

People's Democratic Republic of Algeria
Ministry of Higher Education and Scientific Research
Hamma Lakhdar University of El-Oued
Faculty of Arts and Languages
Department of Arts and English Language



The Representation of the Terrorist in Don DeLillo's *Falling*

Man

**Dissertation Submitted in Partial Fulfillment of the Requirements for
Master's Degree in Literature and Civilization**

Submitted by:

ABDELLAOUI Fatma Zahra

BEN TALEB Teber

Supervised by:

Ms. SOUFLI Hassiba

Board of Examiners:

Title. Mr. DIDA Nassireddine	President	University of El-Oued
Title. Ms. SOUFLI Hassiba	Supervisor	University of El-Oued
Title. Dr. KADDOURI Souad	Examiner	University of El-Oued

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Dedication

"وَأَخِرُ دَعْوَاهُمْ أَنْ الْحَمْدُ لِلَّهِ رَبِّ الْعَالَمِينَ"

Praise be to Allah for the completion of this work. At the end of this journey, I dedicate this dissertation to:

*My beloved parents. Thank you for the endless prayers, love, and support. May Allah prolong their lives. I also dedicate it to my sisters, who have always been by my side; to my brothers, each by name, for their help and support; to my dear and loving grandmother; to my husband, who has been a strong foundation, an inspiration, and a source of support in this journey; to my little daughter, **Quds**, who is the beacon of light in my life; and to my husband's family for their encouragement.*

Fatma

I, Teber Ben Taleb, want to dedicate this work to my parents, friends, teachers and colleagues. I would like to dedicate this dissertation to my precious Grandfather Rachid HABITA, who is the reason for the woman I am today, for all the support that he has provided along the course of my educational career. A special feeling of gratitude to my loving parents whose words of encouragement and push for tenacity ring in my ears. I also dedicate this research to my dearest brothers and sisters who have never left my side and are very special.

TEBER

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Abstract

The aim of this dissertation, "The Representations of The Terrorist in Don DeLillo's *Falling Man* (2007)," is to examine how terrorism, identity, and otherness are complexly portrayed in the novel, especially in light of post-9/11 American culture. According to the research hypothesis, Don DeLillo's novel undermines Orientalist frameworks and popular narratives about terrorism by providing a complex and multidimensional representation that goes beyond crude caricatures. The study applies a qualitative methodology with an Orientalism focus, utilizing an interdisciplinary approach that incorporates literary analysis, and cultural studies to critically assess the novel's character development, narrative strategies, and thematic motifs. The findings demonstrate how literature may reflect and modify societal conceptions of the Other, and they also emphasize the important social and cultural effects on DeLillo's representation of terrorism. This analysis highlights the changing nature of the terrorist character in contemporary literature and offers significant insights into the human condition under the unstable geopolitical landscape of the nation following 9/11.

Keywords: *Falling Man*, Identity, Orientalism, Otherness, Terrorism.

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General Introduction

1. Background of the Study

The perceptions of terrorism, security, and identity have changed radically amidst the events of September 11th, 2001. Therefore, it catalyzes a wave of cultural, literary, and academic responses. These events have always been critical in prompting a profound introspection and reflection. As far as literature is concerned, authors commenced to picture the complexities of the post-9/11 world, by offering insights into the human condition aftermath the tragedy and uncertainty. Hence, Don DeLillo's *Falling Man* considered as a notable contribution by presenting themes such as loss, trauma, and existential angst in the aftermath of the attacks.

DeLillo's portrayal of the terrorist in *Falling Man* is a key element in his narrative. The theme of terrorism is presented by the author in a way that helps to explain the impact of the incident on the American national identity. Accordingly, it is possible to take a closer look at the identity of a terrorist. In the shadows of Orientalist discourse, which has played a significant if not negatives role in the construction of the "Other" and the worsening of stereotypes and prejudices against the "Other," analyzing DeLillo's portrayal of the terrorist offers an avenue to undermine the hegemonic narratives and discredit the established assumptions.

In "Terror and the Body in Don DeLillo's *Falling Man*" (2013), McMichael examines DeLillo's depiction of how the media portrays terrorism, especially when it reduces the enemy to the "Faces of Terror," which distorts public perception and heightens mistrust and anxiety. Through exploring the persona of Hammad, a terrorist possessing an inner voice and thoughts within the story, McMichael questions conventional narratives and encourages readers to contemplate the intricacies and driving forces behind acts of terrorism. She also looks at the

larger effects of global capitalism, American exceptionalism, and the interplay of power dynamics in sustaining violent and exploitative cycles.

Additionally, Michael Jamieson, in "Don DeLillo and 9/11: A Question of Response" (2010), analyzes how Don DeLillo's writings deal with the idea of terrorism as a form of resistance against the dominant system in order to interpret terrorism in the light of DeLillo's response to 9/11. According to Jamieson, DeLillo examines how terrorism subverts established power systems and technological advancements, emphasizing how terrorists exploit technology to subvert society and upend established order. Jamieson's analysis explores the intricacies of terrorism as it is portrayed in DeLillo's writings, highlighting the distinct viewpoint and critical analysis of the 9/11 events.

2. Statement of the Problem

In scrutinizing the depictions of terrorism in Don DeLillo's *Falling Man* (2007), it is pertinent to consider the wider framework of Orientalism and its consequences for the characterization of the terrorist the "Other". According to Edward Said's theory, orientalism refers to a collection of Western behaviors and discourses that portray the East as a single, exoticized, and frequently dangerous entity (Said, 1979, p.12). People and cultures connected to the Middle East are often reduced to caricatures within the framework of Orientalist thought, which reinforces ideas of savagery, inherent violence, and inferiority. The portrayal of terrorism in literature becomes intrinsically entwined with Orientalist discourses in the post-9/11 era, as fear and suspicion of the Other have grown. This helps to shape narratives of identity, power, and conflict.

3. Research Questions

The current study raises three main questions:

1. How does Don DeLillo as an Orientalist author, portray the terrorist in *Falling Man*?
2. What major social and cultural contexts might have an impact on Don DeLillo's depictions of the terrorist characters' goals and ideas in *Falling Man*?
3. How do the terrorism-affected characters in *Falling Man* deal with themes of terrorism, Identity and otherness? How do these experiences affect how they see the terrorist Other?

4. Research Hypothesis

To address these questions, the following hypotheses are suggested:

1-Rather than presenting the terrorists in *Falling Man* as one-dimensional villains, DeLillo presents them as multidimensional and multifaceted figures. This latter tend to emphasize the psychological and ideological causes behind his depiction.

2-DeLillo's portrayal of terrorist characters in *Falling Man* is heavily impacted by the socio-cultural milieu of post-9/11 America, which includes increased national security anxieties, media portrayals of terrorism, and public conversations on the collision of civilizations and cultural identities.

3-The terrorist-affected characters in "*Falling Man*" undergo significant psychological and personal changes as they work through issues of terrorism, identity, and otherness. Their experiences with terrorism cause them to question binary ideas of good and evil and instead see the terrorist "Other" through the prism of existential reflection and ambiguity.

5. Research Objective

The study under investigation aims to explore and to investigate the various ways in which the terrorist figure is portrayed in Don DeLillo's 2007 novel *Falling Man*, with an emphasis on identity, terrorism, and otherness. By using an interdisciplinary approach that combines postcolonial theory, literary analysis, and cultural studies, this study aims to explore the subtleties and complexity of these topics in the context of post-9/11 America. This study specifically attempts to investigate how DeLillo's portrayal of terrorism either contradicts or upholds dominant narratives about the Other, especially when viewed through the lens of Orientalism. The characters' engagement with these important themes illuminates their handling of identity, trauma, and moral uncertainty in the wake of terrorism, as well as how they view the terrorist Other, and clarifying their significance for more general debates on terrorism, representation, and cultural responses.

6. Research Methodology

This work uses a qualitative research approach that mainly depends on Orientalism and also uses descriptive analytical techniques. Through this method, which is based on literary analysis and textual components, character development, narrative devices, and thematic motifs are all carefully examined as part of the qualitative analysis. Equally, through the use of Orientalism methodologies, the study critically evaluates how the novel depicts terrorism and the related cultural and geopolitical circumstances, engaging with, challenging, or perpetuating Orientalist discourses and stereotypes. In sum, this research work seeks to offer a thorough grasp of the intricate interactions between literature, representation, and socio-political dynamics in post-9/11 America as they are portrayed in the novel through an analytical framework.

7. Research Significance

This research is significant due to its rich content which provides insights from the realms of literature, terrorism studies, and cultural representation. This study sheds light on the complex and dynamic nature of the terrorist character in modern literature, especially in the wake of 9/11, by thoroughly analyzing how terrorism is portrayed in DeLillo's *Falling Man*. In addition to this, the investigation of topics like trauma, identity, and otherness illuminates more general questions about ideology, power, and the cultural reaction to terrorism. A fuller knowledge of the ways that literature reflects and develops society ideas of the Other is also provided by the study's engagement with Orientalism, which serves as a critical lens through which to assess the novel's depictions.

