

## The Representation of Islam and Muslims in Don DeLillo's *Falling Man*

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Several novels have appeared after the September 11 attacks which deal directly or indirectly with the effect of the event on individuals. In most of these novels, the writers focus on Islam and Muslims for being responsible for these attacks. Don DeLillo is an American writer whose novels are concerned with the subject of terrorism. After the terrorist attacks in 2001, he wrote *Falling Man* which focuses on terrorism, experiences of some survivors and a group of terrorists who are Muslims. This paper is an attempt to analyze the portrayal of Islam and Muslims in *Falling Man*. It examines the ways in which the novelist has represented Muslims and Islam in his novel and the effects of the September 11 attacks on his representation of Muslim characters. The novel is significant as the novelist has a reputation of authenticity among his audience which increases the credibility of his claims. This novel was published in 2007 and its events center around the psychological and social life of some survivors of that terrorist attacks and the life of a group of terrorists who are Muslims. Terrorism in this novel is attached to Islam and Muslims and Islam is represented as the religion of struggle. This novel, like many other American novels, employ the terrorist attacks and these sad events to strengthen the old Orientalist image of Muslims and to distort the image of Islam as a religion.

Abstract

1

Don DeLillo was born in 1936. He is an American author, playwright, and occasional essayist whose novels have dealt with diverse subjects and themes such as nuclear war, the cold war, the advent of the digital age, and global terrorism. *The Anthology of American Literature* (2004, Volume II, 8/E) lists DeLillo as canonical; *The Concise Anthology of American Literature* (2005, 6th edition) also puts Don DeLillo among the canonical writers. In addition, the *Online Anthology of American Literature* lists him as representing the American literary canon. DeLillo, “the literary master of the terrorist’s imagination” as the *New York Magazine* puts it, returned to his favorite theme of terrorism and its representation with *Falling Man* in 2007.

This paper attempts to examine the ways in which DeLillo has represented Islam and the Muslims in the context of the post 9/11 novels. It focuses on Don DeLillo’s *Falling Man* as it is one of *New York Times* bestsellers and the novelist is a prominent figure of American literature. Moreover, it investigates the effects of 11<sup>th</sup> of September events on representing Islam and Muslims in this novel.

Don DeLillo has written fourteen novels and three plays; he has won many awards both national and international. His novel *Underworld* (1997) was named one of the best novels of the past twenty-five years. *Falling Man* was published in 2007. The publication of Don DeLillo’s fourteenth novel, *Falling Man*, was keenly anticipated and then indifferently received. As many reviewers observed, DeLillo had already dealt in previous novels with the issues that 9/11 seemed to crystallize: international terrorism, the global impact of American politics and culture, the relationship between the media television in particular and the events on which it reports.

*Falling Man* features a group of people who had survived the 9/11 attacks and the shock and horror they went through in its aftermath. At the same time with shifts in the narrative of the story, the readers are exposed to fractions of Hammad’s mind, one of the 9/11 Muslim hijackers. Through these fragments the readers are supposed to become familiar with the motivations of a supposedly fundamentalist Muslim for carrying out a terrorist act as a Muslim.

*Falling Man* is set at New York during and after the attacks of September 11. The novel neither has a real beginning or end, nor does it follow a chronological order. It rather consists of various episodes from peoples' lives which together form a picture of the reaction to and handling with the events of September 11 in order to reconstitute a sense of safety. Rodica Mihaila in a paper entitled "The Falling Man of the 9/11 Novel" observes:

The book elaborates extensively on the constructed character of the opposition the West vs. Islam, Orientalism vs. Occidentalism, and the power

of stereotypes, and insists on an interactive relation between Self and Other: one cannot be known without the other, -- which should also apply in the case of the relation with the Muslim Other, usually based on stereotypes rather than knowledge.<sup>1</sup>

## **2.The Impact of 9<sup>th</sup> September Events on American Novels:**

The relationship between Islam and the west entered a new phase after the attacks of September 11. The attacks were interpreted as the fulfillment of a prophecy that the westerners had in their minds about Islam and Muslims. The relationship between the Islamic world and the West continues to be screened through inherited images and stereotypes.

