

CRITICAL DISCOURSE ANALYSIS OF DON DeLILLO'S *FALLING MAN* IN THE POST-9/11 SITUATION OF THE WORLD

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Abstract

This paper examines the post 9/11 novel, *Falling Man* by Don DeLillo and the world after disaster. It explores how the “falling bottle” engenders different falls, as discussed in the novel, to represent destruction, horror and division after the 9/11 events. Using the theoretical apparatus of Jean Baudrillard and Fairclough's model for Critical Discourse Analysis, we have attempted to outline the terrorists' plan of splitting the world and the extent to which they have been successful. In addition to post-9/11 literature, the study discusses the global political situation in the aftermath of 9/11. The toppling of Saddam Hussain's regime in Iraq, the rain of drone missiles in the northern areas of Pakistan, the fall of Mullah Umar's regime in Afghanistan are some of the incidents that are also the result of 9/11. This literary research concludes that DeLillo's description of the situation in the plane before it crashes into the World Trade Center, involves the minor action of a bottle followed by multiple falling actions.

Key Words: 9/11 events, post-9/11 literature, terrorism, fall

Introduction

The quotation “The bottle fell off the counter in the galley” reflects how the simple and inconsequential action of a falling bottle triggers mayhem in the world. On September 11, 2001, 8:46:40 the hijacked American Airlines Flight 11 hit the floors 93 to 99 of the World Trade Center, thus killing hundreds of people instantly and trapping hundreds others alive. At 9:03 there was another attack on the South Tower and yet another at 10:28 (Kean, 2002, p. 283).

The towers collapsed soon after these attacks. The Americans believed this incident to be the beginning of terrorism. However, according to Jean Baudrillard, it is not the beginning of terrorism but the response to American Hegemony. As he states in *The Spirit of Terrorism*, “When global power monopolizes the situation to this extent, when there is such a formidable condensation of all functions in the technocratic machinery, and when no alternative form of thinking is allowed, what other way is there but a *terroristic situational transfer*?” (Baudrillard, 2003, pp. 8-9). This article discusses the 9/11 events, their consequences in the form of destruction, horror and division

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as portrayed in the relatively new genre of contemporary literature and how *Falling Man* by DeLillo is emotionally supported by different falls as mentioned in the novel again and again.

Research Questions

- How does the action of a “falling bottle” engender different falls depicted in the novel, *Falling Man* by DeLillo?
- What is the significance of this action in the current geopolitical situation?

Literature Review

In order to analyze *Falling Man* by DeLillo, we need to discuss the impact of 9/11 events on literature, film and the geopolitical situation. Various literary and visual representations appeared after the September 11, 2001 attacks. Works of literature and culture along with music, movies, and plays reflected issues related to 9/11. *My Name is Khan* directed by Indian director, Karan Johar, *Khuda Kay Liye* by the Pakistani Shoaib Mansoor and *Fahrenheit 9/11*, by Michael Moore are some of the films that represent 9/11 and its aftermath. Some literary artists directly represent the catastrophe while others reflect the changes in the cultural and political milieu in its aftermath. These artists include poets, novelists, and dramatists who have been successful in portraying the juxtaposition of images and details of the fear, anger and dread that New Yorkers experienced on the day of the disaster and afterwards.

The terrorist attacks of September 11, 2001 became the framework for post-9/11 novelists who started creating dramatized characters and stories that centered on this horrifying event. American writers wrote stories of New York after the September 11 attacks, whereas Muslim writers like Laila Halaby (*Once in a Promised Land*) and Mohsin Hamid (*The Reluctant Fundamentalist*) with varied personal experiences, had entirely different perspective of the post-9/11 world. They have not depicted the details of the attacks and the conditions of the victims in the Towers; instead they talk about the racial discrimination that Muslims and Arabs faced in the aftermath of September 11, 2001, when a series of attacks were launched against Muslims.

