

## 9/11 Literature: The Birth of New Narratives

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### Abstract

After the Twin Tower attack in USA popularly known as 9/11 Attack, when Al- Qaida terrorists hit WTC towers, Pentagon and Shanksville, PA gave birth to the new narrative known as '9/11 Literature'. This literature is a representation of the feelings from the people who actually witnessed the event, those who saw it on television or Internet or who listened from their relatives or friends. This literature is taken over by the writers, poets, playwrights, film-makers, etc. figuring out the perspectives of both, the American and Afghanistan civilians. This literature talks about the sufferings, pain, loss of American society, damage to American Social life, culture and economy, as well as the fear and misery of 'Other World'; devastation of Afghanistan's, Culture, Economy and Civilization. This paper is an attempt to understand the reasons behind the evolution of 9/11 literature, the widening of the literary horizon to provide a platform to express deep anguish and pain of the sufferers of 9/11 attack and increase the national awareness. It discusses the role of 9/11 literature in infusing new narratives and counter narratives, debates between Orientals and Occidentals, and introspection of the policies of the West and unnecessary interferences in East. In general the necessity for the promotion of an impetus to a new thought process for a better world.

**Keywords-** Oriental, Occidental, Hegemony, Fundamentalist, Trauma, Civilization

After the passage of almost a decade and a half of the event of 9/11 when Al-Qaeda terrorists hit the WTC twin towers, Pentagon and Shanksville, PA, the world has changed. Two of the tallest buildings in the world had been hit which were a commercial and tourist centre in the heart of the buzzing New York City turning it into a heap of rubble in no time killing thousands of men, women and children. The Pentagon- the source and apostle of power was raided. These two were the main reflections of American power, the girder of its strong backbone. They epitomised American muscle-the American capital. They were the gleaming symbols of Capitalism all over the world. Later 'Ground Zero' which it came to be known over time became the symbol of American 'heroism, valour, sacrifice, solidarity and

brotherhood’ on one hand as well as the symbol of ‘terror, blood, death, sorrow, grief , pain and loss’ on the other. There were flurries of ‘complex symbolic formations’ over the incident. In 2011 the 9/11 Memorial was constructed at Ground Zero to become the revered graveyard of innumerable martyrs. Ground Zero became a pledge ground for the Bush administration to take oath of counter terrorism against the perpetrators of the act and to uproot terrorism from the whole world. This led to ‘War on terror’ by the Americans against Iraq and Afghanistan. The event laid an impact on the thinking of the people and gave birth to new genre of literature known all over the world as ‘9/11 literature’. It was a representation of the feelings from the people who actually witnessed the event, from those who saw it on television or internet, from those who listened to it on radio, from the next of kin, relatives or friends of those who were lost in the mishap and also from some who fortunately saved themselves. Gradually it was taken over by the writers, poets, playwrights, movie-makers, etc. All this contributed to the 9/11 literature. This literature constructs a narrative,

. . . between the real and the imagined, between image and trope, and between the private realm of memory and the public realm of history. 9/11 literature impels us to see these spaces even as it forces them together; it consistently uses the literal to deconstruct the symbolic and the reverse. It thus offers a kind of partial, awkward bridge between life and language. (Keniston and Quinn 2)

This paper is an attempt to understand the reasons behind the evolution of 9/11 literature, the widening of the literary horizon to provide a platform to express deep anguish and pain of the sufferers of 9/11 attack and increase the national awareness. It also discusses the role of 9/11 literature in infusing new narratives and counter narratives, debates between Orientals and Occidentals, introspection of the policies of the West and unnecessary interferences in the East. In general, its promotion for an impetus to a new thought process for a better world.

