Departing Foxhounds – 7 of the 8, 8 of the 8.

¹⁰⁷ Ibid., chapter 17 – And the Little Red Fox, and the First Fence – 6 of the 8.

the women seemed to like.”¹⁰⁸ He is a radical extremist and considers everybody who is not Arabic or Muslim to be an enemy. Still he reluctantly agrees to cooperate with the Colombians, knowing they need them now, before they become enemies too. Through the storyline of Mustafa, and his helper Abdullah, the terrorists who attack the American shopping malls are followed, from arriving in the continent, the crossing of the border between Mexico and the United States to the moment they attack the civilians in the mall. Mainly through his eyes, readers are narrated through the preparation, thoughts and emotions the terrorists are dealing with in anticipation for their ‘big moment.’ While every terrorist is killed in the mall during the attack by the Caruso brothers, Mustafa’s death is singled out, for Brian puts an American football made of pigskin – pigs are *haram* (forbidden) in the Islam – in his arms as Mustafa dies – “It’s a pigskin, asshole, made from the skin of a real Iowa pig.”¹⁰⁹

Besides these main Arab Muslim characters, some other Arab Muslim characters are sometimes shortly followed too. Every single one of them is a terrorist. They all serve the same ‘Cause’: their – in their minds - religious goal to disrupt the United States in the name of Allah.

2.4 The (neo-)Orientalist discourse

Clancy’s portrayal of the Arab Muslims in *The Teeth of the Tiger* is a very simplistic one, namely, they are the evil guys: the terrorists, and the portrayal of the American counterterrorist protagonists are that they are the good ones. Similar to movies, television shows, and other literature, Clancy tried to give the Arab Muslims more depth, by focusing much on their thoughts and actions, but he still created simple black-and-white world, where it is the United States against the global terrorism threat. Even though 9/11 is only notable in the background, but is not really mentioned, Clancy implicitly applied the neo-Orientalist discourse by showing that the world has changed after 9/11 by creating a “new generation with new characters and personalities to confront the new form of the ‘Other’.”¹¹⁰ Clancy did continue in the realm of Jack Ryan, his ‘old’ hero, but none of the old characters, Jack Ryan and John Clark for example, play an active part in the book.

Americans vs. Arab Muslims

¹⁰⁸ Ibid., chapter 7 – Transit – 5 of the 7.

¹⁰⁹ Ibid., chapter 13 – Meeting Place – 16 of the 18.

¹¹⁰ Malinen, *Tom Clancy and Orientalism*, 116.

The new American main protagonists serve as a perfect basis for a comparison between them and the terrorists on many aspects. By contrasting both sides, Clancy could easily dehumanize the terrorists, while underscoring American values. One of the main differences between the Americans and the terrorists is their motivation for their goals. As mentioned before, the Americans show much doubt in their mission during the first part of the book, as they did not feel that they had enough justification to just go and kill terrorists. In contrast to the terrorists using their Islamic faith to justify killing innocents, the American morals and religious faith – mainly Catholic – of Jack Ryan Jr. and the Caruso brothers are a major factor in trying to justify killing the terrorists and it is only after the terrorists attacks that they lose their hesitation and finally feel it is their moral duty to protect their country. Clancy took his time (it is by far the largest chapter) to rationalize the decisions made by the main protagonists, as to “why it’s quite OK for a shadowy agency, not controlled by the government, to go out in foreign countries and kill suspected associates of terrorists.”¹¹¹ While there are more malls attacked, Clancy describes one attack in detail, having the Caruso brothers ‘coincidentally’ shopping at that mall when the attack starts. By describing the attack from both the point of views - switching between the Caruso brothers and the terrorists - Clancy creates the ultimate us-them divide by showing that the Arab Muslims have no conscience, they love to shoot women and children and truly hate everything about the United States, as Mustafa exclaims: “... and even a Disney Store! That he had not expected, and to attack one of America’s most treasured icons would be sweet indeed.”¹¹² Therefore, the terrorists are attacking not only the most beloved American culture, but they also reject any values of the American family – “the building-blocks of society and identity.”¹¹³ In contrast, after the attack, the Caruso brothers stay around to help the wounded victims, and it gets emotional when Brian has a little boy die in his arms, fueling his anger towards the terrorists afterwards.

The extensively described terrorist attack is one of the examples that shows that the terrorists are portrayed as if they do not possess any human emotion, hence it is not difficult for the readers to lack any empathy for them. Another example can already be noted in the prologue, when Mohammed kills the Israeli Mossad agent. When the agent is killed, Mohammed’s emotions are described as “the face looked back, regarding [the agent] as a thing,

¹¹¹ Christian Sauv , ‘*The Teeth of the Tiger*’, (version 2013) <https://www.christian-sauve.com/2003/09/the-teeth-of-the-tiger-tom-clancy/> (1 June, 2017).

¹¹² Clancy, *The Teeth of the Tiger*, chapter 13 – Meeting Place – 5 of the 18.

¹¹³ Malinen, *Tom Clancy and Orientalism*, 132.

an object, without even the dignity of hatred.”¹¹⁴ It is as if Mohammed is a robot, programmed to kill. This is later confirmed when one of his colleagues, Uda, dies and the first thing that crosses his mind is “I wonder if he did the funds transfer before he left his life.”¹¹⁵ Again, any human emotion is lacking as he does not even care for someone he worked closely with. This is contrasted sharply by the ways in which the American counter terrorists are portrayed, as they form a family, especially the Caruso brothers, being twins and caring deeply for each other. It also is evident in the way the Caruso brothers are devastated by seeing the killed women and children in the mall after the terrorist attack and their long hesitation before

While there are no women who play a part in the book, they do play an important part in contrasting the good and the evil guys. None of the American protagonists are in a relationship and there is not much attention paid to their families. Still their respect for women is emphasized. Yet, this rather serves to underscore the different way that the Arab terrorists think about women, instead of adding another layer to the story. Besides the joy the terrorists get out of killing women, they are also shown to enjoy prostitutes, and to demean women by calling them whores on several occasions. It portrays them as perverted, animal-like creatures, as in the old Oriental discourse.

These characterizations, and their opposing factors all serve to portray the Arab Muslims as the extreme, inhumane terrorist with the United States as its victim. What stands out is the description of Mohammed, who is half-English/half-Saudi and therefore does not feature any of the stereotypical Oriental image of Arab Muslims. In addition, when Mustafa lands, he has shaved his beard to blend in more in the United States, thereby confirming the Oriental image of Eastern man with beards, but it also shows the evolvement to the neo-Orientalist discourse where there is a new ‘Other’, apparently less recognizable to become even more dangerous. The hunt across Europe also confirms the neo-Orientalist discourse, as it shows the Arab Muslim terrorists as a global threat to the whole Western civilization. The characteristics of the American protagonists confirm the neo-Orientalist discourse over and over again, by contrasting every characteristic of the Arab Muslims.