Research Methodology

This research is qualitative in nature and focuses on DeLillo's *Falling Man* and the interpretation of 9/11 events in the novel. Since the focus of

my research is the result of a politically volatile situation that is caused by the events of 9/11, I have referred to Jean Baudrillard, the French political theorist. Keeping Baudrillard's theory in the background, I have used Fairclough's model for CDA (Critical Discourse Analysis) to analyze the novel.

Norman Fairclough, in his book *Language and Power* provides three elements of discourse, i.e., "text, interaction and social context" to the three stages of discourse analysis – "description of the text, interpretation of the relationship between text and the interaction; and explanation of the relationship between interaction and social context" (1989, p.109). For this research, I shall be focusing only on interpretation and explanation stages as being relevant to my study.

A. Interpretation (of the text by the discourse participants)

In the interpretation of texts, Fairclough poses the following questions:

- 1) What's going on? (Topic, purpose)
- 2) Who's involved?
- 3) In what relation?
- 4) What's the role of language? (1989, p.146)

B. Explanation

According to Fairclough, this portion deals with the effect that discourse has on practices, whether they are changed or sustained. Thus, explanation deals with social determinants, ideologies and their effects (1989, p. 166).

Falling Man: An Analysis

This genre of literature, which emerged in the aftermath of 9/11, covers the stories of victims, survivors, perpetrators and witnesses. They play their roles to show how they respond/ed to the experience of the moment. DeLillo in *Falling Man* demonstrates the events, terrorists and victims of the American community at the same time that he talks about global capitalism in the voices of Martin and Nina, the central characters.

DeLillo divides the novel into different chapters, portraying the protagonist Keith, his wife Lianne and the other victims undergoing trauma. Other chapters show the planning and activities of the terrorists, and how they achieve their goal of attacking the Super Power. This post 9/11 novel expresses both physical and mental trauma in the form of

anger, confusion and grief and these emotions are reflected in different places in the novel during and after the attacks on the twin towers.

Like many writers DeLillo reflects the consequences of the 9/11 events in New York City. With the crashing of the planes into the towers, the burning towers emit smoke and ash with DeLillo narrating the immediate response of the WTC survivors. The novel begins with one of the victims of the attack, Keith, bruised and bloody and with shards of glass in his hair and face, staggering out in the falling ash of the twin towers.

It was not a street anymore but a world, a time and space of falling ash and near night. He was walking north through rubble and mud and there were people running past holding towels to their faces or jackets over their heads. They had handkerchiefs pressed to their mouths. They had shoes in their hands, a woman with a shoe in each hand, running past him. They ran and fell, some of them, confused and ungainly, with debris coming down around them, and there were people taking shelter under cars.

After the attacks Keith wants to meet his estranged wife, Lianne and their son, Justin, and is therefore taken to their apartment and not his own. Nina, Lianne's mother, forbids her to resume the relationship with Keith, but she does not listen to her mother, instead she helps him to go to the hospital for treatment all the while hoping that this might help them to re-establish their relationship. In this chaotic situation when people are running for their lives and Keith is coming back home, he finds an abandoned briefcase in the darkened staircase hall. After searching for a few days he finds the owner, Florence Givens. Both of them share their experiences of surviving the disaster with this meeting developing into a short-lived affair, "They took erotic pleasure from each other but this is not what sent him back there. It was what they knew together, in the timeless drift of the long spiral down" (DeLillo, 2007, p.137).

Keith disappears at times making Lianne apprehensive and concerned. She is worried that her renewed relationship with her husband may come crashing down as it does happen at the end of the novel. Keith drifts away from her, because of his short lived affair with Florence who attracts him for a short period of time also by re-entering the poker-

tournament path, which he does in order to reduce his fears and divert his attention from the horrific experience of the 9/11 attacks and also to commemorate his two poker-playing buddies who died in the dreadful incident. Lianne is again alienated by Keith and “was ready to be alone, in reliable calm, she and the kid, the way they were before the planes appeared that day” (DeLillo, 2007, p.236).