Before getting into the details of 9/11 literature let us deliberate on the word ‘literature’. Let us ask the question ‘What is literature?’ Is anything available as a text a literature or a text with literary merit a literature? If text with ‘literariness’ is literature then is only written text a literature or even spoken text a literature. Indians have been considering ‘*Vedas*’ as literature, similarly Egyptians , Sumerians, Chinese have been considering their old texts as sacred literatures with immense literariness. We also consider *Mahabharata* and *Ramayana* as literature even though they were written at a later stage and were transferred over generations through stories and play-acts. This means that they all were narrated over time through various available and suitable medium and have been considered an indifferent part of literature. This brings our focus on the ‘narrative’. Narratives are the ideas, feelings or messages conveyed through a suitable medium which may be speech, action or writing (text). These are the modes of transferring the message/idea.

The hegemony of the Europeans over the world is a narrative and after the World War the hegemony of the Americans over the world is another narrative. The support of Afghan forces and civilians resulting into the rise of Taliban (Al-Qaeda) by Americans against USSR is also a narrative, as well as the attack on America by Al-Qaeda. Since the attack on America is in retaliation to the suppression of Al-Qaeda by America, then it may be taken to be a 'counter-narrative'. Or if above arguments do not matter (at least in the eyes of America) then the attack on America is a narrative and the 'War on Terror' launched by America against terrorism is a counter-narrative. The point is that these 'expressions' are either narrative or counter narrative whichever the way we look. This was the medium adopted by the terrorists to express their ideas, perceptions, feelings, anger, etc. The terrorists narrated their fear and anger through terror strikes, their distrust against America. They told the world that America is the cause of their worries in the Arab world. They asserted their will and expressed themselves through this 'language of terrorism' as they deemed it to be 'fit and effective'. Similarly, the literature which gets generated over an incident is either a narrative or a counter narrative. The various modes of narratives which were used for the expression of the incident are poetry, novels, dramas, paintings, drawings, cartoons, essays, memoirs, speeches, etc. These were presented through e-mails, posts, newspapers, magazines, books, streetscapes, wall drawings, pamphlets, posters, banners, etc. at all the prominent places of the country. Be it railway stations, bus stops, prominent streets, squares, grounds, prominent buildings, or other public places.

The first literary reaction came through poetry which were expressed within hours of the incident and started coming through e-mails and text messages. Other forms like novels and drama developed late. The initial poetry was elegiac and later came the antagonistic poetry. The initial poetry focussed on the attack, the event, the incident as is visible-the striking of the planes, the smoke-ash, the falling of the towers, the terror within people, and the initial trauma, the lamentation for the dead. Initial texts represented the past memories when the towers were present and the scene after their loss and with them the loss of the loved ones. "Early works often attempted directly to capture and convey the events of 9/11 and emotional responses to the events, as time has passed, the approach to the attacks has become more nuanced". (Keniston and Quinn 3) "The 2002 poetry collection edited by Allen Cohen and Clive Matson, *An Eye for an Eye Makes the Whole World Blind: Poets on 9/11 . . .*" is "a . . . historical record of these monumental events" expressed by the amateurs within a year of the incident. (Keniston and Quinn 3-4) Gradually the poetry focussed on the possible reasons of the attack. Sam Hamill's 2003 anthology *Poets Against the War*, Galway Kinnell's *When the Towers Fell*, Robert Pinsky's *Anniversary*, J.D.McClathy's *Jihad* and Frank Bidart's *Curse* are other fine collections of the poetry which made a mark on the literature. The later poems stressed more on allusion and citation than assertion. When President Bush launched the attack on Iraq and Afghanistan which they called 'war on terror' then the poetry from being elegiac turned to the subject of 'war on terror'. Gradually

anticipating the ills of the war Sam Hamill led a movement against the war on terror and poets began writing the anti-war poems. (Eijnden 2) The novels appeared late. The novel being more popular, less imaginative and read widely, have a high amount of cultural visibility. The novels have specific qualities which make them well suited for influencing the vision of the past. The two novels which made an initial deep impact on the people were Jonathan Saffron Foer's '*Extremely Loud and Incredibly Close*' in 2004 and Don DeLillo's '*Falling Man*' in 2007. These led to various scholarly debates among the critics and penetrated deep among the public.