Interestingly, the main characters are not purely from American descent (which is not that surprising, because that is almost impossible), but Clancy chose to have his protagonists have Irish and Italian descents - hence their Catholic upbringing. That the protagonists thus

¹¹⁴ Clancy, *The Teeth of the Tiger*, prologue – 2 of the 10.

¹¹⁵ Ibid., chapter 18 – And the Departing Foxhounds – 5 of the 8.

have immigrant backgrounds, is interesting, because it does also show a new United States, or at least as how they want to be portrayed, to have entered the post-racial era, where race does not matter, as is argued by Alsultany.¹¹⁶ Irish and Italian immigrants have had a long problematic history in the United States. Jack Ryan Jr., from Irish descent, is not new, since that means his father is from the same descent and has been the main protagonist in many earlier books. The Caruso brothers, being from Italian descent, is all the more interesting, since as *The Dictionary of Races of Peoples*, which was published in 1911 by the U.S. Immigration Commission, listed many races in the United States from top to bottom, with Italians at the bottom, being “supposedly violent, undisciplined, and incapable of assimilation.”¹¹⁷ This stereotype has definitely diminished as now they are portrayed as patriotic heroes.

In addition, the Arab Muslim terrorists team up with a Colombian drug cartel for drugs, money and easy access to the United States. The use of a Colombian drug cartel is also a much used stereotype of Colombia, hence Clancy did not refrain from using stereotypes in general. However, even the Colombian drug cartel is more humanized than the Arab Muslims: they do not particularly approve the actions of the Arab Muslims, as they are shown to be in shock and are horrified after the terrorist attack. Clancy contrasted their feelings against those of the Arab Muslims, thus not only dehumanizing Arab Muslims through their differences with the American (and Western, in general) values, but also other bad guys.

Trauma-healing

Even though the book does not deal with the events of 9/11 directly, it clearly serves as an undertone for the theme of the book. Clancy mainly relied on the already acquired knowledge of his readers, but he, cleverly, does remind the reader of the events by letting Mohammed wonder about himself hijacking an airplane “but that had been done before, and now the cockpit doors were protected.”¹¹⁸ It is a clever reminder of the 9/11 attacks before the terrorist attacks happen in the book. It also creates a comparison between the terrorists who flew into the Twin Towers and the terrorists in this book, very possibly relating the feelings of hatred for the terrorists in real-life to the feelings for the terrorists in the book. While the terrorist attacks in the book did not create the same amount of deaths as the Twin Towers did, in the book the terrorists also attack the heart of the United States (the American shopping malls, Victoria’s

¹¹⁶ Alsultany, *Arabs and Muslims in the Media*, 16.

¹¹⁷ Eric Foner, *Give Me Liberty! An American history* (New York: W.W. Norton & Company Inc., 2005, third edition), 736.

¹¹⁸ Clancy, *The Teeth of the Tiger*, chapter 5 – Alliances – 7 of the 8.

Secret, Disney), with the focus on the women and children who lost their lives, and being written in such detail, it recalls the traumas of 9/11. In this sense, the brutal assassinations of the terrorists (“over a number of pages [Clancy] describes the symptoms of the poison in the human body, the agonizing pain of the heart losing its oxygen supply and starting to die, the degrading form of death of not being able to move, the shock and incomprehension of what is happening to them”¹¹⁹) serves as a trauma-healing function. It is satisfying to read how the protagonists get the revenge the whole American society is craving.

Islam

It is evident that the Arab Muslim terrorists are driven by their Islamic religion. Clancy took quite his time to expand on this topic. That the terrorist attack is in the name of Allah is very obvious from the many religious references. The will of the terrorists who would attack the malls is made clear by the description: “Each of them hoped to meet Allah soon, and to garner the rewards that would come for fighting their Holy Cause.”¹²⁰ There are quite an amount of words spend on the motivations of the attackers that it is “Allah’s Own Plan” and that they “just had to obey that which was written.”¹²¹ Before the attack, the terrorists are praying and chanting: “There is no God but Allah and Mohammed is His messenger.”¹²² Even when Mustafa starts to doubt, he remembers:

No, he couldn’t deny his Faith now. His Faith has brought him across the world, to the very location of martyrdom. His Faith had raised and nurtured his life, through childhood, through the anger of his father, into the very home of the infidels who spat upon Islam and nurtured the Israelis, there to affirm his Faith with his life. And his death, probably. Almost certainly, unless Allah Himself desired otherwise. Because all things in life were written by Allah’s Own Hand...¹²³

It is peculiar that the one thing he has doubts about is his faith, not killing all those women and children, that does not cross his mind; it makes him less humane.

¹¹⁹ Malinen, *Tom Clancy and Orientalism*, 132.

¹²⁰ Clancy, *The Teeth of the Tiger*, chapter 7 – Transit – 3 of the 7.

¹²¹ Ibid., chapter 13 – Meeting Place – 3 of the 18.

¹²² Ibid., chapter 13 – Meeting Place – 8 of the 18.

¹²³ Ibid.

Notwithstanding, Clancy did try to diminish the implications that all Arab Muslims and Islam are evil. As Malinen notes, Clancy described 'Islamist terrorism', not 'Islamic terrorism', diminishing the connection between Islamic people who abuse their religion and Islam itself.¹²⁴ Through Jack Ryan, who starts studying Islam and its Quran, Clancy wanted to let the readers know that these terrorists are abusing their religion, and that their 'Cause' is not written in the Quran, thinking "[the Koran] particularly disapproved of killing innocent people."¹²⁵ It is also visible in the way the Arab Muslims choose when to follow the rules of the Koran and when not, it is the people who are wrong and dangerous, not the Islamic faith.

Clancy even tried to insert a 'good' Arab Muslim, to counter the evil Arab Muslims, as Alsultany also mentions as a tactic for the media creating the image of a post-racial United States. Clancy did this by adding the background figure of Prince Ali bin Sultan, a senior official in Saudi Arabia, who came to Jack Ryan's help in previous novels. Jack Ryan Jr. remembers him as being one of the good guys, proving that not everybody from the Middle East is evil. Amusingly, Ryan Jr. also remembers bin Sultan by his beard – keeping the Orientalist discourse alive in the book. However, one character who is only mentioned by name, does not outweigh the active Arab Muslim terrorists and it is doubtful if readers will remember his existence when they finished the book. He might have made more of an impact had he been an active character in the books helping to fight the terrorists.