8. Structure of the Research

This work consists of two main chapters: "The Conceptualization of Terrorism: Orientalist Perspective" and "The Representations of The Terrorist in Don DeLillo's *Falling Man* (2007)" ; each of which provide a comprehensive examination of the terrorist elements.

In Chapter One, "The Conceptualization of Terrorism: Orientalist Perspective", which provides the theoretical ground the study is based on, explores the theory of Orientalism from a historical perspectives and its impact on people's perception of terrorism, offering a sophisticated perspective analysis of the cultural and ideological frameworks that influence literary representations. Hence, Chapter One aims to establish the platform for examining DeLillo's perspectives on terrorism as depicted in *Falling Man* using Orientalist discourse.

However, Chapter Two, "Representation of the Terrorist in *Falling Man* (2007) through an Orientalist Lens", delves into the analysis of DeLillo's depiction of the terrorist character in the

selected novel. Depending on the theoretical framework outlined in Chapter One, this analysis provides a sophisticated comprehension of the intricacies inherent in DeLillo's portrayal of terrorism. In sum, chapter two seeks to enhance academic discourse on literature, terrorism studies, and cultural representation by shedding light on the broader implications of DeLillo's portrayal within the socio-political and cultural milieu of post-9/11 America through a comprehensive examination of *Falling Man*.

CHAPTER ONE

The Conceptualization of Terrorism: Orientalist Perspective

**Chapter One: The Conceptualization of Terrorism: Orientalist
Perspective**

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Introduction

In the domains of academic discourse and cultural studies, the term "Orientalism" has been examined and discussed for a very long time. This term was originated by Edward Said in his book *Orientalism* (1978), and it is coined for discussing the viewpoints of the West toward the East. This chapter sheds light on the concept of Orientalism and its discourses specifically those related to terrorist. Also, it explores the many facets of Orientalism, tracing its historical origins, critiquing its impact on the creation of knowledge, and assessing its applicability in the postcolonial era. In addition, it deals with the contextualization of 9/11, exploring the lasting impact of the attacks on the World Trade Center and the Pentagon, as well as the cultural, psychological, and literary responses that emerged in the aftermath of this national tragedy. This study intends to investigate the contrasts in cross-cultural encounters and challenge the prejudices that have long dominated Western views of the East through the complexity of Orientalist ideas, especially, after the events of 9/11 attacks which marked a significant turning point in global history.

1.1 Definition of Orientalism and its Historical Roots

Through the concept of "Orientalism", Said explores how Western academics view and interpret the relationship between the East and the West. His philosophy of Orientalism examines how these academics frequently present and understand the Orient in ways that falsify and distort its histories, cultures, and peoples. It highlights the need for more accurate and nuanced knowledge of the East by highlighting the power relations and prejudices present in Western academia. According to Said, orientalism is a construct molded by political ambitions that have affected Western ideas of the East, not only an intellectual endeavor. In other words, study, criticism, assessment, and even Eastern narratives have been manipulated by Western scholars,

who are frequently characterized by a sense of superiority and a predilection for romanticizing or stereotyping cultures in the East. Said emphasizes that Orientalism is a persistent ideology that still affects global power dynamics and knowledge production, not a thing of the past (Said,1979, p.15).

According to Said, "Orientalism is a way of thinking that draws an ontological and epistemological division between "the Orient" and (most of the time) "the Occident." (Said, 1979, page 2). In another terms, Orientalism is a cognitive framework that draws distinctions between 'the Orient' and 'the Occident' on the basis of theories of knowledge acquisition and philosophical conceptions of life. It impacts how people view, evaluate, and interact with societies, cultures, and histories (said,1979, p.11).

Said defines Orientalism as "the discipline by which the Orient was (and is) approached systematically, as a topic of learning, discovery, and practice" (Said, 1979, p.73). This means that Orientalism is more than just an idea; rather, it is an organized field of study that is utilized to learn about, investigate, and engage with the Eastern world. It implies that an organized strategy incorporating various learning modalities, processes of discovery, and real-world applications is adopted by orientalism. Academic inquiry, research projects, and knowledge creation related to the Orient are all included in this field. It is essential in molding people's views, understandings, and interactions with Eastern societies, cultures, and histories. Also, Orientalism is basically portrayed as an organized, proactive endeavor with the goal of learning about and comprehending the Orient (Said, 1979).

Said examines the idea of orientalism from a variety of angles in his book *Orientalism*. In "The Scope of Orientalism", he outlines the extent of Orientalism discussing the methods by which the West has come to "know" and portray the East and looking at the creative geography

as well as the tangible undertakings that have resulted from this creation of knowledge. It also addresses the problems with Orientalist discourse. However, in “Orientalist Structures and Restructures”, The second chapter of the book, Said points out to how orientalist frameworks and methodology have evolved over time, including notable examples from the writings of the two influential figures of modern orientalism Silvestre de Sacy and Ernest Renan, and how pilgrimages and residence have influenced Oriental research. Lastly, “Orientalism Now”, Chapter three of the book, considers Orientalism in the modern era, examining its evident and latent forms, stylistic and visionary components, and its development into contemporary Anglo-French versions, which culminated in the most recent iteration of Orientalist discourse. Said provides a thorough examination of the historical development of orientalism, its underlying structures, and its ongoing impact on how the West views the East in these chapters (Said,1979, p. xii).

The origin of orientalism can be found in the colonial interactions between the West and the East, during which time European nations aimed to understand and rule the territories they were occupying. This infatuation with the East led to the creation of a body of knowledge that idealized and oversimplified Eastern civilizations. It was fed by a variety of sources, including travel narratives, literature, art, and academic studies. This western view was frequently used to support Western hegemony over the East and to legitimize imperialist goals. Furthermore, Orientalism has a long history in Western academia and cultural output, spanning from the Crusades and early interactions with the Islamic world to the founding of colonial empires in Asia and Africa. The establishment of Orientalism as a field of study was made possible by these historical exchanges and power relationships. Moreover, its origins are in the intellectual

investigation of the Orient's languages, civilizations, and histories, propelled by colonial interests, academic curiosity, and cultural intrigue. (Said.1979, p. 50.51).

1.2 Historical Context of Orientalist Discourse

The historical context of Orientalist discourse including portraying the Western society's view of Eastern societies, focusing on the dynamics of power, domination, exploitation, and the creation of 'the Other'. In his book *Orientalism* (1979), Said provided a critical analysis to depict the West's political and colonial hegemony in distorting the East and its culture and peoples. This discourse created a binary between the East and the West, depicting the Eastern world as inferior and weak, leading to their colonization and exploitation. Overall, Orientalism reflects a complex history of cultural distortion and the construction of a distorted image of the East by the West (Said,1979).

Said emphasizes that during the post-Enlightenment era, orientalism developed as a holistic discourse that addressed numerous facets of European culture and imperialism. He also emphasizes how important it is to study Orientalism as a discourse in order to understand how, in the post-Enlightenment age, European culture impacted and affected the Orient in a variety of ways. Orientalism served as an institutional framework for relations with the East that included statements, endorsements of viewpoints, representation, education, colonization, and governance. The dominant position of Orientalism imposed limitations on attitudes and actions towards the Orient, influencing the way individuals thought, wrote, and behaved towards the Eastern world. Furthermore, orientalism discourse is not directly related to political power because it is shaped by a variety of power dynamics, including dominant intellectual domains like comparative linguistics or anatomy, colonial or imperial systems, cultural norms and preferences, and moral judgements about what is appropriate for "us" versus "them." (Said, 1979, p.12).

1.2.1 Colonialism and Imperialism

Colonialism is a significant form of imperialism, occurs when powerful nations establish colonies or dependencies within other countries, often smaller and less developed ones. This was prominently practiced by European powers such as Spain and England. An example is Spain's colonization efforts starting in 1492, which saw the establishment of colonies across South America, Central America, and the Caribbean, including territories like California, Nevada, Texas, and Mexico. And Imperialism is when a country decides to acquire another nation's territories either through coercion or negotiation. This involves establishing colonies within the targeted country as part of the process (Said, 1993).

The difference between imperialism and colonialism is that the imperialism refers to a nation's policy of acquiring territory through force or diplomacy; however colonialism is the actual act of establishing colonies or territories in another nation. In his book *Orientalism* (1978), Said delves into the issues of colonialism and imperialism, with a special emphasis on the ways in which Western countries, like Britain and France, exercised authority over Eastern regions, which shaping Western conceptions and depictions of the Orient. Said highlights the challenge of disentangling imperialism from various fields of study and imagination, emphasizing the need for a deeper historical understanding. Additionally, he discusses the expansion of European colonial rule, especially in Africa and Asia, which coincided with the development of Orientalist institutions. This period saw intense encounters between Western powers and the Orient, particularly in the Arab Near East. Said provides insights into the complex historical and philosophical frameworks influencing conceptions of the Orient. Overall, his seminal work emphasizes the interwoven nature of Western supremacy, cultural representations, and the study of the East (Said, 1979).