Unquestionably, the number of literary texts addressing 9/11, and especially the number of *novels* published in its aftermath, has been steadily growing ,and, unsurprisingly, first attempts at categorizing fictional texts have been made.<sup>2</sup>

However, the American novel was slow in responding to the 9/11 catastrophic and essentially transformative event. As V.S.Naipaul explained in an interview in 2005, fiction had finally been rendered irrelevant by the events of 9/11 and their geopolitical aftershocks.<sup>3</sup> DeLillo, whose novels, from *Players* (1977) to *Mao II* (1992) and *Underworld* (1997) abound in terrorists and terrorist themes foreshadowing the 9/11 attacks, reaches similar conclusions. In a post-9/11 essay, "In the Ruins of the Future", he admits that finally the terrorist has definitely replaced the novelist in the ability to alter the inner life of the culture. Against the hard evidence of death and destruction, the narrative ends in the rubble and the only thing left for the novelist to do is to create the counter narrative, as in fact DeLillo did in his own novel *Falling Man* – to write stories about people running for their lives and stories of heroism and encounters with dread, which take us beyond the hard numbers of dead and missing and give us a glimpse of elevated being.<sup>4</sup>

Johnson's<sup>5</sup> militant language in his paper, "Relentlessly and Thoroughly: The Only Way to Respond" is indicative of the extent to which the narrative of political Islam and terrorism contributes to the antagonistic representations of Islam as the "other" of the West. In a similar spirit, Francis Fukuyama<sup>6</sup> claimed that "Islam, by contrast, is the only cultural system that seems regularly to produce people like Osama bin Laden or the Taliban who reject modernity lock, stock and barrel. This raises the question of how representative such people are of the larger Muslim community, and whether this rejection is somehow inherent in Islam."

Contemporary discussions about the causes and outcomes of 9/11 were usually couched in explanatory frameworks, terminologies and styles, which had deep

roots in American and Western cultural and intellectual history. At times there was an undeniably strong revisionist current in contemporary thought and culture. Yet wherever one looked in the post-9/11 era what was most striking was the absence of clean breaks.<sup>7</sup>

### 3. DeLillo as an International Writer of Terrorism:

DeLillo's work frequently encompasses various forms of domestic and international terrorism—for example, the Texas serial killer in *Underworld*; Oswald's role in Kennedy's assassination in *Libra*; hostage taking and bombings by Middle Eastern terrorists in *Mao II*; seizure of the Nasdaq exchange by anarchists in *Cosmopolis*, amongst others. He seems especially prescient when it comes to the narrative turn in 'Age of Terror'.

Two months after September 11, 2001, Don DeLillo published an essay, "In the Ruins of the Future: Reflections on Terror and Loss in the Shadow of September." Five months later, "Baader-Meinhof" appeared. The title refers to Gerhard Richter's paintings of the 1960s German radicals, but the tale evokes the post-9/11 climate.

The major motifs in the essay and tale resurface in DeLillo's new novel, *Falling Man*. It deals with Keith Neudecker; his estranged wife, Lianne; and their circle. DeLillo juxtaposes these New Yorkers with the terrorists who man the plane that hits the north tower where Keith is at his desk. All three texts portray the social, economic, and psychic fallout from the attacks. They also describe the disconnect between America's self-image and its image in the eyes of the world.

DeLillo acknowledges that "there are people who say my books have a prophetic quality"<sup>8</sup>. He claims "to show the things that are happening in such a way that one can understand them more clearly. And maybe I do see some things more clearly and a little earlier than others do. For example, terrorists appear in my books again and again. Why? Well, because they exist!"<sup>9</sup>

Andrew O'Hagan suggests that DeLillo's 'interest in the conjunction of visual technology and terrorism put him on the road to having September 11 as his subject long before the events of that day happened'.<sup>10</sup>

Ahmad Gamal claims that such narratives challenge the 'conventions and traditions that are informed by the familiar oppositions between 'them' and 'us', East and West, and the pre-modern and modern'.<sup>11</sup>

## 4- The Image of Muslims in *Falling Man*:

### 4.1. The Beard as an Identity-Marker:

The beard in this novel is represented as the symbol of a Muslim man. The word "beard" is mentioned 19 times in this novel. Muslims are characterized by having beards.