Gender

This book is dominated by men fighting to save the Western world from terrorism. As there are no female protagonists (and no antagonists either for that matter) it is evident that this book is mainly written for men by a man. It seems that Clancy's book perfectly resembles Barrette's theory on literature on male and female writers. He mostly wrote about actions, ideas and analysis and therefore falls into the "predictable pattern [of] war, hunting, and hard science."¹²⁶ For one, Clancy used hard science in his detailed descriptions of military weapons, for instance, he described the workings of a very lethal poison in detail. In addition, he placed his characters in the public sphere by also not giving them any families of their own, portraying them as if they have no private life. This allows them to completely focus on their moral fight against the bad guys, or in other words, hunt terrorists down in the War on Terror.

¹²⁴ Malinen, *Tom Clancy and Orientalism*, 141.

¹²⁵ Clancy, *The Teeth of the Tiger*, chapter 10 – Destinations – 6 of the 7.

¹²⁶ Elizabeth Barrette, 'Do Women and Men Really Write Differently?' <http://www.irosf.com/q/zine/article/10049> (6 August, 2017).

2.5 Conclusion

Tom Clancy's *The Teeth of the Tiger* is an illustration of how popular culture has changed after 9/11 and how this meant that a new version of the 'Other' has taken over the old discourses. The way in which Clancy described the Arab Muslims in his book largely corresponds with the neo-Orientalist discourse. His American and Arab Muslim characters are complete opposites of each other, but, especially the Arab Muslims have changed appearances (only with a reminder of the beards), no longer complying to the Oriental image of bearded men in traditional robes and old habits. Instead, they look modern, even sometimes Western (Mohammed), making them an even bigger threat, as they are not that clearly recognizable anymore. The old image of the dangerous Orient has been intensified; Arab Muslims are Islamic extremists who form a major threat to the safety of Western civilians. Although Clancy tried to give the Arab Muslim characters some more depth, his book first and foremost still reflects a black-and-white notion about the world. The United States here is the victim of a terrorist attack, without any historical or international context, making Americans seem the moral, just, rational, intelligent, humane people, while the Arab Muslims are the ruthless, dangerous, immoral, unjust, irrational, fanatical extremists. By exposing the structural thoughts behind the terrorists minds or their extremist acts, for that matter, Clancy relied on the reader's prior knowledge and stereotypical images, instead of countering these images by portraying Arabs as 'good' civilians.

Clancy is an example of a writer who complied to the new neo-Orientalist discourse instead of challenging its existence. He wrote a very political book, and resembled much of the particular male writing tendencies, criticizing the American government in not being adequately enough in responding to the eminent terrorist threat. With the – mainly – implicit links to the 9/11 attacks, he wrote a satisfying ending of the Arab Muslim terrorists as revenge, a symbolic punishment for the terrorists who flew into the Twin Towers. He therefore follows the main trend in popular culture (films, television shows and 9/11-canon literature), which depicts Arabs and Muslims as evil terrorists threatening the world and it is the duty of the United States to be the world's savior.

Chapter 3: (neo-)Orientalism in Jackie Collins' *Goddess of Vengeance* and *The Santangelos*

The previous chapter showed that in Clancy's book, there is a definite new form of the 'Other,' which falls under the neo-Orientalist discourse that gained influence after 9/11. His books thereby confirms the trend also seen in films, television shows and other novels. This chapter aims to analyze the diptych by Jackie Collins, *Goddess of Vengeance* (2013) and *The Santangelos* (2015). These books also include Arabs and Muslims as the antagonists, but they are mainly written for a female audience. Hence, it will compare the findings in this book to the findings of the previous chapters, and argue despite the different audiences of the books, Arabs and Muslims are portrayed in similar ways, which confirm the neo-Orientalist discourse in all books. However, this chapter will also discuss the gender difference in the style of writing and scope of the stories.

3.1 Jackie Collins

Jackie Collins (1937-2015) was a British novel writer, who moved to the United States in 1952 to live with her sister Joan Collins, and she became an American citizen in the 1960s.¹²⁷ With all her thirty books being bestsellers, she was one of the most famous chick literature writers of the past century. The term 'chick lit' – short for chick literature – is relatively new as it was only coined in 1995 by novelist Cris Mazza.¹²⁸ It can best be described as "a form of women's fiction on the basis of subject matter, character, audience, and narrative style."¹²⁹ Or, in the words of Cabot, chick lits are books concerning women in their twenties and thirties "navigating their generation's challenges of balancing demanding careers with personal relationships."¹³⁰ Jackie Collins' books fit this description quite well, as they involve all women around that age, who are portrayed as powerful heroines fighting for love and their place in the world. As many fans know, she was also famous for her portrayal of real celebrities – never telling exactly who - in

¹²⁷ Belfield, 'Author Jackie Collins Exclusive 35 Minute Life Story Interview.' *Celebrity Radio* (version 2008), <http://www.celebrityradio.biz/author-jackie-collins-exclusive-35-minute-life-story-interview/> (28 May, 2017).

¹²⁸ Suzanne Ferriss & Mallory Young, 'Introduction,' in Suzanne Ferriss & Mallory Young (eds.) *Chick Lit: The New Woman's Fiction* (New York: Routledge, 2006, ebook), introduction – 2 of the 12.

¹²⁹ Ibid.

¹³⁰ Ibid.

her books, because Collins did not “believe she could top the real-life scandals.”¹³¹ Her first book *The World is Full of Married Men* was published in 1968 and caused much disturbance – too much sex and scandals; it even got banned from bookstores in South Africa and Australia.¹³² Another famous female writer, Barbara Cartland, called the book “filthy and disgusting,” but more often Collins was praised for her daring, sensational, sensual books with relatable heroines. Collins became truly famous after writing the book *Chances* in 1981, introducing Lucky Santangelo and the rest of the Santangelo family. For herself, Jackie Collins sold over 400 million copies, and she published a book every year.¹³³

3.2 Plot Summaries

Goddess of Vengeance continues in the world of Luck Santangelo and her imperium in Las Vegas, *The Keys*. It is the tenth story involving Lucky, written by Collins, following Lucky from being the daughter of an Italian mob boss, to being an adult woman with her own imperium and family. The main storyline of Lucky Santangelo is alternated between her, her daughter Max, her son Bobby and girlfriend Denver. In this book, Prince Armand Mohamed Jordan and his ‘friend’ Fouad Khan fly to Las Vegas to buy *The Keys* from Lucky. When Lucky refuses to make a deal, since *The Keys* is not for sale, Armand gets infuriated and vows revenge. He plans on ordering a hit on Lucky, while Lucky tries to get him out of Las Vegas. In the end, Armand is killed by an unknown hitman, who is hired by a guy in New York whose wife had been raped by Armand in the beginning of the book. Armand and Fouad are from a fictional country Akramshar, “a small but wealthy Middle Eastern country located between Syria and Lebanon.”¹³⁴

The second book is Collins’ last book *The Santangelos* (2015). Although *Confessions of a Wild Child* came between *Goddess of Vengeance* and *The Santangelos*, the latter does follow almost immediately through on the events of the book discussed above. With Armand being shot at the end of *Goddess of Vengeance*, the king of Akramshar, and father of Armand is on his way to the

¹³¹ Gary Dretzka, ‘Dishing dirt with Jackie Collins, who says her novels pale before real life.’ *Chicago Tribune*, (20 July, 2001), http://articles.chicagotribune.com/2001-07-20/features/0107200169_1_collins-novels-beverly-hills-hotel-collins-lives (28 May, 2017).