Falling Man is not only about Keith’s family but also encompasses the characters of the terrorists, Hammad and Mohammad Atta who are involved in terrorist activities and thus have very important roles to play. DeLillo ranges into the minds of terrorists; discusses their planning from Hamburg to Florida and then to their final journey to a place which the terrorists believe is Paradise and where they will be given the status of martyrs. Along with the stories of survivors and terrorists, the novel narrates the story of a performance artist named Falling Man who stages falls from the tops of buildings in various parts of the city.

DeLillo elucidates the situation which converts an anxious student, Hammad, into a dangerous terrorist. Since Hammad is in a different society, he starts looking for a new friend who can help him to understand the culture and lifestyle in the US. In his innocence and nervousness he is trapped in the evil and heinous plans of the leader of the terrorists’ group, Mohammad Atta, who brainwashes him and drags him onto the path of terrorism. Hammad is introduced in the first chapter, ‘On Marienstrasse’ as one of the nineteen terrorists who attack World Trade Centre and therefore challenge American hegemony. In *Falling Man*, DeLillo explains the experiences of Hammad in the training camp. Later he is shown in the Hamburg cell of the plotters and later still in Florida for pilot training. Finally he is shown on the aircraft heading towards Manhattan to crash into the Twin Towers. Thus the novel gives us an insight into different aspects of his personality as being reflective of the life of a terrorist.

Representation of “fall” in *Falling Man*

Although the novel begins and ends with the falling towers when the planes crash into World Trade Centre, the falling bottle in the airplane is the beginning of things tumbling from their existing positions. DeLillo gives a metaphorical beginning to his novel by associating the image of a street with that of a space: “It was not a street anymore but a

world, a time and space of falling ash and near night” (DeLillo, 2007, p.3).

The novel ends in the same chaos when the protagonist, Keith, coming out of the towers sees things falling apart, people injured and shell-shocked: “They ran and fell”. With things falling apart the world is divided into two groups ‘Us’ and ‘Them’ the terms used by the Bush government in order to draw a line of demarcation between Muslims and Americans. “Either You are with us or with the terrorists.” Hamid, describing the arrogance and narcissistic attitude of Americans in his novel, *The Reluctant Fundamentalist*, states: “We are America, the mightiest civilization the world has ever known; you have slighted us; beware our wrath” (2007, p. 47).

DeLillo’s dealing with the word ‘Falling’ (in any form) makes us realize that with 9/11, things started to fall. The word ‘Falling’ is a key image in the novel showing the character of the performance artist, ‘Falling Man’, who imitates the fall of the people from the twin towers. It reminds people of “those stark moments in the burning towers when people fell” (DeLillo, 2007, p. 33). However, this spectacle is not accepted by the public which gets angry and starts shouting at him for spreading distress among them. The “puppetry of human desperation”, practiced by Falling Man, according to Baudrillard is because of the terrorists who have combined the high-tech resources of the super power with their own deaths, in order to bring about a destructive event (DeLillo, 2007, p.33). “The radical difference is that the terrorists, while they have at their disposal weapons that are the system’s own, possess a further lethal weapon: their own deaths” (Baudrillard, 2003, p. 20).

Don DeLillo has also discussed this new form of terrorism in his article, “In the ruins of the future”, where he states:

... a small group of men have literally altered our skyline. We have fallen back in time and space. It is their technology that marks our moments, the small, lethal devices, the remote-control detonators they fashion out of radios, or the larger technology they borrow from us, passenger jets that become manned missiles. (2001)

The novel thus relates the sequence of events as having been triggered by a minor incident, just as a snowball starts off by being a small object and

in rolling down the hill accumulates snow until it becomes a deadly weapon.