In his book *Culture and Imperialism*, an expansion of his philosophy explained in his earlier book *Orientalism*, Said (1993), nonetheless, delves into how slavery, imperialism, and colonialism are interconnected and contribute to exploiting labor and resources in colonized areas. He emphasizes the interconnectedness of these systems, with imperialism often fueling colonial expansion for economic reasons, resulting in the use of slavery to exploit labor and extract resources from colonized territories. By discussing books like Jonah Raskin's "The Mythology of Imperialism" and Gordon K. Lewis's "Slavery, Imperialism, and Freedom," the author highlights the importance of Marxist analysis in understanding how imperialist ideas have shaped Western culture and literature. Using examples like E.M. Forster's "Howards End," they show how colonialism and imperialism are depicted in classic literature (Said, 1993, p. 65).

Said explains how imperialism shapes the way European perceptions and represented non-Western cultures during colonial expansion. They discuss how individuals like Murchison approached their work with a sense of superiority, akin to conquering armies expanding the British empire. Conrad's novels, specifically *Heart of Darkness* (1902) are regarded as historical accounts of imperial activities; they ignore the viewpoints of indigenous peoples in favour of emphasizing the advantages and drawbacks of imperialism. Additionally, they critique Conrad's depiction of Africa and other non-European environments, highlighting the prejudiced and dehumanizing ways in which aboriginal people are portrayed. Despite criticism from literary figures like Chinua Achebe, Conrad's works mainly appealed to European audiences, reinforcing imperialist beliefs rather than challenging them. Also, he alludes to how cultural forms dealing with non-European settings often overlook indigenous voices, silencing them in favor of European narratives. They also mention some European opposition to imperialism, but highlight

the dominance of pro-imperialist attitudes represented by figures like Froude and Dilke (Said,1993).

Furthermore, in *Culture and Imperialism* (1993) Said delves into the lasting impacts of colonialism and imperialism, particularly in how they shape present-day global relations, cultural interactions, and power dynamics. He contends that the cultural domination and hierarchical systems erected during colonial times still exist and continue to shape how people perceive and represent different cultures and how nations interact. In countries they once controlled, former colonial powers frequently maintain economic, political, and cultural sway. Said draws attention to the enduring impact of these dynamics. He delves into the uneven character of cross-cultural interactions, whereby Western societies generally hold sway over non-Western ones, thereby sustaining historical perspectives of equality and inequality. Furthermore, Said examines how colonialism and imperialism have deeply affected the identities and perspectives of both colonizers and the colonized, often leading to stereotypical or dehumanizing portrayals of non-Western cultures in Western narratives. Overall, said stresses the importance of critically examining and challenging the enduring legacies of colonialism and imperialism to promote fairness and inclusivity in global relations and cultural exchanges. He calls for greater awareness of historical injustices and advocates for cultural pluralism and mutual respect in contemporary society (Said,1993).

1.2.2 Evolution of Orientalist Thought

The evolution of orientalist thought started as a means to understand the East but gradually shifted towards justifying European colonial domination. Initially, orientalism emerged as a corrective study, but it eventually led to biased critiques that reinforced colonial dominance. This evolution is marked by a pattern where European scholars, businesspeople, or administrators

justify colonization and European governance over Eastern societies without their input or consent. Orientalist perspectives portrayed the East as inferior and childlike, rather than recognizing its autonomy and complexity, thus perpetuating colonial attitudes of superiority (said, 1979).

Orientalism emerged as an academic endeavor, focusing on studying Eastern cultures, societies, and languages. Scholars, mainly from Western countries, aimed to comprehend and classify the East through their cultural and intellectual lenses. As time passed, Orientalism became intertwined with imperial narratives, serving as a justification for Western colonial expansion and dominance over Eastern societies, portraying the East as exotic, backward, and in need of Western intervention (said, 1979).

However, following nationalist movements and colonial independence struggles in the East, Orientalism came under scrutiny from scholars and thinkers who challenged its tendency to essentialism and stereotype Eastern peoples and cultures. This critique prompted significant changes in how the East was studied and perceived. Scholars began striving to develop new approaches that acknowledged the complexity and diversity of Eastern societies without imposing Western-centric perspectives, thus attempting to separate studies of Eastern peoples from the frameworks of liberal Enlightenment thought. Nevertheless, contemporary scholars still face challenges in studying the Third World without inadvertently perpetuating stereotypes or reinforcing imperialist ideals, reflecting ongoing efforts to navigate the complexities of studying non-Western societies in a post-colonial era. In essence, the evolution of Orientalist thought signifies a shift from imperialist and essentializing viewpoints towards more nuanced and culturally sensitive approaches to studying the East (said, 1979).

Ultimately, originating in the late 18th century, Orientalism became a way for the West to exert control over the East, particularly through imperialistic endeavors. This discourse often portrayed the East as exotic and in need of Western intervention, reinforcing colonial agendas. And cultural superiority played a significant role in Orientalist thought, with the West positioning itself as superior to the East in various aspects. This perception was perpetuated through education, art, and politics, framing the East as fundamentally different from the West. Additionally, Orientalist discourse was used to maintain Western dominance over the East, framing Western civilization as the standard to which the East should aspire. Despite changes in historical contexts, Orientalist stereotypes persisted, shaping Western perceptions of the East. This continuity underscores the lasting impact of Orientalism on intercultural relations. Overall, the evolution of Orientalist thought reflects a complex interplay of historical, political, and cultural factors that have shaped Western engagements with the East over time (Said,1979).

1.3 Orientalist Perspective on Terrorism

In *Orientalism*, Said discusses the Orientalist viewpoint on terrorism is entwined with the larger discourse of Orientalism, which deals with the depiction, production, and dominance of the Orient by the West. Said criticizes the ways in which Orientalism has historically influenced Western ideas about the East, particularly those about terrorism and violence committed in the Orient. Also portrayed and consider Muslims and Islam as violent and barbaric religious.

1.3.1 Definitions

The Orientalist perspective on terrorism presents Muslims as evil stereotypes and implies that Islam poses a threat to Western culture. This viewpoint, which goes by the name "Neo-Orientalism," contends that Islamic movements are at odds with democratic Western principles and paints a broad picture of Muslims as radicals who are unable to fit in with Western

civilization. It demonizes Islamic societies and people by simplifying Islam and portraying it as a violent religion. It also presents the Quran as a manual for constructing bombs. After 9/11, this viewpoint became more popular, strengthening the "us versus them" mentality and providing justification for restricting liberties in the name of combating terrorism (Mustafa, 2015, p.7).

Perspectives from the Orientalist and Neo-Orientalist movements have shaped our knowledge of political violence in non-Western civilizations, especially in the Middle East. Orientalist perspectives have frequently depicted Muslim communities as innately violent and terrorist, attributing this tendency to cultural and religious elements. In this regard, Samuel Huntington (1993) asserts that Muslims engage in far more intergroup violence than people from other civilizations. He attributed this to aspects of the Muslim faith, such as the elevation of military prowess and the idea that Islam is a religion of the sword. Huntington criticizes Orientalist viewpoints for their reductionism and essentialism, which often neglect the ways in which colonialism and imperialism shaped these regions' political environments (Mustafa,2015, p.11).

By demonstrating how US authorities, such as George W. Bush, see the Oriental world as exotic and apart from Anglo-American culture, the analysis of terrorist speech in H.M. Naqvi's novel *Home Boy* reveals a Neo Orientalist point of view and reinforces the idea of Otherness. This viewpoint is consistent with Said's notion of prejudice towards Arabo-Islamic peoples by Europeans. The conversation also deals with the rise of Neo Orientalist terrorist rhetoric that followed 9/11 and portrayed Islam as a worldwide threat to Western civilization. It explores the dichotomies that US authorities established between "West/East" and "We/Them," reducing Arabs, Muslims, and Pakistanis to roles of villains and victims. The Neo Orientalist narrative, which oversimplifies the Muslim Middle East into black-and-white divisions, is mirrored in this

reductionist approach. Also, the story emphasizes how the war on terror has transformed Orientalism into a framework for differentiating between the new Barbarism and Civilization, with the US presenting itself as the protector of freedom, democracy, and values against imagined adversaries. The 'war on terror' vocabulary that has become ingrained in organizations such as law enforcement and national security is reflected in this shift in narrative. 'Home Boy's' terrorist discourse essentially mirrors Neo Orientalist viewpoints, exposing the intricacies of power, representation, and bias in Western stories about Pakistani Muslims (Tuastad,2003. p. 592).