¹³² Veronica Horwell, ‘Jackie Collins obituary,’ *The Guardian*, (version 20 September, 2015), <https://www.theguardian.com/books/2015/sep/20/jackie-collins> (29 May, 2017).

¹³³ Emma Brockes, ‘Jackie Collins: Queen of the bonkbuster,’ *The Guardian*, (version 9 April, 2017), <https://www.theguardian.com/books/2011/apr/09/jackie-collins-interview> (29 May, 2017).

¹³⁴ Collins, *The Santangelos*, prologue.

United States to avenge the death of his son, for which he blames Lucky Santangelo. The king first orders a servant to kill the father of Lucky, after which a funeral will be held in Las Vegas. This would be the perfect opportunity for the king to plan a terrorist attack, with every friend and family member of Lucky present. However, just before the funeral begins, Lucky confronts king Emir and sees through his plan to activate the bombs of the suicide bombers. Lucky, trying to save her family and friends, fights with king Emir for the remote, when king Emir sets the bombs to go off, before he falls to his death through the hotel window. Luckily, the suicide bombers were not at the right place when they go off, hence only wounding some people.

3.3 Character Portrayal

The main character in the books is Lucky Santangelo, an Italian-American woman who is described by Collins as “a dark-haired beauty” and “a dangerous seductive woman with blacker-than-night eyes, deep olive skin, sensuous full lips, a tangle of long jet hair, and a lithe body.”¹³⁵ Hence, Lucky Santangelo is not the WASP (White Anglo-Saxon Protestant) woman who is the majority in the United States, but instead the focus lies on an immigrant family - just as Clancy did with his characters - who became very successful in the United States. Lucky is portrayed as a very strong character. She lives by the Santangelo family motto “never fuck with a Santangelo” and is very protective of her family, loves them with all her heart and would catch a bullet for them.¹³⁶ When she remembers her arranged marriage at the age of sixteen, she is reminded by her best friend of the fact that she has built a hotel chain in Las Vegas, ran a movie studio in Los Angeles, raised three kids and married to a guy who respects and loves her. She has a very ‘American’ reaction to these facts namely: “I’m a woman who took chances every inch of the way. I had to fight for my independence. Believe me, it wasn’t easy.”¹³⁷ In other words, what she implicitly mentions here, is that she is living the American Dream: she came from nothing, and now she has a rich family and a fantastic running imperium.

Her oldest son, Bobby Santangelo Stanislopoulos is also one of the main characters in the books. He is partly Greek, partly Italian, and he is described in the books as “drop-dead handsome with longish dark hair, intense eyes, and olive skin – all inherited from the Santangelo side of the family. Six foot three, with his father’s strong features and steely business

¹³⁵ Collins, ‘Goddess of Vengeance,’ chapter one – 1 of the 6.

¹³⁶ Ibid., chapter twelve – 1 of the 4.

¹³⁷ Ibid., chapter One – 2 of the 6.

acumen, plus Lucky's street smarts."¹³⁸ Peculiarly, he is also sometimes described as having the looks of John F. Kennedy, so that women can easily identify his looks. Together with his African-American friend M.J. he established some successful nightclubs across the United States. He tries to be loyal to his girlfriend Denver, an American lawyer in her twenties who works in Los Angeles, but the two have troubles with their different backgrounds. Also, Denver is having trouble accepting Bobby's heritage, and the fact that Bobby gets a lot of female attention because of his handsome looks.

Last but not least, Lucky's daughter, Max Santangelo Golden is another main character in the books. She is also half Italian, but her father is American writer-director Lennie Golden (Lucky's current husband). She is described as "a very pretty girl with full, pouty lips, emerald-green eyes, and long dark hair," making her more Italian looking than American, also stating her beauty in particular. As she is only 17 years old, Collins's young readers can easily identify with her. Max struggles with the same problems that many of her age struggle with: boys, parents, and puberty. In these books she is trying to become a model, flying to Europe for some photoshoots and making her own brand, instead of relying on her parents name and fortune.

While the books normally describe the three characters in separate chapters, it also includes chapters where the family comes together for special occasions, such as the birthday of Gino Santangelo, Lucky's Italian father and Bobby's and Max's grandfather, and later the funeral of Gino. All three highly value their family, even though Bobby and Max do not want to rely on anything Lucky can offer. All three show mutual respect for each other in their own way.

In the first book, Prince Armand Mohamed Jordan and his loyal companion Fouad are introduced. Prince Armand Mohamed Jordan is the son of King Emir Amin Mohamed Jordan from Akramshar – "a small but wealthy Middle Eastern country located between Syria and Lebanon" – and Peggy, an American woman, who is living in the United States. He is a naturalized American and is a "mega-successful businessman."¹³⁹ Armand is described as a "sometimes ruthless and extremely powerful man who expected everything to go his way and usually got his wish."¹⁴⁰ Hence, the tone is set for his character; this is not a pleasant man. As to

¹³⁸ Collins, *The Santangelos*, 13.

¹³⁹ Collins, 'Goddess of Vengeance,' chapter two – 1 of the 3; Collins, *The Santangelos*, prologue.

¹⁴⁰ Ibid.

his appearance, he is described as an attractive man “in a slightly mysterious way, with a neat black mustache, thick eyebrows, framing brooding eyes, and an impeccable dress sense.”¹⁴¹ Later in the book, this description is expanded by opinions by others, namely that he had snake eyes.¹⁴² His main hobbies are sniffing coke and raping and humiliating women, which is amplified by the many scenes in which he rapes women while making vile comments. When Lucky does not want to sell her hotel imperium to him, he vows for revenge, which in the end he has to pay for with his life.

Armand’s companion Fouad is not as present in the book as Armand. He is the right-hand man of Armand and the only one trusted by him.¹⁴³ Interestingly, Fouad is completely different from Armand and disapproves of much that Armand does. Fouad is worried about Armand’s use of cocaine, but is too afraid to stand up to Armand. He views Armand’s view on women as “a sickness,” but never dares to say anything.¹⁴⁴ Fouad is married to an American woman, Alison, and has two children with her, something Armand is very dismissive of.¹⁴⁵ After Armand is killed, Fouad travels with his wife to Akramshar for the funeral, but what happens to him afterward is unclear.