They were all growing beards. One of them even told his father to grow a beard. Men came to the flat on Marienstrasse, some to visit, others to live, men in and out all the time, growing beards. (*Falling Man*:56)

The writer in this text assures the idea that all Muslims in this group have beards. The beard for them is something of great importance so that one of them tells his father to grow a beard.

He didn't know which one of them had told his father to grow a beard. Tell your father to grow a beard. This is not normally recommended. (*Falling Man*:P.56)

The beard becomes an element of humor in the characterization of Muslims, adding to their strange habits and single-mindedness. The narrator says that Muslims were all growing beards and "one of them even told his father to grow a beard" (*Falling Man*:56). Hammad who has recently joined the group feels a bit uneasy with growing long beard: "he spent time at the mirror looking at his beard, knowing he was not supposed to trim it" (*Falling Man*:57). However, he gradually gets used to it and even feels more secure with it:

The beard would look better if he trimmed it. But there were rules now and he was determined to follow them. His life had structure. Things were clearly defined. He was becoming one of them now, learning to look like them and think like them. This was inseparable from jihad. He prayed with them to be with them. They were becoming total brothers. (*Falling Man*:58)

He considered the beard as being one of the rules to be followed. To be a part of this group, he has to look and think like them. Jihad is not only fighting, but also being strict in applying the rules and in obeying the orders. One of these important rules is having the beard.

#### **4.2. Muslims as Jihadists:**

Islam is mentioned fourteen times in this novel. It is defined in the novel as the religion of violence and struggle against the enemy, instead of being the religion of peace. The Muslims' enemies are the Jews first and then the Americans.

Islam is the world outside the prayer room as well as the surahs in the Koran. Islam is the struggle against the enemy, near enemy and far, Jews first, for all things unjust and hateful, and then the Americans. They needed space of their own, in the mosque, in the portable prayer room at the university, here in the apartment on Marienstrasse. (*Falling Man*:56)

Jihad is a term that is attached to Islam and Muslims are described as being death-lovers.

The weight loss had come in Afghanistan, in a training camp, where Hammad had begun to understand that death is stronger than life. This is where the landscape consumed him, waterfalls frozen in space, a sky that

never ended. It was all Islam, the rivers and streams. Pick up a stone and hold it in your fist, this is Islam. God's name on every tongue throughout the countryside. There was no feeling like this ever in his life. (*Falling Man*:106)

The Jihadists are being trained in camps in some countries like Afghanistan. The concept of death is being planted in their minds and souls as being desirable. They are taught that death makes them closer to God. Wearing a bomb vest and being ready to die and to kill others means manhood to Hammad.

He wore a bomb vest and knew he was a man now, finally, ready to close the distance to God. (*Falling Man*:106)

One of the justifications for these bloody acts is the thought that they are fighting the enemies. The jihadists think that they are honored to be chosen for such tasks. This is for them is "fate".

There was the claim of being chosen, out there, in the wind and sky of Islam. There was the statement that death made, the strongest claim of all, the highest jihad. (*Falling Man*:107)

Muslims think that they are strong because they are willing to die ,but the Americans are afraid of death.

We are willing to die, they are not. This is our strength, to love death, to feel the claim of armed martyrdom. (*Falling Man*:108)

The words "jihad" and "jihadists" were mentioned eight times in the novel. In a book written to "explain" the 1993 bombing of the World Trade Center in New York City, Yossef Bodansky, defined jihad as the religious and social basis of an international terrorist infrastructure: "Islamic terrorism has embarked on a Holy War --jihad-- against the West, especially the United States, which is being waged primarily through international terrorism".<sup>12</sup>

The writer intends to convey to the readers the idea that Jihad ,that was mentioned in Holy Koran, inspires Muslims to do some terrorist acts.

### **5. Muslim Characters in the Novel:**

In this novel, many Muslim characters appear but the writer focuses on Hammad and Mohammed Atta. They have some certain features like being terrorists, having beard, being single and dirty.