The first chapter sets off a series of scenes that are perplexing and demonstrate chaotic frenzy. In many places in the novel, DeLillo shows “falling people” either while they are running out of the towers or jumping out of towers in distress. “They ran and fell” (DeLillo, 2007, p.3). He also captures the heart-breaking and breath-taking moment when he sees a shirt dropping down out of the sky, “A shirt lifted and drifting in the scant light and then falling again” (DeLillo, 2007, p.4). This poignant sight induces terror among the viewers who watch it on television as also among the readers of the novel; however the 9/11 terrorists do not have any sympathy for American civilians.

Although Hammad, whom DeLillo places on the plane that strikes the first tower, is responsible for the disaster, he is reluctant because he cares about others. He asks Atta, “What about the others, those who will die?” (DeLillo, 2007, p.176). Whereas, Amir who is portrayed as unsympathetic and cruel gets impatient over Hammad’s hesitancy and reminds him of his duty to kill Americans, “There are no others. The others exist only to the degree that they fill the role we have designed for them.” These terrorists believe that “death is stronger than life” (DeLillo, 2007, p. 172). Hammad expresses his apprehensions regarding suicide attacks in order to attain a position in paradise: “But does a man have to kill himself in order to count for something, be someone, find the way?” (DeLillo, 2007, p.175). He is shown as being more humane; he misses his parents and writes them a letter about traveling and his job in the engineering firm but does not send the letter since he does not want to lie about his job.

An analysis of terrorism is given on the jacket of *The Spirit of Terrorism: A Requiem for the Twin Towers*, by Baudrillard:

Baudrillard sees the power of terrorism as lying in the symbolism of slaughter - not merely the reality of death, but a sacrificial death that challenges a whole system. Where the revolutionary of the past sought to conduct a struggle of real forces in the context of ideology and politics, the new terrorist mounts a powerful symbolic challenge, which, when combined with high-tech resources, constitutes an unprecedented assault on

an over-sophisticated and vulnerable West. (2003, Book's Jacket)

DeLillo presents the immediate aftermath in the streets by staying with Keith while he is moving back to the apartment of his estranged wife. He evokes the overwhelming shock by portraying the falling of the towers and the sound produced with that fall, "The buckling rumble of the fall" (DeLillo, 2007, p.3). The roar of the falling towers is not only mixed with the roar of the terrified victims and survivors, it also mingles with the cries of the innocent civilians who were assassinated in the following War on Terror. The burning towers and their collapse amidst the unpleasant smell of burning jet fuel shocks and terrifies the reader as it shocked and terrified the onlookers.

Don DeLillo believes that the 9/11 event is a reaction against the dominance of American culture. In the voice of Martin, he discusses the causes and consequences of the September 11, 2001 attacks and terms it the "narcissistic heart of the West" (DeLillo, 2007, p. 113). These lines by DeLillo match his words in the article, "In the ruins of Future", when he says:

Technology is our fate, our truth. It is what we mean when we call ourselves the only superpower on the planet. The materials and methods we devise make it possible for us to claim our future. We don't have to depend on God or the prophets or other astonishments. We are the astonishment. The miracle is what we ourselves produce, the systems and networks that change the way we live and think. (2001)

DeLillo believes that the 9/11 terrorists showed their reactions against the dominance of American culture. Baudrillard also mentions this notion in *The Spirit of Terrorism* as, a "gigantic abreaction" (2003, p.4). Hammad hates the American hegemonic culture and life style and says, "These people jogging in the park, world domination. These old men who sit in beach chairs, veined white bodies and base-ball caps, they control our world" (DeLillo, 2007, p.173). He thinks that Americans have never thought that this could happen to them, since they live in Utopia and are shaken awake when WTC falls. Baudrillard also holds American supremacy responsible since "the increase in the power of power heightens the will to destroy it" (2003, p.7).