In the second book, King Emir Amin Mohamed Jordan is the main antagonist. For most part of the book he is very much invisible, except for the snippets of him scheming the foreshadowing terrorist attack, which happens at the end of the book. Only very late in the story, he starts to play an active role. Here he is vaguely described as a man with a thick beard, who wears a traditional robe.¹⁴⁶ As king of Akramshar, he is described to be vicious and harsh, and he sees his people as servants. He comes to the United States to avenge his son, whom he lost in the first book. However, he does not show any pain or sorrow or grief towards the death of his son. He rather only speaks about his son as a loss for the kingdom because Armand would have been a good king and Armand used to launder money for him. It begs the question whether he truly loved his son. It shows again that Arabs and Muslims, supposedly have no emotions – just as in Clancy’s book.

¹⁴¹ Ibid., chapter five – 1 of the 3.

¹⁴² Ibid., chapter forty-nine – 1 of the 3.

¹⁴³ Ibid., chapter two

¹⁴⁴ Ibid., chapter five – 2 of the 3.

¹⁴⁵ Ibid., chapter five – 3 of the 3.

¹⁴⁶ Ibid., 490.; Ibid., 510.

3.4 The (neo-)Orientalist discourse

It is evident that, in her two books, Jackie Collins did not put effort to paint a realistic or nuanced image of Arabs and Muslims. Arifa Akbar explains this as follows: “Collins didn’t care too much for realism [...] her books were filled with fantasies.”¹⁴⁷ Hence, there is no political aspect in her books to be found, in contrast to Clancy. However, that Collins’ stories do not reflect reality, does not mean that she also did not comply to a certain discourse. A movie like *Aladdin* also is not realistic, but it still contains images of the Oriental Arabs and Muslims. In Collins books, the Arabs and Muslims are portrayed - just as in most films, television shows, literature, and Clancy’s books - as the evil guys and the terrorists, while the Santangelo family and their friends are the good guys.

Americans vs. Arab Muslims

Just as Clancy did in his book, Collins also used the American main protagonists to dehumanize the Arabs and Muslims in her books. However, in contrast to Clancy, she used the Santangelo family values as main difference, although Clancy did see the American family as the building-block of society and identity. As mentioned before, the Santangelos are a very tight family. Even though Lucky remarried three times (one husband died), she loves her husband and values the time they spend together. She has trouble letting go of her teenage daughter, but she knows Max needs to find her own place in the world. When Gino is murdered in the second book, the whole family is devastated and Lucky swears revenge, which is completely justified by the relationship they had built over the course of several books.

In contrast, Armand and king Emir did not have these family values. Armand secretly had a family in Akramshar. His marriage was arranged, and as such he does not really love his wife and his children. He also despised his mother, thinking she was too demanding “phoning him at all hours, claiming that she didn’t see enough of him, wondering why he’d never married and given her grandchildren.”¹⁴⁸ Hence, he was keeping her away from his secret family, thus not letting her enjoy the pleasures of having a family with grandchildren. When his mother wanted to come with him to Las Vegas, Armand despised the thought, but could not say no – a little bit of human shrines through here – but he still abandoned her, while she just

¹⁴⁷ Arifa Akbar, ‘Long live Lucky, Fontaine, and all the rest of Jackie’s kick-ass heroines,’ *Independent*, (version 22 September 2015), <http://www.independent.co.uk/arts-entertainment/books/features/long-live-lucky-fontaine-and-all-the-rest-of-jackies-kick-ass-heroines-week-in-books-10512323.html> (1 June, 2017).

¹⁴⁸ Collins, ‘Goddess of Vengeance,’ chapter Ten – 2 of the 2.

wanted to spend more time with her only son. The relationship with his father, was just as disturbing. They never spoke of love, only about business. Armand laundered money for his father in the United States and he only did that because “when King Emir Amin Mohamed Jordan passed on, there would be a huge fortune to be divided between the king’s sons [...] and Armand had to make certain he received his rightful share.”¹⁴⁹ Armand got rich on his own, but he still wanted to get his part and keep the businesses they had set up. By contrasting these non-existent family values with the very present family values in the Santangelo family, Collins dehumanizes Armand as a character.

Interestingly, Fouad does value his family and in that way shows to have a humane side. Contrary to Clancy’s attempt to humanize his Arab Muslim characters with the passive Prince Ali bin Sultan, Fouad does play an active part in the story. He contrasts Armand in many ways, firstly, he respects women and disapproves Armand’s demeaning behavior against them. While Armand hates Lucky and wants to see her dead, Fouad acknowledges Lucky’s success by calling her “an accomplished businesswoman” and, in addition, he is nice to the mother of Armand, who calls him “a shining example” for her own son. Secondly, Fouad also loathes Armand’s cocaine use and his recklessness. However, Fouad never stands up for himself or others, it is only his thoughts that readers get to know. It also is not clear how his thoughts are on the traditions and practices and if he does not agree with these either. Nevertheless, he does play a much bigger part in the story than Prince Ali bin Sultan in Clancy’s book, making Collins’ attempt at creating a nuanced picture of Arabs more successful than Clancy’s.

This image is diminished in Collins’ second book though, as there is almost no counterbalance against King Emir. One small part is provided by one of the sons of the, by then, deceased Armand, who loves everything about the American culture and does not want to go back to Akramshar. This little boy shows a child’s innocence, and underscores that there are ‘good’ Arabs and Muslims too, even if they are little. Still, this small nuance is dismissible as it does not form a significant counterweight against all the other ‘bad’ Arabs and Muslims in the book. It does not provoke a different opinion about Middle Eastern countries. In addition, Collins wrote some additional characters, the suicide bombers, who had been living in the United States for many months before the terrorist attack. Their only statement about the

¹⁴⁹ Ibid., chapter Ten – 1 of the 2.

United States is: "American culture was not for them. It was crass and degrading."¹⁵⁰ Their adoration for king Emir makes it clear that they are indoctrinated regarding the United States.

Another way of dehumanizing Arabs and Muslims is the way they are contrasted with other evil guys in the books. Just as Clancy, Collins chose Colombian drug lords to play a part in her second book in one of the side stories. While this is also obviously a stereotypical image of Colombians, she makes them more human than the Arabs and Muslims. Firstly, the Colombians do like the United States and the opportunities they have there. For example, one of them -Alejandro - travels to Los Angeles to become a movie producer. Secondly, the Colombian drug lords are only in it for the money, not for hatred or revenge, making them more decent than the Arabs and Muslims. Thirdly, they do care about family, even though Pablo's and Alejandro's relationship is problematic, that is also what brothers can be for. While Alejandro is an evil character, who, just like Armand, likes American girls as he finds them whores, there are too many other 'better' Colombians that represent a better portrayal, a more human portrayal. In addition, that storyline takes place in Colombia itself and shows no direct threat to people in the United States. The biggest difference is that while when it revolves around Armand or king Amir, the link to their home country and its values is made in a negative and generalizing way, , but in the Colombian drugs dealer story, the characteristics are not connected as being stereotypical for all Colombian people.