With the poetry shorter forms of literature appeared. These were the essays and brief personal reminiscences. They all widened the theme of 9/11. Since the attack was the trigger point, the literature therefore evolved in a similar sequence after the building up of the terror strikes. From the initial theme of the terror strike to the consecutive themes were- the days before the 9/11 strike, the days after that, the lives around, the war on terror, Iraq and Afghanistan, the Al-Qaeda, the loss of lives of natives and military personnel in Iraq and Afghanistan, the counter effect on the American life, American economy, the psychological and physical trauma of the families and persons involved, the effect on the world, and so on. The issues are gradually dealt in detail in the novel and slowly came up as the full length memoirs. Gradually it led to various hybrid forms of expression like images, graphics, comic books, video games, etc. “. . . early narratives grappled with representing 9/11, but as distance from the events increased, later texts have registered the reverberations of 9/11, framing representations of the events . . . within narratives that are weighted towards depicting their aftermath”. (Keniston and Quinn 4)

The subjects mostly touched in the novels are the Trauma experienced by the people and Islamism or The Political Islam. The trauma of its characters shows the suddenness of the attack, the inability to perceive it as it happened and the hauntedness of it, repeatedness of its memories in day to day chores. The Political Islam shows the assertion of the Islamic ideology, the turning away from its peace- love message to ruthlessness, a castigation of the people, their religion, and their ideologies into another set of moulds defined by the American intellectuals which signify yet another frame of Orientalism. Yet another theme of the novels is the 'misuse of humankind' by the state actors, their involvement in ghastly acts of terror and war.

The initial poems tended to be formally conventional, the first novels about 9/11 featured formal innovations—self-reflexive meta-narratives, disrupted temporality, multiple viewpoints. Later novels have tended to be more formally conservative, yet these more straightforward narratives grapple with more complex representational challenges, often combining exploration of the subjectivities of characters living “in the shadow of no towers”—to use Spiegelman's phrase—with dramatization of contested interpretations of 9/11. (Keniston and Quinn 4)

The prominent fiction and poetry writers include Don DeLillo, Ian McEwan, Philip Roth, John Updike, Louise Gluck, Frank Bidart and Robert Pinsky. Laire Messud's social satire '*The Emperor's Children*', Art Spiegelman's 2004 graphic novel '*In the Shadow of No Towers*', Philip Roth's fascist allegory '*The Plot Against America*', Fredric Beigbeder's novel '*Windows on the World*'(2004) based on 102 Minutes: The Untold Story of the Fight to Survive Inside the Twin Towers have laid bare the harrowing incident and its aftermath. Gradually the plays developed on the new available themes. They not only sensitised the people with the ever relevant bleeding wound of the American world but also made people aware about the causes behind this accident. It also satirised the government policies, actions and false sensitivities before and after the event to embolden their interests and new complicacies which it may develop later.

One of the first plays about 9/11 was Anne Nelson's "The Guys"(2001) which dramatises the efforts by a New York fire fighter to write eulogies for those who died in the WTC, David Hare's play, "Stuff Happens", which satirises the appropriation of 9/11 by the Bush administration in the run-up to the Iraq War. (Keniston and Quinn 4)

The incident affected deeply yet another mode of narrative- the performative texts. The literature mainly focussed on the events in New York city, whereas the films mainly focussed on the strike on Pentagon and Shanksville PA. (Keniston and Quinn 1) They were expressed as an imaginative representation of the lived experience as if they were themselves the sufferer, the rescuers or the onlookers. Many of the films are made on the theme of counter narrative, which is 'the war on terror' in Iraq and Afghanistan as well as on the counter operations in search of the terror outfits within and outside the continent. Some of the films also focussed on the imaginative terror strikes on other prominent institutions like the White House and fighting back against the terrorists, freeing the American President held as captive. Some films focus on the capturing of the nuclear warheads and the fear of their detonation and destruction of the whole world. Some of the films are also made by the Orientals from the view point of the Arabic nations and the Muslims. These movies sympathised with the lives of the people of these Islamic nations and the sufferings and torture meted out to them during interrogation or at the Guantanamo Bay prison as a repercussion of the attack; the impact of this torture on the their mental psyche and the lives of other family members, as well as the generation of further hatred against Americans.