Rodica Mihaila writes:

The relation of us/them, Self and Other and the idea of otherness is central to the novel. The identification of the terrorist as Muslim and the fear, suspicion and resentment this identification induces in the process of othering at the macro level of American society is seen as one of the most damaging long-term effects of the 9/11 attacks.<sup>13</sup>

The first character to be analyzed in this paper is Hammad.

### 5.1- Hammad:

Hammad wants to live a normal life and to have marriage and children. He has an overwhelming desire simply to be "normal" which he knows he must resist and be different from other people (*Falling Man*:83). He must renounce his little self in order to "love death, to feel the claim of armed martyrdom" with his brothers (*Falling Man*:108). His character is unforgettable because he secretly harbors doubts about jihad.

Hammad 'has to fight against the need to be normal' (*Falling Man*:58) in order to create the conditions that will allow him to help carry out the 9/11 plot. In 'In the Ruins of the Future'<sup>14</sup>, DeLillo marvels at the years prior to 9/11 which the terrorists spent 'making the routine gestures of community and home' and in *Falling Man*, in the figure of Hammad, he dramatizes the tension between the imperative to seem unexceptional, to conform outwardly to the normative values of the U.S. and the necessity for cultivating a hatred for those values so implacable that it overcomes not only the normal taboo against murder but the fundamental human instinct for self-preservation. DeLillo splices into the main, post-9/11 narrative, sections that track the progress of Hammad towards the culmination of the terrorist plot on that day. In the last of these sections, Hammad, sitting in the cockpit of one of the hijacked planes, the air 'thick with the Mace he'd sprayed and his blood, draining through the cuff of his long-sleeved shirt' (*Falling Man*:144), reassures himself that 'if other things were normal, in his understanding of the plan, the aircraft was headed toward the Hudson corridor' (*Falling Man*:144). Given the context, the word 'normal' here inevitably seems ironic, as well as ambiguous (what are the 'other things' to which Hammad refers? flight plans? environmental conditions? life outside the plane in general?). It also amounts to a confession that the situation that he has brought about on this plane—the things that are not the 'other things'—and, by extension, his own behavior, is not normal. It is only through constant reiteration of the mantras he has been taught 'Forget the world', 'Recite the sacred words' etc. that he is able to suppress this recognition that what he is doing is aberrant, perverse, inhuman (*Falling Man*:145). In other words, Hammad develops a kind of double vision, whereby he views the events of 9/11 and those that precede it from the radical perspective inculcated in him by the ringleader of his cell, Amir, as well as from the 'normal' point of view that he has had to maintain in his everyday routines, his daily interactions with the people around him.

Don DeLillo speaks authoritatively and negatively about the orient in essentialist terms. He seems to recognize Hammad and his friends' impulses and motivations as Muslim terrorists. The stereotypical representation of Arabs and Muslims as

Jacksons puts it “tend to lump Arabs, Muslims, and Middle East into one highly negative image of violence and danger. Such images are largely drawn from collective memory than actual experience”.<sup>15</sup>

Aaron Mauro<sup>16</sup> suggests that “DeLillo offers Hammad’s internal monologue as evidence of his confusion, but the terrorist rationale is so absurd that even Hammad struggles to believe it.”

Moreover, these terrorists are represented as being dirty so Hammad wears the same clothes, even the underwear, for weeks without changing. He would take his friends' clothes to wear if he wants to wash them.

He basically stopped changing his clothes. He wore the same shirt and trousers every day into the following week and underwear as well. He shaved but basically did not dress or undress, often sleeping in his clothes. The others made forceful comments. There was one time he took his clothes to the laundromat wearing someone else’s clothes. He wore these clothes for a week and wanted the other man to wear his clothes now that they were clean, although clean or dirty didn’t matter. (*Falling Man*: 107)

In his early representation of the Muslims in *Falling Man*, the narrator, in free indirect speech, reads Hammad’s mind this way: “Islam is the world outside the prayer room as well as the surahs in the Koran. Islam is the struggle against the enemy, near enemy and far, Jews first, for all things unjust and hateful, and then the Americans” (*Falling Man*:56) . Thus, to “satisfy the need for a clear enemy and a coherent narrative”, DeLillo has recourse to the construction of a threatening Islam as the only enemy and Other of the United States.<sup>17</sup>