The appearances of Armand and king Emir (Collins did not describe Fouad) contrast greatly. On the one hand, Armand is described as a modern Arab, but with Oriental features, like his mustache, snake eyes, brooding eyebrows, and framing brooding eyes, complying to the description given by Ridouani about the Oriental look.¹⁵¹ It shows the two sides of 'the Orient' within one man: he is dangerous yet very handsome. It causes the same allure by Western people to the East, as Armand is also on the list of 'most eligible bachelors' by the Western magazine *The New Yorker*.¹⁵² On the other hand, king Emir is not that extensively described, except from having a beard and he wears a long robe. This is where Collins relies on previous knowledge and stereotypes of her readers. After 9/11, Osama bin Laden became one of the main faces of terrorism, hence a picture of bin Laden comes up when reading about king Emir. It is another extremer version of the Oriental 'Other': no longer seductive, just extremely

¹⁵⁰ Collins, *The Santangelos*, 491.

¹⁵¹ Ridouani, 'The Representation of Arabs and Muslims in Western Media.'

¹⁵² Collins, 'Goddess of Vengeance,' chapter twenty-five – 1 of the 2.; Saïd, *Orientalism*, 167.

dangerous, which complies with the neo-Orientalist discourse, just as much as the unrecognizable look of the Arab Muslims in the Clancy's book. It shows there is not one way of describing the 'new' Arab/Muslim, either they look like Osama bin Laden or they have a modern appearance, which is just as dangerous.

The subject of women plays a central part in this book to contrast the good and the bad guys. There is much emphasis on the way Armand and King Emir think about women. In the book, Armand wants to buy *The Keys* from Lucky Santangelo, who refuses to. This leads to the plan of revenge by Armand against Lucky, emphasizing his loathing of the fact that it was a woman who denied his wishes. However, Armand is a woman-hater from the beginning of the book. Early on in the book, the readers get introduced to his opinion that "women were inferior human beings [...] [and that you should] never trust them and never give them your heart."¹⁵³ This shows the Western stereotypical image of Muslim women as being oppressed.¹⁵⁴ Hence, it is recognizable to the public that reads Jackie Collins, because, for example, in Saudi Arabia, it is not allowed for women to work or drive a car, they are truly inferior to men.¹⁵⁵ However, Armand's disrespect for women goes further than considering them merely vessels and inferior. He loves to humiliate them, and the best way according to Armand is to rape them. He also uses vile language too to describe his thoughts of women, he frequently names them 'whores' and the word 'cunt' is used many times. The only woman that he is slightly positive about is his wife in Akramshar, who he describes as "a striking woman [...]tall and slender, with a sweep of long, straight black hair and large sad eyes."¹⁵⁶ He also likes the fact that she is obedient to him, silent and gave him children, exactly what he expected from women in his country. He argues that American women can learn something from that.

It goes to show that Armand's hatred for women is mainly directed against Western women. Hence, instead of just hating women in general, the distinction had to be made between the West and the East. He does not hate women in general, he hates *Western* women and especially the American women are whores. He loses his temper when women do not obey him

¹⁵³ Collins, 'Goddess of Vengeance,' chapter two – 1 of the 3.

¹⁵⁴ Riffat Hassan, 'Feminist Theology: The Challenges of Muslim Women,' in *Critique: Critical Middle Eastern Studies* 5:9 (1996), 53-65, 53.

¹⁵⁵ Ellen R. Wald, 'Is Driving Next? Saudi Arabia Relaxes Rules From Women,' *Forbes*, (version 5 May, 2017), <https://www.forbes.com/sites/ellenrwald/2017/05/05/is-driving-next-saudi-arabia-relaxes-rules-for-women/#73f5a90b2d6a> (May 30, 2017).

¹⁵⁶ Collins, 'Goddess of Vengeance,' chapter thirteen – 1 of the 2.

and even questions why God gave “women the ability to speak.”¹⁵⁷ It is also interesting that whenever Armand does not get his way, his reactions are extreme, and even more towards women: “In my country she would be stoned to death for her disrespect [...] she is nothing but a whore peasant, and she *must* be punished.”¹⁵⁸ Again he retains to the ancient habits of his own country to punish the woman who only disrespected him. Peculiarly, in the Muslim law, stoning is a punishment for adultery by women and not for showing disrespect.¹⁵⁹

Just as Armand Jordan in the first book, his father also despises women (second book). Seeing that Armand learned this from his father, this comes to no surprise. It is also not surprising that in these books there is much focus on the hatred for women. These books are centered around women and many housewives read these books; hence, the main antagonists should appear as dangerous to them as they do for the main character. King Emir uses a lot of the same language as Armand when it comes to women. King Emir also made the distinction between Western women and the women from his country as he also compares Armand’s American mother to his other wives, and thought of her as being too outspoken – in other words, too emancipated. Hence, the view corresponds with king Emir’s plans to plan a terrorist attack when he thinks a woman, not specifically thinking about Lucky, killed his son. While Armand had the extreme reaction to Lucky rejecting his offer, king Emir has the extreme reaction of planning a terrorist attack for a whole year.

Terrorist attack

In the first book, the direct threat to Lucky is Armand who wants to kill her. In the second book, the threat becomes more extreme as king Emir plans a terrorist attack to hurt Lucky and all her family and friends. He first ordered the assassination of Lucky’s father, so that later he could send two suicide bombers to the funeral, where the whole Santangelo family and their friends will be. The book is split in three parts and – while Lucky and Armand meet very early on in the first book – Lucky and king Emir do not cross paths until the third part. For the largest part of the story, king Emir looms in the background, plotting his revenge against Lucky – whom he blames for murdering his son despite a lack of evidence. Before the start of every part, there is a short part of king Emir’s story, describing his thoughts and actions on his way to the United

¹⁵⁷ Ibid., chapter forty-two – 2 of the 3.

¹⁵⁸ Ibid., chapter thirty-two – 2 of the 4.

¹⁵⁹ ‘Frequently Asked Questions about Stoning,’ *Violence is not our culture*, http://www.violenceisnotourculture.org/faq_stoning (31 May, 2017).

States. Collins amplified the looming danger over Lucky's head, the same way a constant terrorist threat is looming over the Western world.

Islam

While Collins did not delve into the subject of the Islam and the Koran as Clancy did, Islam is visible in her books. In the first book, there is no emphasis on the Islamic faith, except that Akramshar is a fictional country between Libanon and Syria, implying that it is a Muslim country. It is peculiar that Collins chose to portray a fictional Muslim country, while Colombia is a real country. Perhaps she made this decision because she could let her imagination run wild with the backstory of Akramshar, or she did not want to offend her Arab and Muslim readers. This latter is also a tactic described by Alsultany, who argues that the fictionalization of a country "eliminates the potential for offensiveness; if no specific country or ethnicity is named, then there is no reason for any particular group to be offended by the portrayal."¹⁶⁰ Even though Collins made no mention of religion in the first book, the stereotypical 'Oriental' Arabic culture is very much portrayed in the characteristics of Akramshar, with lambs, goats, belly dancers, and the separation of men and veiled women.