The Orientalist viewpoint on terrorism is entwined with the larger discourse of Orientalism in Said's *Orientalism*. It deals with the depiction, construction, and dominance of the Orient by the West. Said criticizes the ways in which Orientalism has historically influenced Western ideas about the East, particularly those about terrorism and violence committed in the Orient. Said also draws attention to the ways that Orientalist beliefs have fueled violent and savage perceptions about Arabs, Muslims, and other Eastern peoples. These representations of the East as inferior and the West as superior have been used to support Western control, dominance, and intervention in the Orient (Said, 1979, p.233).

Additionally, Said highlights how common impressions of the East are still shaped by modern Orientalist beliefs, which perpetuate caricatures of Muslims as radicals, Asians as threats to Western culture, and Arabs as terrorists. These representations not only misrepresent the realities of the many Eastern cultures and societies, but they also further political objectives that uphold prejudice, discrimination, and terror. Furthermore, Said clarifies the intricate interplay between power, knowledge, representation, and conflict in the connection between the East and the West by analyzing the historical and current effects of Orientalist discourse on terrorism and

violence in the East. The Orientalist viewpoint on terrorism reflects larger problems with imperialism, cultural hegemony, and the creation of otherness that still influence attitudes and policies around the world today (Said, 1979, p.301).

1.3.2 Characteristics

The Orientalist viewpoint on terrorism includes a number of elements that influence how non-Western countries are portrayed in connection to terrorism, including: oversimplification, cultural bias, stereotyping, historical context, power dynamics, political instrumentalization, and Neo-Orientalist ideology, clash of civilizations.

First, Oversimplification includes depicting civilizations and religions—particularly Islam—as essentially aggressive or radical, the Orientalist perspective oversimplifies them while neglecting their diversity and complexity. Second, cultural bias is explained, Said maintains, in terms of not considering larger socio-political dynamics or historical backgrounds, there is a propensity to link terrorism to cultural and religious issues (1979, pp.260,290). Third, in stereotyping, people and groups from non-Western countries are frequently associated with negative stereotypes that portray them as violent and terrorist (Corbin, 2017, p.464). Fourth, by historical context, Said refers to the perception and understanding of terrorism. This latter, for Said, is shaped by geopolitical actions and the legacy of colonialism, which are frequently disregarded (1979, p.248). Five, by power dynamics, Said argues that Western narratives which dominate international conversations on security and terrorism serve to reinforce power inequalities brought about by the Orientalist perspective (1979, p.205). Six, political instrumentalization denotes that terrorism is occasionally used as a justification for military actions and discriminatory laws (1979, p.96). That is, according to the Orientalist viewpoint, people from the East—especially Arabs and Muslims—are by nature violent, illogical, and

primitive. The purpose of this image is to "other" Eastern peoples in order to instill in Western onlookers a sense of moral and cultural superiority (Said, 1979,p.58). Seven, Neo-Orientalist ideology, which appeared in the wake of 9/11, maintains that Orientalist viewpoint gave way to a Neo-Orientalist ideology that portrays Muslims—particularly Muslim Arabs—as the "new Orient." New forms of discrimination and stereotyping against this group arise as a result of this ideology (Alrasheed,2015, p.158). Last but not least, through the clash of civilizations, advocates of Orientalism, such as Samuel Huntington, interpret terrorism as a conflict between the Islamic and Western worlds. This viewpoint builds a story of a struggle of civilizations by implying an underlying conflict between Islamic principles and Western standards.

According to the Orientalist viewpoint, people from the East—especially Arabs and Muslims—are by nature violent, illogical, and primitive. The purpose of this image is to "other" Eastern peoples in order to instill in Western onlookers a sense of moral and cultural superiority (Said,1979,p.58).

1.3.3 Orientalism Influences Perceptions of Terrorism

Orientalism has a significant impact on how people view terrorism because it presents Muslims as the "other" and feeds into radicalized anxieties that eventually result in Islamophobia. This idea, which comes from the thesis of Edward Said, justifies Western domination by portraying the Orient as strange, illogical, and inferior to the West. The radicalization of Muslims, especially those of Arab heritage, as terrorists is facilitated by media portrayals, historical connections, and cultural outputs. The devaluation of Middle Eastern culture and the rationalization of Western interventions stem from the correlation between race and religion. Neo-Orientalism, evident in academic and media discourses, persists in depicting Muslims as the "terrorist other," partly because of preexisting prejudices and partly because of

9/11. Western political agendas are shaped by this narrative of "Islamic terrorism" in the media, which reflects Western interests in the East. As mentioned in the *Orientalism* "The closeness between politics and Orientalism, or to put it more circumspectly, the great likelihood that ideas about the Orient drawn from Orientalism can be put to political use, is an important yet extremely sensitive truth." (Said, 1979, p.105).

Orientalism significantly shapes perceptions of terrorism in several ways. Firstly, historical instances of Western intervention in regions like Afghanistan, Iraq, and Palestine parallel past colonial conquests, framing terrorism within a narrative of Western domination over the "Orient." Secondly, Orientalist rhetoric perpetuates a civilizational divide between the "civilized" West and the "barbaric" rest, portraying terrorism as a threat stemming from the uncivilized "Other," justifying interventionist actions. Moreover, the notion of imposed transformation reflects Orientalist beliefs in cultural superiority, framing counterterrorism efforts as interventions aimed at modernizing societies of the Orient. Lastly, contemporary ideologies perpetuate colonial legacies by downplaying ongoing interventionist practices, portraying terrorism as part of a perpetual conflict between the West and the "Other," serving as a pretext for continued control. In summary, Orientalism influences perceptions of terrorism by framing it within a narrative of Western dominance and interventionism over the Orient (Wahid, 2023, p.2).

The influence of Orientalism on views of terrorism is discussed in relation to Islamophobia and radicalization. It demonstrates how Orientalism perpetuates preconceptions that link Muslims, especially Arabs, to terrorist attacks by portraying Islam as radically different from the West. Racialization defines South Asians, Arabs, and Muslims as the epitome of the "terrorist other," frequently portrayed negatively as a result of Orientalist influences. This helps to maintain the stigmatization of these groups and the idea that Muslims are inextricably linked to

terrorism. Overall, this racialization and Islamophobia demonstrate the persistent impact of Orientalism on modern views of terrorism (Assayag).

1.4 Stereotypes and Othering

In *Orientalism* (1979), stereotypes and Othering are tightly linked concepts that Said delves into extensively. It is about how the West portrays Eastern cultures, simplifying and essentializing them, often in ways that reinforce Western dominance and misrepresent the East. This portrayal, often exoticizing and degrading, has historically justified colonialism and imperialism. Basically, stereotypes and Othering in Orientalism create a skewed image of the East, reinforcing Western superiority and justifying discriminatory practices. Said "The Orient is the stage on which the whole East is confined. On this stage will appear figures whose role it is to represent the larger whole from which they emanate. The Orient then seems to be, not an unlimited extension beyond the familiar European world, but rather a closed field, a theatrical stage affixed to Europe." It is crucial to challenge and dismantle these harmful ideas to promote genuine understanding and equality (Said, 1979, p.63).

In art and media, Orientalist stereotypes still shape how people from Asia and the Middle East are depicted. Essentially, the West views the East as a homogenous and exotic land, inhabited by mysterious and often fantastical individuals ("Writing Addict,"2020). For instance, common stereotypes discussed in media classes portray people from the East, including the Middle East, South, East, and Southeast Asia, and even North Africa as:

Villains: The representation of Muslim terrorists is a modern example of how enduring this stereotype is. This characteristic of Muslim terrorists as villains is modern manifestation of an old and persistent one. even in modern societies, some biased images are still widely accepted,

perpetuating negative and simplistic perceptions of a whole community based on the deeds of a select few (Corbin,2017).

Arab personas, such as those in the film *Aladdin* These images of Eastern civilizations continue to be oversimplified and frequently erroneous, this representation in popular media can shape public perceptions in ways that may not be reflective of the reality, thus impacting cultural understanding ("Writing Addict," 2020).

By presenting Arab culture in an oversimplified and exoticized way, Will Smith's song "Arabian Nights" from *Aladdin* contributed in a great deal to biases. As a result of the song's strange and unconventional portrayal of Arabs, they are perceived as inferior and contribute to the process of othering ("Writing Addict," 2020). Arabs are further portrayed as exotic and fanciful in the song by the frequent mention of magic carpets, genies, and sultans—all of which are connected to Orientalist fancies. But it is a shallow and simplistic representation that reduces Arab characters to clichés. Because the West is viewed as superior, this strengthens cultural hierarchies and prejudices. The song's exotic imagery is also connected to centuries of Orientalist discourse that defended Western hegemony over Eastern civilizations. Ultimately, "Arabian Nights" helps to maintain the disparities in power and the false portrayals of Arab culture. ("Writing Addict," 2020).