Hammad's speech demonstrates the destruction, horror and division after the September 11, catastrophe. In *Falling Man*, DeLillo shows how Keith along with other victims of the attack emerges from the towers. They are all bruised, terrified and confused about the situation and surrounded by smoke without knowing where to go, all the time rushing towards what they think is a safe place. Their personal belongings, i.e., shoes, laptops, handbags, briefcases lie discarded and unclaimed in the streets. Papers including resumes, business documents, and contracts fly in a cloud of smoke and ash. DeLillo portrays these varied and various falling images in a realistic manner and as if broadcast from a newsroom: images of nervousness, dreadfulness and numbness. The different characters are shown to act out their roles so convincingly that they appear to be stuck in a dreadful situation. The sensory details are so clear and intense that a reader not only visualizes the horrific events of September 11, 2001, but finds him/herself with Hammad in the plane.

In the section, "In the Hudson Corridor" the situation inside the aircraft is shown with Hammad sitting in the cockpit, ready to attack the Tower. He is responsible for patrolling the aisle and keeping watch outside the cockpit with the box cutter in his hand. He is happy since he believes he will get a place in Paradise soon after his death, "Every sin of your life is forgiven in the seconds to come" (DeLillo, 2007, p.239). Although he feels pain because of the box cutter in his hand he ignores it and focuses on his target. He does not even care about the cries of the passengers and crew or when his seat starts vibrating just before the plane crashes into the tower and things start falling off the counters in the galleys.

DeLillo narrates the movement of the bottle on the floor of the plane and the different positions of the plane while it is moving towards the tower making the bottle roll, arc and spin, "The plane was flying erratically," then the position returns to normal flight, and then for a second time "the plane was flying erratically again" (Kean, 2002, p. 6). As soon as the plane crashes into the tower, a violent "blast wave" that hits the building throws the protagonist, Keith, into the wall of his office (DeLillo, 2007, p.239). Thus in a single sentence DeLillo sketches the

moment when the perpetrator and the protagonist meet each other through a new process of “organic shrapnel”.

A bottle fell off the counter in the galley, on the other side of the aisle, and he watched it roll this way and that, a water bottle, empty, making an arc one way and rolling back the other, and he watched it spin more quickly and then skitter across the floor an instant before the aircraft struck the tower, heat, then fuel, then fire, and a blast wave passed through the structure that sent Keith Neudecker out of his chair and into a wall. He found himself walking into a wall. He didn't drop the telephone until he hit the wall. The floor began to slide beneath him and he lost his balance and eased along the wall to the floor (DeLillo, 2007, p.239).

Hammad puts an end to his life by committing suicide and brings miseries not only to Keith but to all those people who are either directly or indirectly victimized by these attacks. These attacks not only traumatize the Americans, but the whole world has been affected by these attacks. Although Hammad is reluctant in perpetrating the dreadful attacks, he could not face Amir, the head terrorist, who convinces him to carry on with his commitment.

DeLillo's book does not only represent the objects falling on September 11, 2001, it also takes us to a space where things continue to fall whether it is the fall of the performance artist, Saddam's regime or the drone missiles in the northern areas of Pakistan that cause thousands of terrorists' attack in Pakistan in retaliation to these drone attacks.

Connotation of “Fall” in the Geopolitical Context

The word Fall is not only used in *Falling Man* by DeLillo to illustrate various falls as a result of the 9/11 attacks, it has had great impact on the political, economic and cultural situation in the world. Since post-9/11 literature is based on the unprecedented attacks on the Twin Towers in New York City, on Pentagon in Washington D.C, and in Somerset County near Pittsburgh, killing more than three thousand people and damaging more than thirty buildings, it has brought great changes in the world politics.

Americans became suspicious against Islam and Muslims after 9/11 and passed malicious remarks about Islam and Muslims. Many incidents of attacks on people of Muslim or Arab descent occurred in the

first ten days of the catastrophe. On September 20, 2001, the then President of the United States, President George W. Bush in his speech to the nation asked to remain calm and promised to control terrorism by taking military action against all those nations who harbor terrorists, He said:

We will pursue nations that provide aid or safe haven to terrorism. Every nation, in every region, now has a decision to make: Either you are with us, or you are with the terrorists. From this day forward, any nation that continues to harbor or support terrorism will be regarded by United States as a hostile regime.