The second book marks a difference: there are implications that the Islamic faith has something to do with the terrorist attack, making Islam a part of the danger as complying with the neo-Orientalist discourse. Collins must have had the stereotypical image of Muslim terrorists in mind when it is first mentioned: "The guilty would be punished and fall as they so deserved," which was actually one of the milder tones in the book. Later in the book, it becomes more clear that these people are Muslim terrorists, with the word 'infidels' named a couple of times. The word 'infidel' is officially "someone who does not have the same religious beliefs as the person speaking."¹⁶¹ Hence, for the first time, religion beliefs are mentioned. However, 'infidel' was also used by Christians and is not specifically used by Muslims. Notwithstanding, over the past years, this word has been ascribed to the Muslim population by popular culture, for example, Jeff Dunham, a famous ventriloquist, created a very popular stereotype of a Muslim terrorist bomber who used the word 'infidels' many times to describe the American people.¹⁶²

¹⁶⁰ Alsultany, *Arabs and Muslims in the Media*, 26.

¹⁶¹ 'Infidel,' *Cambridge Dictionary Online*, <http://dictionary.cambridge.org/dictionary/english/infidel> (31 May, 2017).

¹⁶² Jeff Dunham, 'Sparks of Insanity', Levy Productions. Netflix, television show. 2007.

The second time religious beliefs are mentioned is when king Emir addresses his consort that “soon it shall be over. It is God’s will. Tomorrow the infidels will die, and my dear son shall finally be avenged.”¹⁶³ There is no reason for Collins to bring up the religious aspects, because the death of king Emir’s son on its own could be enough motivation to take revenge. Now, it serves to strengthen the image of ‘Public Enemy #1’, who targets Collins’ most beloved character, and female heroine as one of the biggest threats she ever faced. Hence, while in the first book it is obvious that Armand is an Arab who hates the United States and who is extremely violent, in the second book this escalates to Muslims planning a terrorist attack to kill many people as retaliation. In addition, in the first book, Fouad serves as a counterbalance to Armand – not completely succeeding. In the second book however, the only counterbalance visible is the grandson. This innocent child is even less visible than Fouad. Simultaneously there are more Muslim characters in the last book who share the same thoughts as king Emir. In the words of Kathleen Christison: one sympathetic Muslim does not have much influence when the rest of the Muslims are “hate-filled terrorists.”¹⁶⁴

Gender

The main difference between Clancy’s book and Collins’ books is the sphere in which the stories take place. Both books include a terrorist attack. In Clancy’s book this takes place in the public sphere where terrorists plan attacks on American shopping malls and the counter terrorists hunt them down across Europe. The terrorist attack in Collins’ books takes place in the private sphere of the home and family. It is a difference between the macro and micro levels of society. It is as if the old traditional ‘separate spheres’ from the bourgeois between men and women still exists in these books.¹⁶⁵ While the men in Clancy’s books must fight to save the world (heroic masculinity), Lucky Santangelo in Collins’ books must fight to save her family and friends; the dangerous terrorist has come right into her home (responsibility of caring).

The analyses above show that in the books by both writers the neo-Orientalist discourse can be found. Both draw a one-sided image of Arab Muslim terrorists who attack the United States or an American family. In the all-male world of Tom Clancy, his heroes do not have families of their own and are recruited to save innocent – mainly – women and children from dangerous Arab Muslim terrorists. Clancy mainly moves in the public sphere of politics,

¹⁶³ Collins, *The Santangelos*, 417.

¹⁶⁴ Kathleen Christison, ‘The Arab in Recent Popular Fiction,’ 410.

¹⁶⁵ Jacquie Smyth, ‘Transcending Traditional Gender Boundaries: Defining Gender Roles Through Public and Private Spheres,’ in *Elements: Boston College Undergraduate Research Journal* 4:1 (2008), 27-34, 27.

religion and work. He mixes his political view, and critique on the American government, with his views on the Islamic religion and terrorism into his character portrayals and motivations. His protagonists are American heroic masculine characters who have the heavy duty of saving the world from the evil threat that is the Islamic terrorists. It spreads the message that the military interventions in Afghanistan and Iraq are legit because there is a real threat, which the United States needs to fight.

Collins, on the other hand, moves mainly in the private sphere. It is a fact that the responsibility of caring for the family is still ascribed to women.¹⁶⁶ Kari Waerness argues that this responsibility is a struggle as women also try “to achieve more command over their own lives and a greater measure of economic independence.”¹⁶⁷ If one takes Waerness’ arguments by heart, the themes within Collins’ books corresponds with this view. Lucky Santangelo is the caretaker of the family; she is the spill and she wants to protect them. She cares for her family very deeply, which is thus very relatable to many women, as they are also responsible for caring for their own families. That Lucky’s family is being threatened by an Arab Muslim terrorist, thus provides the same instinct as the protagonists have in Clancy’s book: the prime instinct to protect. However, this protection does not find way in the public sphere, but in the private sphere.

Lucky Santangelo is an example for many women. She shows the struggle between caring for your family, having command over your own life and being economically independent is possible. This modern woman faces the new problems and threats the worlds sees today. The neo-Orientalist portrayal of Arabs and Muslims in her latest book, therefore projects the problems of the public sphere into the private sphere. It takes the neo-Orientalist discourse to a different level, but does not make it less dangerous; it is the same Arab Muslim terrorist threat yet on microlevel. If it is a woman’s prime instinct to protect her family and reads about how Arab Muslim terrorists can come and murder her family, the woman could also feel the military interventions in Afghanistan and Iraq are legitimate actions to keep her family safe.

¹⁶⁶ Kari Waerness, ‘The Rationality of Caring,’ in *Economic and Industrial Democracy* 5:2 (1984), 185-211, 186.

¹⁶⁷ Ibid.

3.5 Conclusion

Clancy and Collins both address the same contemporary threat the world faces today – like other popular culture outlets –, yet on a different level. This is not surprising, given that Clancy wrote techno-political thrillers and Collins chick-lits. It is interesting how these two writers kept up the separate spheres in their books, while they have become blurry in real life. However, this does not take away the fact that both writers depict Arabs and Muslims in the same neo-Orientalist way. In both books the Arabs and Muslims are portrayed as dangerous terrorists, corresponding to the neo-Orientalist discourse. Collins' books show a bit more stereotypical images, mainly Oriental, which can be expected from chick literature, which is known for its stereotyping. But the similarities between the way in which Arabs and Muslims are portrayed in all books are notable. They both use mainly the same aspects to dehumanize Arabs and Muslims – family, values, women, and the contrast with other enemies. It is noteworthy too that both genres try to show more in-depth representation of their characters, contrasting their main antagonists with a 'good guy' to diminish the terrorist discourse, however, as many other scholars have also noted in films, television shows, and literature, the neo-Orientalist discourse is presented in such an overwhelming extent, they fail to make a difference.