Also, the cover of Said's book *Orientalism* features a tiny child surrounded by a snake, headscarf-wearing men, and Arabic text in the backdrop. This artwork perpetuates misconceptions and preconceptions about Eastern civilizations by illustrating how the West views the East as exotic and mysterious. With its vivid colors and motifs like the snake and Arabic text, the artwork on the cover alludes to the idealized and frequently misrepresented

representation of the East in Western literature and art. It reflects Orientalists' infatuation with Eastern exoticism ("Writing Addict," 2020).

The concept "Othering" encompasses various forms of prejudice based on group identities, revealing common processes that perpetuate inequality and marginalization. Powell & Menendian describe othering as "We define "othering" as a set of dynamics, processes and engender marginality and persistent inequality across any full range of human differences based on group identity". This refers to dynamics, processes, and structures that lead to persistent inequality across diverse human differences such as religion, sex, race, ethnicity, socioeconomic status, disability, sexual orientation, and skin tone. These expressions of othering may differ in the underlying axes of difference but share similar dynamics. For instance, discrimination based on religion or ethnicity is not solely based on racial categories. Similarly, laws against same-sex marriage or exclusionary gender norms also constitute forms of othering, affecting individuals regardless of ancestry, nationality, religion, or tribe ("Othering", n. d.).

1.4.1 Orientalist Stereotypes Associated with Terrorism

The Orientalist stereotypes associated with terrorism portray Muslims as isolated from violence and foreignness, depicting Islam as diametrically opposed to the West. These stereotypes, stemming from Orientalism, portray Arabs and Muslims as strangers, uncivilized, and threatened. Media representations often confine Muslims to terrorist roles, reinforcing the portrayal of Arabs, Muslims, and South Asians as "the terrorist other." This depiction not only impacts public opinion but also justifies aggressive anti-terrorism policies and fuels Islamophobia, condemning Muslims as synonymous with terrorism (Corbin, 2017, p.463).

In *Orientalism*, Said provides an insight into the complex relationship between the East and the West. More interestingly, he classifies Orientalist stereotypes of terrorism into: Negative Stereotypes of Arabs, Criminalization of Arabs, Link to terrorism and Impact of Orientalism on policy. Through Negative stereotypes of Arabs, Said emphasizes the negative portrayal of Arabs in Western media and literature as they are usually depicted as treacherous and savage individuals, reinforcing stereotypes of betrayal and cruelty (p.108). According to Said, through the Criminalization of Arabs, Arab leaders are often depicted as plunderers, pirates, and rebels in Western cinema. This contributed to the criminalization of Arabs and reinforced negative perceptions (p.248). by Link to terrorism, Said explains that Contemporary Eastern perspectives often reinforce stereotypes linking Arabs to terrorism, which politicians and media exploit to justify certain policies and instill fear (p.108). However, through the Impact of Orientalism on policy, Said argues that many policymakers in the United States are influenced by Eastern perspectives, shaping decisions related to the Middle East and perpetuating stereotypes (p.321) .

1.4.2 “Othering” in Orientalist Discourse on Terrorism

In discussions of terrorism within Orientalist discourse, "othering" is central. This term refers to portraying a group as fundamentally different, inferior, or threatening compared to one's own. This process shapes Western perceptions of the East, particularly regarding terrorism. Orientalist discourse often paints individuals from the East, especially terrorists, as the "other," opposing Western values. This portrayal fosters Western superiority and demonizes those labeled as terrorists from the East. Additionally, Orientalist discourse simplifies diverse Eastern cultures, defining them by violence and extremism. This perpetuates harmful stereotypes, fueling prejudice and discrimination (Said, 1979, p.8).

The process of "Othering," in which people or groups are portrayed as essentially different, inferior, or dangerous due to differences in culture, race, or religion, is explored in orientalist discourse. This phenomenon has a profound impact on how Western audiences perceive and interpret the threat posed by Islamic State message in the context of terrorism. In order to portray itself as the dangerous embodiment of the Orient, Islamic State media deliberately uses Orientalist themes and narratives, which feeds into long-standing misconceptions and anxieties about Islam and Muslims in the minds of Westerners. The Islamic State successfully incites collective fears and anxieties by leveraging cultural aspects against Western society and by appealing to cultural memories, beliefs, and ideals. The Islamic State uses iconography inspired by Orientalists outside of its own ranks as well. Orientalism has returned to prominence in popular culture, political discourse, and media portrayals; this has led to a larger "politics of fear" that feeds prejudices and stories of danger and threat. This ongoing dissemination of Orientalist discourses feeds into the mistrust and anxiety by demonizing and "Othering" people or groups connected to Islam (Corbin, 2017, p.458).

"Othering" draws a line between the West and the East in Orientalist discourse on terrorism, with the East frequently represented as a cohesive, dangerous force. Terrorist organisations; such as, Islamic State use Orientalist themes to instill fear and distrust among Western audiences, so strengthening cultural gaps and perpetuating stereotypes (Corbin, 2017, p.462).

1.5 Contextualization of 9/11

The events of September 11, 2001, had a significant impact, globally and in the United States specifically. The terrorist's violation, carried out by individuals associated with al-Qaeda, caused approximately 6,000 injuries and nearly 3,000 fatalities. A major target was the World

Trade Centre in New York City, a nexus for thousands of workers and tourists and a representation of American economic. Beyond the initial death toll and extensive property damage, 9/11 had a lasting effect, and considerable changes in international and domestic policy, likewise in individual views and values, resulted from the assaults, which influenced the history of the country and the world (Nast, 2020).

Over time, the way that 9/11 is taught has changed, moving from teaching it as a current event to teaching it as history. Also, gender, color, place of residence, level of education, and religious tradition were among the characteristics that affected people's reactions to 9/11. Like there is a chance that different racial and ethnic groups, also men and women, would have understood and treated the attacks in different ways. Furthermore, young individuals in heavily religious regions as the Midwest and the South may have seen the attacks more strongly from a religious perspective. The 9/11 Memorial and Museum is dedicated to giving children, educators, families, and the general public meaningful and interesting learning experiences. Moreover, it offers resources on the history of the World Trade Centre, like lesson plans, archived public events (Uecker, 2008).

1.5.1 Cultural Response

The events of 9/11 had a profound effect on American culture, eliciting intense psychological and emotional reactions. The assaults impacted American identity, multiculturalism beliefs, and nationalism, particularly among minority groups. (Hartig & Doherty, 2021) The cultural reaction was nuanced, with some works scrutinizing politics and media portrayals. Variables like gender, race, geography, and educational attainment influenced responses to religion and spirituality. Additionally, 9/11 had a profound and sometimes contradictory impact on American society (Uecker, 2008).

1.5.2 Psychological Response (trauma)

The 9/11 attacks caused a significant and pervasive psychological reaction in people, impacting them both directly and indirectly. According to researchers the 9/11 tragedy had a profound effect on mental health, with many people experiencing stress symptoms in the years that followed (Silver, 2002). Over time, coping tactics used, early disengagement from coping efforts, and exposure to the attacks were all associated with psychological outcomes. Numerous psychological reactions were impacted by the collective trauma of 9/11, underscoring the enduring consequences of such a national catastrophe (Silver, 2002).

1.5.3 Literary Response

Writers struggled with the events' tremendous impact, resulting in a complicated and nuanced creative response to the 9/11 attacks. The inability of words to fully convey the trauma and confusion of 9/11 was a recurring theme]. Numerous studies looked at how the assaults were molded and reflected in media and cultural representations, exploring their symbolic and spectacle-like quality. The issue of how to properly and morally respond to 9/11 through literature also troubled writers. Some used strategies like interactive communication and performativity to draw readers in and avoid simplifying the event's complexity. Through their works, like Don DeLillo to mention some, aimed to "American reality always outstrips the imagination. And even the best minds, the best or darkest dreamers of disaster on a gigantic scale from Tolstoy and Wells to Don DeLillo, could not have delivered us into the nightmare available on television news channels yesterday afternoon."(Garner & Szalai, 2021, para. 12). The literary response was diverse, including poetry collections and novels such as DeLillo's *Falling Man* and Foer's *Extremely Loud*. When taken as a whole, these novels show the enormous difficulties that

9/11 presented for artists as well as the variety of approaches they took to deal with, analyse, and portray this national tragedy (Armenti, 2021, para. 1).

1.5.4 American Authors Response to 9/11

The events of 9/11 had a profound impact on American authors, as many of them turned to writing and creating about these attacks. It also created a profound shift between literature before 9/11 and literature after these events. Many authors have appeared with their artistic works on these events, including *Falling Man* by Don DeLillo and *Extremely Loud and Incredibly Close* by Jonathan Safran Foer.

1.5.5 Don DeLillo's Response to 9/11

DeLillo was regarded as a prophetic author whose earlier works foresaw the "shock and horror" of 9/11. Following the attacks, DeLillo became one of the most prominent American writers to address 9/11, penning a number of major works on the subject (Jamieson, 2010, p.4).