Thus, we see that a single incident altered the complete course of future narratives, it changed the view point, and diverted the basic themes of all the genres of literature. A single incident gave rise to many consequent happenings the world over and changed the way of thinking and course of action of the whole world. On one hand "it has become the means to counter the trauma of the people" - therefore amateur as well as prominent people have penned down their thoughts to show solidarity and brotherhood with the sufferers, to portray themselves as one among them; on the other hand 9/11 literature acts as a "substitute" and

compensates for the absence of the 9/11 itself, it represents what remained “unrepresentable”. (Keniston and Quinn 2-3) This allowed the sufferers whether they be American or the Oriental the lost desired platform to vent their feelings for and against the event. It also provided the platform to express the deep anguish and pain within the people on both sides which have developed over a long period of time. “The literature also raises persistent questions about how we interpret and represent 9/11” which were raised by debates within and outside USA. (Keniston and Quinn 2) The questions What, Where, When, Who, Why have been asked since the event more openly and have been answered repeatedly, further to be inquired, delineated and debated. “9/11. . . literature has participated in the larger cultural process of representing and interpreting the events of September 11, 2001, while also revealing the difficulties of doing so when cataclysmic events are still so recent”. (Keniston and Quinn 2)

The meaning of 9/11 has been varying for various interpreters. The litterateurs carve out the meanings as per their ideologies. Most of them being on the side of the Americans, see the terrorist attack to be an ‘unmindful and outrageous’ incident which was unworthy and uncalled for. They paint themselves poor creatures and humble fellows and the perpetrators of strike as savages and demons. On the other hand some of those who side the Muslims or Arabs they trace the incident to the past and try to draw out a link between the culmination of the event from an unknown starting point. They see the incident an ‘unwanted but an unavoidable’ one. They show sympathy not only for the dead in the terrorist strikes but also for those who died unknown. The researchers too are divided into two groups over the development of the 9/11 literature, one- those who feel that the texts have painted Islam negatively and have worsened the picture of Arab Muslims. The Muslims of not only the Arab region have been tabooed but all over the world they have been branded terrorists which include the Muslims of India and South East Asian countries also. The position of the Sikhs too has been compromised because of the use of turban and keeping of beard. The religion of Islam and its followers are believed to be “violent, aggressive and anti-America”. (Twaiji 1) Frederick Quinn in *The Sum of All Hearsies* writes,

two aspects, violence and reciprocity, have come to characterise the dominant image of Islam in the West in recent times: violence in the widespread prevalence of targeted killings, riots, bombings, and warfare that have devastated parts of the world; reciprocity in that Islam is no longer the passive tableau on which westerners fashion an image. (Quinn 166)

This has led to the Muslims becoming the subject of racism and suspicion. On the other hand the second group researchers feel that the Arab Muslims have been categorised in both the ways- “Good Muslims” and “Bad Muslims”, though for them the bad exceeds far in number than the good. (Twaiji 2) ‘Good’ Muslims are the liberals, the moderate Muslims. Mubarak Al-Twaiji in his research paper *Impact of 9/11 Terrorist Attacks on American Narrative* quotes Tariq Ramadan, professor of Islamic studies, Oxford University : . . . search began for

“moderate Muslims”, people who would provide answers , who would distance themselves from this outrage and condemn the violent acts of “Muslim extremists”, “Islamic fundamentalists” and “Islamists”. (Keniston and Quinn 1)

With the 9/11 there came a drastic change in the tastes of people. There was an immense “increase in the national awareness of the new reality”. The subject matter of the literature got a new direction and it “shifted from an aesthetic and present literature to moral, functional, instructional and informative narrative”. (Twaiji 2) Thus there was a birth of “modern narrative”, a narrative which provides knowledge about various issues pertaining to 9/11 including the nature of attacks, the attackers and the available means through which the insult of the American conscience could be avenged. “Accordingly Arabs of the Middle East, as the main suspects, and their religion become the most recurrent characters for demonstrating evil, wickedness and terrorism in modern narratives”. (Twaiji 2) Thus terrorism became the first priority of American literature and American government.