The books analyzed in this thesis show that literature outside the 9/11-canon are also definitely affected by 9/11, even though these events do not play an active part in their story. By lacking any historical context it is easier to dehumanize Arabs and Muslims, which some other literary works about 9/11 to succeed in countering, see *The Falling Man* (2007) by Don DeLillo.¹⁶⁸ It also shows how deeply the neo-Orientalist image of Arabs and Muslims is entrenched in the American society – however wrong it might be. Not only books about the public sphere and heroism fall within this discourse, even books about the private sphere deliver the same message: beware of the Arab Muslim terrorist, nobody is safe.

¹⁶⁸ Rodica Mihaila, 'The Falling Man of the 9/11 Novel.'

Conclusion and Discussion

This thesis aimed to answer the question to what extent Jackie Collins' chick lit diptych *Goddess of Vengeance* (2013) and *The Santangelos* (2015), mainly read by women, and Tom Clancy's techno-thriller *The Teeth of the Tiger* (2003), predominantly written for a male audience, reflect the change from Orientalist to neo-Orientalist portrayals of Arabs and Muslims in American films, television series and literature from the 9/11 canon. It did so by a literary review on how other scholars studied the evolvement of the portrayals of Arabs and Muslims in the most visible cultural texts – films, television shows and literature within the 9/11 canon. Through a critical detail study it analyzed the Orientalist and neo-Orientalist discourses in the books written by Clancy and Collins through analyzing the main characters and their characteristics and appearances.

According to different scholars, Arabs and Muslims have been facing discrimination, racism, fear and anger for decades. Initially Muslims and Arabs were often portrayed in academia and popular culture as the 'Other' – either evil barbarians or alluring beings, something which Saïd termed 'Orientalism.' However, throughout the course of time – and especially after 9/11 – they became increasingly represented as ruthless terrorists from the Islamic Middle East. Simultaneously however, films, television shows, and literature tried to create a more nuanced picture of the Arabs and Muslims by providing more in-depth information and background. Still, it only focused on how evil terrorists are. This streaming has been termed 'neo-Orientalism.'

While much research has been conducted on the way the American government, media outlets, and cultural texts portray Arabs and Muslims, there is research/knowledge gap on popular literature regarding this subject. This thesis tried to fill in the gap by looking beyond the literary 9/11-canon. It chose two writers whose works have not been highly praised, but were in fact frequently on the bestseller list and have been read by millions of people. The gender aspect (author and genre) is an underexposed topic within the field of study too. Therefore, this thesis has focused on a techno-political thriller by a male writer, and a chick lit diptych by a female writer. Following Barrette's thesis, one would suspect that the book by the male writer would much more comply to the neo-Orientalist discourse than the female writer.

All in all, the books by Clancy and Collins reaffirm the neo-Orientalist discourse that can be found in the various popular culture texts after 9/11. They both resemble Barrette's theory on literature on male and female writers; Clancy let his story take place in the public sphere, while Collins' story took place in the private sphere. Hence, both writers stay within the old-fashioned 'separate spheres.' Interestingly, Clancy and Collins did rely on many of the same aspects from which they could dehumanize Arabs and Muslims. They both used Americans building blocks to provide a comparison to the Arab and Muslim terrorists. While Clancy focused on the Christian morals and values versus Islamic immorality, Collins underscored the American family values versus the Islamic lack of family values.. Each aspect was used to create an ultimate 'us-vs-them' dichotomy: wherever the focus is on American values, the Arabs and Muslims are shown to be the complete opposite. At times other enemies, such as Columbians, are used to dehumanize the Arabs and Muslims even more. Most importantly, this thesis found that even when novels are completely apolitical, but purely based on domesticity (family, personal relationships and development), like the books written by Collins, the neo-Orientalist discourse is still visible. It shows that the image of Arabs and Muslims as terrorists and global enemy #1 is deeply entrenched in the American society. There is no avoiding the neo-Orientalist discourse.

Despite the small scope of this thesis, it does provide much food for thought, both academically as socially. Further research could incorporate more genres to compare the findings of this study with. By researching other novels after 9/11 that do not belong in the 9/11 canon, a definite trend could be established on the visibility of the neo-Orientalist discourse. In addition, the gender aspect could be expanded to the question whether there is a difference in the portrayal of Arab/Muslim women in such novels. The books in this study did not contain any active Arab/Muslim women, but that does not mean that books with such characters do not exist. It would be interesting to see whether the neo-Orientalist discourse is also applicable to them and whether there will be a difference between books with a male writer and books with a female writer. Based on the findings of this study, it would also be highly interesting to research books that were written after the rise of the Islamic State in 2014. The books in this study were written before the threat of the Islamic State materialized. However, books that come out around the time of writing this thesis might again show a difference in the portrayal of Arabs and Muslims, now with a possible new discourse. It seems that the threat of

terrorism, with the rise of the Islamic State, is more omnipresent than ever, it would be interesting if the trend shown in this thesis continues, intensifies or diminishes.

In the context of the rise of the Islamic State and its terrorist attacks in the Western world, a study incorporating writers from other Western countries, could also compliment this study. The recent terrorist attacks in Belgium, France, England, and Germany also must have left a mark on their society and its people and directors and writers might be affected by these attacks. Hence, the question: how does popular culture in other nations respond to terrorist attacks? These results would be excellent to contrast the findings of this study with and place it in the wider concept of Western portrayals of Arabs and Muslims. Not only the United States is facing the threat of terrorism, the whole Western world gets shaken up by terrorist attacks every few months. It is inevitable that this will be visible in their cultural texts.

All in all, this thesis highlights the importance of looking beyond the scope of the 9/11 canon to understand the main trend within literature and the use of the neo-Orientalist discourse. Clancy's and Collins' books revealed how this discourse is omnipresent, even if they are written for different targets within the American society. Whether the story is set in the public sphere or in the private sphere, the similarities are alarming for the Arabs and Muslims all around the world. Even when one does not follow the news or listen to speeches of government officials, the chances that people's minds are affected by such misleading portrayals of Arabs and Muslims as the global terroristic threat for the Western world are inevitable. This thesis has shown how the neo-Orientalist portrayal of Arabs and Muslims is deeply entrenched in the American society. This can have grave consequences, as Trump's idea of the Muslim Ban already shows. It is crucial that people start to become more aware of, and critical towards, the neo-Orientalist discourse in government officials' speeches, media outlets, movies, television shows, highbrow and lowbrow literature. In this way, the extremely negative portrayal of Arabs and Muslims may one day be countered.

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