Theorizing about the writer's role in portraying 9/11, DeLillo wrote in "In the Ruins of the Future" that writing should interact with the event itself rather than just react to it " give memory, tenderness, and meaning to all that howling space". In his view, 9/11 offered an opportunity to reframe our understanding of the world, especially in regard to time and the "white-hot future" that the Twin Towers represented (Jamieson,2010, p.4). And his novel *Falling Man* discussed themes related the attacks such as memory and trauma.

1.6 American Literature and Terrorism

In response to terrorism, especially the 9/11 attacks, American literature has examined the trauma and aftermath while also wrestling with language's limitations. Literary pieces; such as, Richard Gray's *After the Fall* (2011) provide analytical analyses and suggest novel approaches

for American literature in the aftermath of 9/11(Jamieson. 2010, pp.3.4). Novels, like Don DeLillo's *Falling Man* (2007), use abject art to subvert traditional reactions to 9/11, questioning preexisting signification systems and providing fresh creative and moral interpretations of the tragedy.

1.6.1 Themes of Literature of Terrorism

American literature and terrorism contains themes as Trauma, Memory, and loss. Novels like Jonathan Safran Foer's *Extremely Loud and Incredibly Close* explore the effects of loss and grieving on individuals as well as society, in addition to the difficulty in coming to terms with the catastrophe (Borges, 2013). DeLillo also deals with trauma and memory in his writings as shall be seen in the novel understudy.

1.6.2 Characteristics of Literature of Terrorism

The key characteristics of how American literature has portrayed terrorism are: Isolation and Decontextualization, Stereotyping and Stigmatization, Reinforcement of Familiar Structures. First and foremost, the Isolation and Decontextualization feature refers to the American literature which frequently presents terrorism in an isolated and decontextualized manner without considering the larger contexts. That is, there is a tendency towards simply rejecting terrorism without examining the underlying social, political, or economic problems that may contribute to such acts (Randall, 2011). Also, the Stereotyping and Stigmatization feature maintains that terrorism is often linked to and stigmatised against groups that are often "poorly and antithetically known" in the West, such as Islam, the Palestinians, Iran, and Shiism. This may result in the characterization of terrorism as a "literary" and "exotic" phenomenon (Randall, 2011). More interestingly, through Reinforcement of Familiar Structures; American literature

now uses Islam rather than communism to "define the nation in relation and contrast to the "sinister Other".

Conclusion

To sum up, the deep examination of Orientalism, a concept coined by Edward Said, highlights its historical evolution and contemporary implications. It highlights how Orientalism has continued power imbalances and perpetuated stereotypes by distorting Eastern cultures. This chapter shed light on a nuanced understanding of Eastern countries and also for a reevaluation of Western portrayals of the East in a post-colonial era. Said's critique of Orientalism has emphasized the differences between the East and the West and how the West View the East as inferior, and contributed to the development of postcolonial discourse. Also, it includes 9/11 tragedy which has significantly shaped American society, shaping responses to terrorism and influencing literature, prompting reflections on trauma, memory, and loss, emphasizing the resilience and unity amidst adversity.

CHAPTER TWO

Representation of the Terrorist in *Falling Man*

Chapter Two: representation of the Terrorist in *Falling Man*

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Introduction

The current chapter analyzes the representation of the terrorist in Don DeLillo's *Falling Man*. It opts for Orientalist theory to examine the portrayal of terrorists through uncovering how DeLillo's narrative reflects, reinforces, or challenges these Orientalist stereotypes. The chapter will explore the characterizations and narrative strategies used to depict terrorists, considering how these elements contribute to broader discourses on identity, power, and cultural representation in the aftermath of 9/11.

2.1 Orientalist Elements in Character Portrayals

Don DeLillo's novel *Falling Man* (2007) explores Orientalist elements by providing insights into Muslims a terrorists, is already depicted as a member of the group of Muslims who attacks the World Trade Center in New York. In this regard, Hammad states, "Islam is the struggle against the enemy, near enemy and far, Jews first, for all things unjust and hateful, and then the Americans" (DeLillo, 2007). This quote from the novel reflects a stereotypical and simplistic view of Islam as inherently antagonistic towards specific groups.

The terrorist characters in the novel portray a dichotomy between the East and the West, with the West depicted as corrupt and oppressive, while the East is idealized as noble and righteous, reinforcing Orientalist binaries. "They were in this country to pursue technical educations but in these rooms, they spoke about the struggle. Everything here was twisted, hypocritical, the West corrupt of mind and body, determined to shiver Islam down to breadcrumbs for birds" (p,4).

2.1.1 The Representation of Terrorist Characters

Falling Man explores the subtleties of how terrorists are portrayed in the context of the narrative. A cast of individuals whose actions and intentions are crucial to the plot's development is presented in this novel, which is set against the backdrop of current socio-political conflicts. The terrorist characters are at the center of this story, and their portrayal calls for an Orientalist interpretation.

The terrorists, Hammad and Amir, are some of the main characters through which DeLillo reflect the binary opposition (+/-) between the west and the east. Hammad who is known for Omar Hammad, is the central terrorist figure. In introducing Amir, the narrator states, "Amir spoke in his face. His full name was Mohamed Mohamed el-Amir el-Sayed Atta. There was the feeling of lost history. They were too long in isolation. This is what they talked about, being crowded out by other cultures, other futures, the all-enfolding will of capital markets and foreign policies. This was Amir, his mind was in the upper skies, making sense of things, drawing things together " (p,5). Hammad who emerges as the charismatic head of the extreme group, is portrayed as a Muslim terrorist who stands for the radicalized Muslim image promoting Orientalist beliefs and false beliefs about Islam. In precise terms, he is shown as a devoted adherent of a radical ideology, "Hammad wasn't sure whether this was funny, true or stupid. He listened to everything they said, intently"(p,4). This later highlights Hammad's engagement, interactions, and presence throughout the narrative which point out his significance as the novel's main character. Their choices and interactions determine the course of the novel, shedding light on the intricacies of terrorism and its effects on people as well as society.

DeLillo, as a western writer and an adherent of Orientalist philosophy, employs negative stereotypes of Arabs and Muslims, linking Arabs to terrorism. His Orientalist discourse becomes

more announced through his depiction of Keith Neudecker and Lianne Glenn. Through these two protagonists, DeLillo presents the suffering of the 9/11 event's survivors. Keith Neudecker, is described as having "the same thirteen-day beard, the drooping lids of chronic jet lag", and he is wearing "the standard unpressed suit, his uniform, shirt looking slept-in, no tie"(p,4). In this very particular quote, through the description of the physical appearance of Keith , DeLillo alludes to the suffering of the survivors and the impact of the traumatic event of 9/11 on them.

Throughout the novel, the protagonists are sometimes presented as exoticized, enigmatic, or mysterious individuals whose intentions and actions escape Western perception. This exoticization, which emphasizes the Otherness of Eastern traditions and people, perpetuates Orientalist misconceptions about the East as magical and illogical, "they were in this country to pursue technical educations but in these rooms, they spoke about the struggle. Everything here was twisted, hypocrite, the West corrupt of mind and body, determined to shiver Islam down to bread crumbs for birds" (p,4).

The novel presents the Orientalist belief that the East is inferior and the West is superior. Hammad is a character which reflects the complexities of radicalization, identity and cultural beliefs. The stereotype characteristics which highlight the cultural homogenization and oversimplification are explicitly stated in the novel. Thus, in describing Hammad, the narrator states, "was becoming one of them now, learning to look like them and think like them. This was inseparable from jihad" (p,4). Moreover, the terrorist characters are presented as the dangerous Other, i.e., representing a threat to Western culture. This stereotype contributes to the Orientalist belief that people from the East are simply violent and barbaric. The tropes shown from a Western perspective reveal a colonial vision that reduces the characters' complexity,

dehumanizing them to suit Western narratives of control and dominance. This trope maintains power relations that place the West above the East.

Furthermore, it is important to note that the manner in which the terrorist characters are portrayed has Orientalist overtones, which The novel establishes a series of binary oppositions between the East and the West, depicting characters such as Hammad as the exotic and perilous 'Other' in contrast to the cultured and rational West. This framework perpetuates Orientalist tropes, portraying the East as primitive, irrational, and menacing. More importantly, the portrayal of terrorist figures as inherently violent and barbaric further entrenches Orientalist stereotypes, depicting individuals from the East as uncivilized and prone to acts of savagery. By emphasizing their dedication to armed martyrdom and the glorification of death, the novel reinforces Orientalist perceptions of the East as a wellspring of danger and disorder. Also, it helps to shape their identities as the stereotypical "Other." *Falling Man*, therefore, promotes Western ideas of Islam and the Middle East by reducing them to simplistic satires, reinforcing a narrative of cultural inferiority and inherent otherness.