Hammad’s peculiar contact with the world outside the “room” testifies to his unhealthy relationships with non-Muslims. Before his assimilation of Amir’s subversive ideas, he is described as a sensual, bodily young man leading a hedonistic life, and his experiences of the reality are mainly rendered through sensory impressions. His first appearance in the novel is a good example: “he cupped his hands to his mouth and exhaled six or seven times, slowly and deliberately, feeling a whisper of warm breath on his palms. A woman on a bike went past, pedaling hard” (*Falling Man*:55). Immediately after this scene, he is again described with the same implications and in similar moods:

Hammad stood nodding. He felt the cold in his bones, the misery of wet winds and northern nights ... waiting for the rain to stop, and he kept thinking that another woman would come by on a bike, someone to look at, hair wet, legs pumping. (*Falling Man*:56)

The only aspect of Hammad’s life which is developed in detail is his sexual relationships with his roommate Leyla who is “German, Syrian, what else, a little Turkish” (*Falling Man*:57). What is attractive to Hammad, the narrator says, is her

“dark eyes and a floppy body that liked contact” (*Falling Man*,57). Hammad is described as a man whose identity is torn between strong instinctual desires and religious demands. The narrator observes that “he had to struggle against himself, first, and then against the injustice that haunted their lives” (*Falling Man*:58). On the one hand, he dreams of getting married with Leyla to have babies, and on the other hand, he is affected by Amir’s critical comments by accusing him of being too corporeal. The following passage clarifies this point:

Amir looked at him, seeing right down to his base self. Hammad knew what he would say. Eating all the time, pushing food in your face, slow to approach your prayers. There was more. Being with a shameless woman ... What is the difference between you and all the others, outside our space? (*Falling Man* :58)

In the following passage, DeLillo wants to complete his orientalist picture of Hammad representing him as a ruthless murderer.

Together with two other Muslims, Hammad goes for hunting a man whose identity remains unclear. Being unsure what that act is all about, Hammad hits the guy three or four times and readily leaves the place. Afterwards, thinking over what he has done, Hammad hypothesizes that perhaps he was “the guy paying an Albanian whore for sex or the guy not growing a beard. He had no beard, Hammad noticed, just before he hit him” (*Falling Man* :57).

Hammd obeys Atta in his orders and it is blind obedience. He would hit or kill an innocent man without having any idea about his guilt.

## 5.2. Mohamed Mohamed el-Amir el-Sayed Atta

Another Muslim character in *Falling Man* is Mohammed Atta who is called Amir (The leader). The writer introduces him in this way:

The man who led discussions, this was Amir and he was intense, a small thin wiry man who spoke to Hammad in his face. He was very genius, others said, and he told them that a man can stay forever in a room, doing blueprints, eating and sleeping, even praying, even plotting, but at a certain point he has to get out. Even if the room is a place of prayer, he can’t stay there all his life. (*Falling Man*:56)

He is represented as the leader who plans for the terrorist attacks. He poisons others' minds by his thoughts and ideas. Amir has a certain philosophy about life, death and fate. He succeeded to convince Hammad to commit suicide by some thoughts and beliefs. He uses religion as a tool to achieve his devilish goals. He talks by the name of religion to convince them to do terrorist acts.

The end of our life is predetermined. We are carried toward that day from the minute we are born. There is no sacred law against what we are going to do. This is not suicide in any meaning or interpretation of the word. It is only something long written. We are finding the way already chosen for us. (*Falling Man*:56)

Edward Said writes:

What is bad about all terror is when it is attached to religion and political abstractions and reductive myths that keep veering away from history and sense.<sup>18</sup>

Moreover, he convinced him to kill others because he has a certain philosophy regarding their lives. He stated that there are no others. He ignored all the others because they are created to fill the role designed for the terrorists.

Hammed asks: What about the others?

Amir said simply there are no others. The others exist only to the degree that they fill the role we have designed for them. This is their function as others. Those who will die have no claim to their lives outside the useful fact of their dying. Hammad was impressed by this. It sounded like philosophy. (*Falling Man*:107)

Mohammed Atta serves only as a representative for jihadist ideology and this emphasizes the stereotypic representation of the terrorist as exclusively Muslim.