In *Falling Man*, DeLillo identifies terrorism with Islam when he portrays a group of people taking different forms of training, in order to achieve their goal, which is to attack America for its unrestrained power. His characters Martin and Nina advocate both sides, Nina blames Islam and Muslims as being unable of dealing with the West, "It's not the history of Western interference that pulls down these societies. It's their own history, their mentality. They live in a closed world, of choice, of necessity. They haven't advanced because they haven't wanted to or tried to" (DeLillo, 2007, p.47). On the other hand, he denies the fact that the attackers are not Muslims and that Islam itself does not support or favor such attacks. He is against President George W. Bush's notion of "Us and Them"¹ and stresses that there must not be any binary division. The content of his article, "In the ruins of future" is appropriate to the title of his essay, since most of the entire world changed "into the ruins of future." As an American he believes that Americans are not safe anymore because of the continual threats issued by different groups of terrorists.

Fall of Saddam Hussain's Regime

With the aim of including preemptive and preventive action, Bush decided to stretch the War on Terrorism to those states that he held responsible for pursuing WMDs. In his 2002 State of the Union address, Bush stated: "First we will shut down terrorist camps, disrupt terrorist plans and bring terrorists to justice. And second, we must prevent the terrorists and regimes who seek chemical, biological or nuclear weapons from threatening the United States and the world." Thus, after 2 years, on March 20, 2003 Saddam's regime was overthrown by the United

States and her allies and within a month, i.e. on April 9, 2003 the international media filmed the moment when the statue of Saddam Hussein was torn down. Saddam Hussein had disappeared but after several months in hiding, he was found on December 13, 2003 in a hole in the ground. Saddam Hussein was hanged at the Kadhimiya military base near Baghdad on 30 December, 2006. In the eyes of the US government, the fall of Saddam's regime, heralded a new era of democracy for the Iraqi people.

Fall of Mullah Umar's Regime

The United States had wanted Mullah Umar for sheltering Osama bin Laden since 2001. After the 9/11 attacks in a BBC interview he is reported to have said, "You (the BBC) and American puppet radios have created concern. But the current situation in Afghanistan is related to a bigger cause – that is the destruction of America...This is not a matter of weapons. We are hopeful for God's help. The real matter is the extinction of America. And, God willing, it [America] will fall to the ground."

Mullah Mohammad Omar ruled Afghanistan from 1994 to 2001, as the leader of the Taliban and was given the title "Ameer-ul-Momineen" in 1996. Qari Nasrullah in an interview to Chris Hughes on 4 October 2001 stated that Mullah Umar was a close friend of Osama bin Laden and both of them would set up religious tyranny in Afghanistan. He also stated that even though every region had its own leader yet Mullah Umar had imposed strict Islamic rule in Afghanistan and his orders were obeyed throughout the country.

Since the plot of the 9/11 attacks had been prepared by Taliban and al-Qaeda, U.S. President George W. Bush decided to oust the culprits from Afghanistan. All the hijackers of 9/11 had been trained in Afghanistan so Bush demanded that the Taliban leader Mullah Mohammed Omar hand over Osama bin Laden, and all the other Al-Qaeda leaders who had taken shelter in Afghanistan, to the United States. When Omar refused his demand, the U.S. government decided to wage war against Afghanistan and on 7 October 2001, Operation Enduring Freedom was launched with airstrikes on Taliban and Al Qaeda targets to stop Al-Qaeda from using Afghanistan as a base for terrorist activities. In this way the Bush government and its allies forced the Taliban to leave Afghanistan and build their own bases for military operations across the

country. After the U.S. military operation, Omar went into hiding and it is still not known whether he is alive or not since, in 2012, it was revealed that Mullah Omar had purportedly sent a letter to Barak Obama for peace talks. In addition to this, a biography was posted on 5 April 2015 to commemorate Omar's nineteenth year as supreme leader. It was also asserted in the biography that he was still involved in "jihadi activities", challenging the idea that he was not alive.