The novel creates an enormous picture of terrorism through the portrayal of Hammad and Amir. Associating pilgrimage to violence acts is another example through which DeLillo's Islam phobia becomes clear, "Amir, on the other hand, is portrayed as someone who has made the pilgrimage to Mecca and is deeply committed to fulfilling his duties, including participating in acts of violence that are framed within the context of martyrdom and sacrifice" (p.5). This explicit description and other examples in the novel played a great role in the creation of an extensive picture of terrorism and its impact ignoring the complexity of the socio-political elements that shape these extremist ideas. As a result, *Falling Man* runs the risk of

oversimplifying the underlying reasons for terrorism by essentializing the terrorist characters' motivations and behaviors, which impedes a nuanced understanding of the phenomenon.

All in all, the Orientalist depictions of the terrorist characters in *Falling Man* brings to the fore how crucial it is to evaluate the way oppressed people are portrayed in literature. Through a critical examination of the way terrorist identities are constructed in the narrative, readers may confront conventional assumptions and develop a more sophisticated comprehension of terrorism and its root causes.

Terrorist characters are depicted in a stereotypical manner, with Orientalist stereotypes widely used in their characterization, which helps to reduce them to one-dimensional representations. For example, Hammad is depicted as the epitome of religious extremism, motivated only by an intense commitment to a misinterpreted interpretation of Islam. This reductionist depiction feeds into Orientalist misunderstandings by supporting the idea that Muslims are innately aggressive and illogical; as stated previously, "He was becoming one of them now, learning to look like them and think like them. This was inseparable from jihad" (p,4) . These means that Hammad's transformation into an extremist group, influenced by jihad, may simplify complex religious beliefs and reinforce stereotypes of Muslims as violent and extremist, potentially reinforcing these stereotypes.

2.2. Motivations and Actions of the Terrorists

The motivations and actions of the terrorists in *Falling Man* are inspired by a mixture of personal thoughts, ideological views, and a sense of responsibility to their cause, as mentioned in the novel, "this entire life, this world of lawns to water and hardware stacked on endless shelves, was total, forever, illusion... They fired weapons and set off explosives. They received instruction

in the highest jihad, which is to make blood flow, their blood and that of others" (p,4). This passage explores the radicalization and indoctrination of terrorists, highlighting their disconnection from daily life and their fervent commitment to violence.

The terrorists in the novel have a strong loyalty to radical ideas that advocate violence as a means of achieving their objectives, influencing their nature. They consider themselves to be fighters battling alleged injustices. Additionally, they are involved in radical pursuits, including talks of jihad, radicalization, and the desire for violent deeds: "These people jogging in the park, world domination... He wonders if they see him standing here, clean-shaven, in tennis sneakers" (p,5). This reflects the terrorists' perception of themselves as warriors in a larger ideological struggle, viewing their actions as part of a grander plan for dominance.

Moreover, the terrorist character in the novel, like Hammad, is motivated by a strong belief in radical ideas, a desire to die as a martyr, "we die once, big-time... We are willing to die, they are not. This is our strength, to love death, to feel the claim of armed martyrdom" (p,5). Hammad is not only motivated by a belief in radical ideas, but also he believes in a strong inclination to use violence to avenge perceived injustices. As they negotiate the complex issues of radicalization and terrorism, these elements influence their behavior and attitudes. Similarly, Amir is portrayed as a creative and deceitful character who is skilled at using faith to advance the radical cause, "Amir spoke in his face. The end of our life is predetermined. We are carried toward that day from the minute we are born" (p,5). This portrayal is consistent with the Orientalist cliché of the sly and charming terrorist leader, whose seductive personality draws gullible followers.

The terrorist characters in the novel go through a complex process of becoming more radicalized as a consequence of their development, life events, and ideological influences.

Characters like Hammad and Amir, who are surrounded by extremist groups and shaped by influential leaders, eventually come to believe in an ideology that encourages violence and death.

Due to the social alienation and isolation" they were too long in isolation. This is what they talked about, being crowded out by other cultures, other futures, the all-enfolding will of capital markets and foreign policies" (p,6); They have experienced from societal norms, radical ideologies that provide a feeling of identity and belonging tend to appeal to them. The capacity for jihad is further exacerbated by personal problems or traumas, which can range from feelings of inadequacy to a desire for identity and purpose in life. This quote reflects the influence of personal problems and traumas "But does a man have to kill himself in order to count for something, be someone, find the way? Hammad thought about this. He recalled what Amir had said. Amir thought clearly" (p,6). Their motivations are mainly derived from a deep commitment to radical beliefs that advocate using violence to further their objectives. They are motivated by a need for meaning and purpose and regard themselves as warriors fighting for justice when they said, "The people he looked at, they need to be ashamed of their attachment to life, walking their dogs... There is no purpose, this is the purpose... We are willing to die, they are not. This is our strength, to love death, to feel the claim of armed martyrdom" (p,5).

As a result, they feel significant, powerful, and an authority over the world since they engage in acts of terrorism, while they might otherwise feel marginalized. The ability to conduct acts of violence and fidelity to their beliefs are reinforced by the promise of martyrdom, glory, and eternal honor through self-sacrifice, "The boys kept coming and the machine guns cut them down... The other thing he understood is that this was a military tactic, ten thousand boys enacting the glory of self-sacrifice to divert Iraqi troops and equipment from the real army massing behind front lines" (p,4). Moreover, their activities may be seen as a kind of rebellion

towards perceived forces that are responsible for their complaints if they are motivated by feelings of either actual or imagined constraint or inequality.

Additionally, *Falling Man* explores the intricate interplay between personal experiences and external factors that motivate the terrorist characters' involvement in extremist activities. For instance, stating that "The capacity for jihad is further exacerbated by personal problems or traumas, which can range from feelings of inadequacy to a desire for identity and purpose in life... Amir thought clearly" (p,5), DeLillo, through the character of Amir and his terrorist friends, illustrates the complex interplay between personal experiences and external impact.

Hammad comes from a community on the margins, where political oppression and poverty are commonplace. Because of their upbringing in an atmosphere of social injustice and inequality, they become more resentful and disillusioned, which eventually pushes them to adopt radical ideologies in an effort to exact revenge on those they consider to be their oppressors, "He was a bulky man, clumsy, and thought all his life that some unnamed energy was sealed in his body, too tight to be released. Tell your father to grow a beard. This is not normally recommended" (p,4) Hammad's inner turmoil and pent-up energy are reflected in his desire for belonging and purpose, exemplified by the symbolism of his beard, often associated with religious identity. Amir comes from a middle-class family but is going through a serious identity and belonging issue, "the capacity for jihad is further exacerbated by personal problems or traumas, which can range from feelings of inadequacy to a desire for identity and purpose in life... Amir thought clearly" (p,4). Personal struggles and traumas can drive Amir towards extremist ideologies, highlighting the need for a deliberate and calculated approach to find meaning and empowerment within these radical groups. They are looking for meaning and

purpose, which they find in the radical group's confidence of empowerment and togetherness, propelling them toward extremism.

Finally, these characters' backgrounds and motivations are complex and diverse, formed by a variety of personal experiences, cognitive propaganda, and a need for importance and respect in extremist groups. These factors eventually lead them to become terrorists and engage in terrorist activities and attacks (pp,3.4).

The actions and interactions of the characters in *Falling Man* serve as complicated elements that highlight the complex nature of human behavior in the aftermath of significant historical events. An in-depth examination of the dynamics influenced by relationships, beliefs, and motivations is possible through the analysis of their behavior. A discussion on radicalization and jihad emphasizes how deeply committed the terrorists are to strong ideas, which is further demonstrated by their interactions and acts. Driven by a sense of injustice and a desire for martyrdom, their sense of unity and common goal puts them at odds with Western norms and separates them from mainstream culture. These exchanges reveal not just their intentions but also the underlying power structures and conflicts that are stoked by political, religious, and cultural divides.

The terrorist characters behave with both strategic deliberation and ideological passion. Hammad is ruthlessly determined to achieve their goals, resorting to violence and coercion to advance the radical cause.

Amir emerges as a charismatic leader within the extreme organization, using their persuasive abilities to recruit and indoctrinate new members. Their acts are characterized by a mixture of influence and manipulation, as they exploit others' weaknesses to further their own goals (p,6).

The portrayal of the terrorist characters' motivations and acts in *Falling Man* is obviously inspired by Orientalist discourses, which promote stereotypes of the Middle East and Islam. "These were a white person's thoughts, the processing of white panic data. The others did not have these thoughts. Debra had these thoughts, her friend, her missing double, somewhere out there being white" (p,6). This quote demonstrates a sense of othering and exoticization that is frequently prevalent in Orientalist discourses, where individuals from the Middle East are portrayed as fundamentally different from the Western standard.

Additionally, the novel portrays the terrorists as monolithic characters motivated entirely by religious fanaticism and irrational hatred for the West, confirming Orientalist narratives of the violent other. By reducing their reasons to simplified stereotypes, the novel attempts to recognize the complex sociopolitical factors that underlie terrorism, reinforcing a narrow and essentialized vision of the phenomenon.