With his superior powers of abstraction and rhetoric, Atta breaks down Hammad's resistance. The following passage reveals Atta's character from Hammad's point of view:

The world changes first in the mind of the man who wants to change it. . . They were 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 (*Falling Man*:75).

The terrorists, however, have distorted Islam, for rather than death the highest jihad is an internal process, a rigorous spiritual striving in one's own heart to reach God.

Hechinger "thinks these jihadists have something in common with the radicals of the sixties and seventies. They have their theorists. They have their visions of world brotherhood" (*Falling Man*:93).

### **5.3. Other Characters related to Islam in the Novel:**

Aside from the Muslim terrorists, there are some other characters marked with Islam who play minor roles in the novel. One of them is Elena who lives in the same apartment building together with the main characters of the novel, Keith and Lianne. She is used to play a kind of music which appears to Lianne as belonging to "another set of traditions, Middle Eastern, North African, Bedouin songs

perhaps or Sufi dances, music located in Islamic tradition” (*Falling Man*:51). Trying to come to terms with the trauma of 9/11 event, Lianne becomes “ultrasensitive” (*Falling Man*:79) to and suspicious of all values and beliefs in terms of which she had lived her whole life.

Justin and his friends also create a picture of the terrorists behind the World Trade Center attack, especially their leader. According to these children, Bill Lawton (derived from mishearing the name bin Laden) “has a long beard”. He wears a long robe. He flies jet planes and speaks thirteen languages but not English except to his wives. He has the power to poison what we eat but only certain foods.” Finally, he also goes “everywhere in his bare feet.” Such thoughts of terrorists are obviously incorrect, but are useful in showing how ideas are rapidly created or become misconstrued without proper media coverage.

Without giving a clear picture of their social life, the writer merely depicts Muslims as being living in a utopian land “the land of the free” in which everybody is equally entitled to the right of absolute liberty. While enjoying the benefits of American civilization, these ungrateful Muslims, take up arms against it and vehemently seek its fall and destruction.

*Falling Man* seeks to explain the world after 9/11 by describing the experience of the victims. Yet, the dominant theme in these novels is the notion of spatial death within the sphere of terrorism.

In *Falling Man*, Hammad tells his fellow terrorists “about the boy soldiers running in the mud, the mine jumpers, wearing keys to paradise around their necks” (*Falling Man*:56). These images are reinforced in the novel when Hammad glorifies the violence of death as he comes close to his own:

He thought of the Shia boys on the battlefield in the Shatt al Arab. He saw them coming out of trenches and redoubts and running across the mudflats toward enemy positions, mouths open in mortal cry. He took strength from this, seeing them cut down in waves by machine guns, boys in the hundreds, then the thousands, suicide brigades, wearing red bandannas around their necks and plastic keys underneath, to open the door to paradise. (*Falling Man*:145)

In *Falling Man*, there are repetitive images of devastation and destruction that constantly testify to the horrors of terrorism, and legalize the consequent war on terror in order to seek justice. The terrorists have a set of beliefs: “We are willing to die, they are not. This is our strength, to love death, to feel the claim of armed martyrdom” (*Falling Man*: 108). It is the ironic inequity of power that gives reason for the fear, as “One side has the capital, the labour, the technology, the armies, the agencies, the cities, the laws, the police and the prisons. The other side has a few men willing to die” (*Falling Man*: 39).

## 6. Conclusion:

The subject of terrorism has become one of the dominant preoccupations of American literature since the events of 9/11. DeLillo clearly identifies terrorism with Islam. He portrayed Islam as a religion that produces violence on a consistent basis. It is the image of suicide bombers, hijackings, and assassinations. Muslims are represented in this novel as terrorists who hate the Americans. They live in their lands and breathe freedom there, but inside the prayer rooms they plan to kill them.

Hammad's positioning in the novel offers a definition of the terrorist as inflected through the lens of the all-American survivors.

The spirit of Islam is one of enmity, hostility, and jihad against both Jews and Americans. The word jihad is mentioned six times in the novel. It has been equated with militancy and terrorism. Jihad, which is always mentioned with such words as terrorism, hatred, and revenge, is used to create a mass hysteria that invigorates the monolithic considerations of Islam.