Fall of Drone Missiles on Pakistani Soil

Pakistan suffered in the aftermath of the 9/11 attacks and the United States officials pressurized the Pakistani government to support the US by allowing them to set up their air bases and overflight permission. Vis-à-vis any information about the suspected terrorists, Pakistan was also supposed to inform the FBI. Since Taliban and Al-Qaeda had taken shelter in the northern areas of Pakistan, the Pakistani government helped the US government to arrest them but the U.S. government being not really content with what Pakistan had done, attacked the northern areas of Pakistan with drone missiles and from 18 June 2004 to 21 May 2015, there were 386 drone attacks in Pakistan that killed thousands of civilians. In a meeting on 23 December, 2013, at the oval office of the White House, the president of Pakistan, Mohammad Nawaz Sharif urged US President Obama to end American drone strikes: "The use of drones is not only a continual violation of our territorial integrity but also detrimental to our resolve and efforts at eliminating terrorism from our country."

Pakistan is still facing the aftershocks of the 9/11 attacks. After the invasion of Afghanistan, Taliban and Al-Qaeda went into hiding in the northern areas of Pakistan. The U.S. Government has thrown thousands of missiles in these areas, in order to kill the militants and in retaliation there have been a number of suicidal attacks in Pakistan killing thousands of innocent civilians, including children and women. Shahid Javed Burki in "Pakistan after 9/11" writes:

The Taliban reacted to these defeats by launching terrorist attacks in many urban centers, particularly in Punjab, killing more than 15,000 people over the last six years. The people of Punjab, the country's largest province – accounting for 56% of

the country's population and 60% of its GDP – regard the Pashtun attacks as a form of inter-ethnic violence.

Conclusion

This literary research concludes that DeLillo has presented the heinous attacks of 9/11 through the dreadful scenes created in the plane at the time of the attacks and in the city of Manhattan after the attacks. The appalling situation inside the plane before it crashes into the World Trade Center and the wounded people running out of the Twin Towers into the streets is triggered by the inconsequential rolling and spinning of a small bottle that causes other things to fall. The plane crashes into the tower throwing Hammad, the perpetrator, from the plane into the tower where Keith, the protagonist, is thrown out of his office chair into the wall. The towers start tumbling down, filling the street with falling ash and smoke and forcing people to jump out of the tower in distress. The carnage and destruction do not stop here but lead to multiple falls throughout the world thus bringing about a major upheaval in the geopolitical situation of the world by overthrowing Saddam Hussain's regime. The reason given for this overthrow is termed as the necessity of destroying Weapons of Mass Destruction, forcing Mullah Omar and al-Qaeda to leave Afghanistan and hide in different areas of Afghanistan and the Northern Areas of Pakistan. In addition to this, the U.S. government is still attacking the Northern Areas of Pakistan with drone missiles in order to kill militants. These attacks have caused massive destruction in these areas by killing a large number of innocent civilians including women and children and a very small number of militants. As a result, Pakistan has undergone hundreds of suicidal attacks in different areas of the country. The attacks on the World Trade Center thus prove the justification of Baudrillard's statement that terrorists have fashioned a new form of terrorism by combining the high-tech resources of the Super Power with their own deaths, in order to compromise American hegemony.

In undertaking Post-9/11 fiction as the material for this study we have tried to prove that there is a lot of scope for future researchers in the field. Post 9/11 fiction can be analyzed from different perspectives as for instance, a comparison between the viewpoints of Muslim and non-Muslim writers can make a significant contribution to further research.

9/11 fiction also opens up different areas of research in the field of contemporary literature and geopolitics for individuals from varied backgrounds. It is hoped that future students and researchers will be stimulated and motivated to conduct further research in the area in order to highlight the significance of cross-cultural harmony and how it can be maintained in this troubled world of today.

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