Furthermore, the novel's portrayal of the terrorists' actions and interactions echoes Orientalist stereotypes of crafty manipulation and natural depravity, reinforcing their position as the ultimate "other" in the novel.

2.3 Impact on Narrative Structure and Themes

The themes and narrative structure in *Falling Man* have a significant impact on the reader's experience and comprehension of the post-9/11 reality. The novel's disjointed timeframes and perspectives, which define its narrative structure, reflect the characters' ambiguity and trauma in the aftermath of the terrorist attacks. This fragmented structure symbolizes the broken sense of reality and the need to make sense of a world that has been completely changed by the 9/11 attacks. It covers a wide range of topics that are quite relevant.

2.3.1 Analysis of Narrative Framing

The narrative is structured mostly through the lens of Western ideas, with terrorist characters frequently portrayed as the ultimate "other." Their acts and reasons are depicted through a lens of distrust and mistrust, reinforcing Orientalist stereotypes of Muslims as fundamentally aggressive and illogical.

The novel uses techniques such as shifting perspectives and unreliable narration to reinforce this Orientalist portrayal of terrorists. For example, in "She thought she might adopt a posture of fake civility, as a tactic, a means of answering one offense with another"; "He thought, Wet all through. She was wet all through," "But even when you're here, I think of you coming from a distant city on your way to another distant city and neither place has shape or form," and "There was religion, then there was God. Lianne wanted to disbelieve" (p,6). These examples demonstrate the complexity of perspectives and the unreliable nature of narration in *Falling Man*.

By presenting the story primarily from the viewpoint of Western characters, the narrative implicitly positions the terrorists as antagonists, further cementing their status as the ultimate "other" within the narrative framework. An example that showcases the terrorists as antagonists is, "It turns out this is caused by small fragments, tiny fragments of the suicide bomber's body. The bomber is blown to bits, literally bits and pieces, and fragments of flesh and bone come flying outward with such force and velocity that they get wedged, they get trapped in the body of anyone who's in striking range" (p,3). This description by the suicide bomber illustrates the effects of the explosion, which caused human and material losses.

2.4 Themes Related to Terrorism

Falling Man delves into the intricacies of post-9/11 society by incorporating themes related to terrorism, identity, and Otherness into its narrative. The novel investigates how people deal with grief, loss, and the quest for meaning in a violent and unpredictable world as it examines the psychological aftermath of the terrorist attacks.

2.4.1 Terrorism

The themes of terrorism, identity, and Otherness are essential to the novel. According to the novel, "But don't forget, we are being stopped any minute by the CIA..."(p,9). This statement indicates that they are terrorists and are under threat of arrest by the state. Another quote is "to the United States District Court with five hundred other potential jurors and learned that the trial for which they'd been assembled concerned a lawyer accused of aiding the cause of terrorism" (p,6).Also, in "For some time before that day she'd been offered books to edit on terrorism and related" (p,6). all these examples show their actions and objectives, which serve as a springboard for delving into the theme of terrorism, and emphasize how terrorism intersects with larger sociopolitical concerns.

2.4.2 Identity

Falling Man goes deeply into the exploration of identity. The themes of identity are exemplified by quotes; such as, "he was in that memory and on this sidewalk simultaneously, the ghost of one city, the frontal thunder of the other, and she needed to flee both crowds" (p,8). Additionally, "These were a white person's thoughts, the processing of white panic data. The others did not have these thoughts" (p,9).

However, otherness is best illustrated in the following, "He wonders if they see him standing here, clean-shaven, in tennis sneakers" (p,4) and "these people jogging in the park, world domination. These old men who sit in beach chairs, veined white bodies and baseball caps, they control our world" (p,4) .

Furthermore, the novel delves into ethical and moral concerns about the portrayal of terrorists, as well as the ramifications of Orientalist narratives. By grappling with these themes, *Falling Man* forces readers to confront their own prejudices and biases, ultimately leading to a better understanding of the intricacies of terrorism and its representation in literature.

Conclusion

In sum up, in *Falling Man*, DeLillo explores issues of terrorism, identity, and otherness, focusing on the psychological, emotional, and sociopolitical consequences of terrorism in post-9/11 society. In doing so, the novel uses particular narrative strategies to portray terrorists as the ultimate "other," confirming common prejudices and biases in Western discourse. Hence, *Falling Man* does not only prompt reflection on the ethical and moral consequences of depicting terrorists, but also it investigates the difficulties of identity, otherness, and the tragic consequences of terrorism on individuals and society.

General Conclusion

In conclusion, this dissertation is a comprehensive investigation into terrorism, Identity and otherness in 9/11 literature has been conducted. The study has attempted to analyze Don DeLillo's depiction of terrorism and its effects on people and society by a thorough examination of *Falling Man*, especially as seen through the terrorist character's perspective. The study has also addressed a variety of topics, including how Orientalism affects people's perceptions of terrorism, how DeLillo's portrayal is shaped by the sociocultural context, and how the characters deal with difficult aspects of trauma, identity, and otherness.

This dissertation has used an organized approach to carefully examine how terrorism is portrayed in Don DeLillo's *Falling Man*. It is divided into two well-organized chapters. While Chapter Two has examined the criticism of DeLillo's portrayal as part of an Orientalist lens, Chapter One has established the theoretical framework by examining the impact of Orientalism on views of terrorism. This well-organized format has made it easier to analyze the novel's topics closely and has offered a logical foundation for deciphering the complicated ways that terrorism is portrayed in post-9/11 literature.

Significantly, the study has shed light on the complex and dynamic characteristics of the terrorist character in modern literature and has offered perceptions into terrorism-related ideologies, power structures, and societal reactions. The study has provided a sophisticated knowledge of how literature reflects and influences cultural notions of the Other by utilizing Orientalism as a critical tool. The dissertation's organized chapters Chapter One's theoretical foundation and Chapter Two's analysis of DeLillo's portrayal, in particular have offered a thorough examination that has fueled academic discussion in a number of fields, including literature, terrorism studies, and cultural representation.

The study's methodology has used a qualitative research approach rooted in Orientalism and descriptive analytical methodologies. The study aims to contribute to wider discussions on terrorism, representation, and cultural reactions by analyzing *Falling Man's* depiction of terrorism and its cultural and geopolitical circumstances through an Orientalist perspective.

In the end, this dissertation highlights how literature continues to be a valuable tool for reflecting social hopes and fears while providing in-depth analyses of the human condition in the context of today's turbulent geopolitical environments. The study has explored terrorism, Identity, and otherness using the perspective of *Falling Man*. It critically examines the depiction of terrorist characters in the novel and its alignment with Orientalist stereotypes. It provides a foundation for discussing how literature can influence and reflect cultural and political perceptions, particularly in the context of post-9/11 narratives.

The results of this study have shown that Don DeLillo depicts terrorists in *Falling Man* as complicated, nuanced people as opposed to one-dimensional antagonists, emphasizing the ideological and psychological reasons behind their acts. The sociocultural environment of America following 9/11 has a strong influence on the portrayal, which reflects media narratives, public discourse on cultural tensions, and increased national security concerns. Characters impacted by terrorism have struggled with issues of trauma, identity, and otherness, which has caused them to reevaluate binary concepts of good and evil and adopt a more existential, nuanced perspective on the terrorist Other.

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الملخص

تهدف هذه الأطروحة، "تمثيلات الإرهابي في رواية دون ديليلو "الرجل الساقط" (2007)"، إلى فحص كيف يتم تصوير الإرهاب، الهوية، والآخريّة بشكل معقد في الرواية، خاصة في ضوء الثقافة الأمريكية بعد أحداث 11 سبتمبر. وفقاً لفرضية البحث، تقوض رواية ديليلو الأطر الاستشراقية والروايات الشعبية عن الإرهاب من خلال تقديم تصوير معقد ومتعدد الأبعاد يتجاوز الصور النمطية البسيطة. تستخدم الدراسة منهجية نوعية تركز على الاستشراق، مستعينة بنهج متعدد التخصصات يجمع بين التحليل الأدبي، والدراسات الثقافية لتقييم نقدي لتطور الشخصيات، استراتيجيات السرد، والمواضيع الرئيسية في الرواية. تُظهر النتائج كيف يمكن للأدب أن يعكس ويعدل التصورات المجتمعية عن الآخر، وتؤكد أيضاً على التأثيرات الاجتماعية والثقافية الهامة على تصوير ديليلو للإرهاب. يبرز هذا التحليل الطبيعة المتغيرة لشخصية الإرهابي في الأدب المعاصر ويقدم رؤى هامة في الحالة الإنسانية في ظل المشهد الجيوسياسي المضطرب للأمة بعد أحداث 11 سبتمبر.

الكلمات المفتاحية: الرجل الساقط، الهوية، الاستشراق، الآخريّة، الإرهاب.