The choice of names of Muslim characters in this novel is of significance because these names are selected carefully like the names "Mohammed", "Hammed" and "Omar". The name of Mohammed is represented as the symbol for any terrorist "when every cabdriver in New York was named Muhammad" (*Falling Man*:29). These are religious names that are common in the Islamic world. The choice of names in this way clarifies the fact that Muslims in this novel are represented as terrorists.

There are some characteristics of the Muslims like growing "the beard". This word is repeated in this novel to emphasize the appearance of the Muslims who are represented as terrorists. The Muslim grows beard and wears long robe. Those terrorists are longing to live a normal life, to get married and have children, but they are deviated from normality because of their leaders who lead them to the wrong way. Regarding the justifications for the terrorists attacks, the author presents many of them.

To conclude, some English writers regularly use Orientalist stereotyping and it seems that after 9/11 this attitude toward Muslims has strengthened the old Orientalist discourse. DeLillo in this novel emphasizes the old image used by many American writers and the events of 11September work as evidence for their claim.

### Endnotes:

<sup>1</sup> Rodica Mihaila, "The Falling Man of The 9/11 Novel" *University of Bucharest Review* Volume X, no. 1, 2008, P4.

- <sup>2</sup> Dunja M. Mohr and Sylvia Mayer, "Introduction: 9/11 as Catalyst – American and British Cultural Responses" *ZAA* 58.1,2010, pp. 1-4.
- <sup>3</sup> Gray, Paul. "Collateral Damage" *New York Times Book Review*. Sunday, February 19, 2006, P14.
- <sup>4</sup> Don DeLillo. "In the Ruins of the Future" *Guardian*, December 22, 2001.
- <sup>5</sup> F. Fukuyama, "The West Has Won" *The Guardian*, October 11, 2002.
- <sup>6</sup> P. Johnson, "Relentlessly and Thoroughly: The Only Way to Respond" *National Review*, October 15, 2001, P. 20.
- <sup>7</sup> David Holloway, *9/11 and the War on Terror*. Edinburgh: Edinburgh University Press, 2008. P.4.
- <sup>8</sup> Joseph M. Conte. "Don DeLillo's Falling Man and the Age of Terror" *MSF Modern Fiction Studies*, Vol. 57, No. 3, Fall, 2011, pp. 559-583. (P. 566)
- <sup>9</sup> Ibid.
- <sup>10</sup> O'Hagan, 'Racing Against Reality' (review of *Falling Man*). *The New York Review of Books* 54 (11), June 28: 1/8, 2007: 1. <http://www.nybooks.com/articles>.
- <sup>11</sup> Ahmed Gamal "“Encounters with Strangeness” in the Post-9/11 Novel" *Teaching American Literature: A Journal of Theory and Practice*, 4:4, 2011, 50-76 (p.51).
- <sup>12</sup> Quoted in Paul Findley, *Silent No More: Confronting America's False Images of Islam*, Beltsville, MD: Amana Publications, 2001, P. 65.
- <sup>13</sup> Rodica Mihaila, "The Falling Man of The 9/11 Novel". *University of Bucharest Review* Volume X, no. 1, 2008, P.4.
- <sup>14</sup> Don DeLillo, 'In the Ruins of the Future: Reflections on Terror and Loss in the Shadow of September'. *The Guardian*, December 2001, 22: 1/7.
- <sup>15</sup> Cited in Lester, *Images that Injure: Pictorial Stereotypes in the Media*, 2011, p. 65.
- <sup>16</sup> Aaron Mauro, 'The Languishing of the Falling Man: Don DeLillo and Jonathan Safran Foer's Photographic History of 9/11' *MFS Modern Fiction Studies*, 57:3 Fall 2011, P.592.
- <sup>17</sup> Bruce Janz, "The Terror of the Place: Anxieties of Place and the Cultural Narrative of Terrorism," *Ethics, Place and Environment*, volume 11, issue 2, 2009, pp. 191-203.
- <sup>18</sup> Edward Said, "Islam and the West are Inadequate Banners" *The Observer*, September 2001. Retrieved August 23, 2010. from <http://www.guardian.co.uk/world/2001/sep/16/september11.terrorism3>.

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