The terrorist attack created a strong desire among the American people “to know more about their assailants and the intention behind their attacks”. (Twaiji 2) This led to a marked change in the subject matter of the literature. “After the attacks, people showed greater interest in books which provided them with information relevant to the attacks and books which offered spiritual comfort-both functional characteristics”. (Gustafson 69)

For many American novelists terrorism became the major theme. They made direct connection between Islam and terrorism. “ Novels such as *Terrorist*, *The teeth of the tiger*, *Khalifah*, *Big Apple 2 Bites*, *Reluctant Fundamentalist*, *Dawn of Saudi*, *Finding Nouf*, *The Jewel of Medina*, *The Emperor’s children*, *Extremely loud and Incredibly Close*, *the Scorpion’s Gate* . . . etc deal with either prominent Islamic figures or Muslim Arab terrorists to satisfy the readers curiosity about the enemy”. (Twaiji 3) Mubarak quotes Mckahan of Florida University that “the major number of post 9/11 American narratives is counter terrorists texts. This counter terrorism discourse tends to focus not only on the irrationality but also the efficacy of the terrorists”. (Mckahan 12) Abdus Ghazali in his work, *Islam and Muslims in post 9/11 America*, says, “. . . most of the published novels pertaining to Arabs and Islam focus on dehumanizing of Muslim Arabs, defaming all prominent Islamic figures and pitying Muslim Arab Women who live under the tyranny of Islamic code of life”. (Ghazali 77)

Orientalism had been existing over centuries but if we limit ourselves to the theory given by Edward Said then this has actively been practised from eighteenth century onwards atleast. It had been propagated by the earlier colonial powers like Britain and France. After the Second World War the mantle of it was taken over by America. Gradually this came up as Neo-Orientalism which like Orientalism became a potent tool in the hands of policy makers, government and the litterateurs to create suitable environment for political, cultural and social imperialism. Through this Neo-Oriental discourse “the dangerous image of Arab Muslims and Islam” had been prepared and this “precedes the military occupation of the demonised

group of people . . . facilitating the American military and political hegemony in the Middle East, a region that has the biggest oil and gas reserves in the world”. (Twaiji 3)

This is what Said mentions in his book *Islam Through Western Eye*, that before any military interaction West always tends to produce many images of the Orient to sensitise the public of its danger.

Whenever in modern times there has been an acutely political tension felt between the Occident and the Orient (or between the West and its Islam), there has been a tendency to resort in the West not to direct violence but first to the cool, relatively detached instruments of scientific, quasi-objective representation. In this way Islam is made more clear, the true nature of its threat appears, an implicit course of action against it is proposed. (Said, *Islam Through Western Eye* 7)

Through Orientalist discourse, the litterateurs through their novels bring the whole religion and its prominent religious figures, the Muslim Arabs as terrorists “to satisfy the readers curiosity about the enemy”. (Twaiji 3) Said says that Islam is a major section not only in the literary text books but also in the media, films and radio of the West and is always presented in a way that “facilitates American hegemony in the Middle East”. (Said, *Islam Through Western Eye* 14) Islam confronts whole of humanity and Christianity as its enemy or rival. Mubarak says that it reminds one of the “Middle ages enmity between Christians and the Jews in Europe when Shylock was a symbol of Jewish hatred for the Christians. Today . . . Bin Laden becomes the new Muslim Shylock who is taken to represent aggression of the Islamic World against the Christian peace loving world”. (Twaiji 4)

Focussing on the centre stage of Islamic terrorism in American recent publications for propagating American hegemony, Edward Said in his book *Covering Islam* says that “The recent success of books, journals and public figures that argue for a reoccupation of the Gulf region and justify the argument by referring to Islamic barbarism is part of this phenomenon”. (Said, *Islam Through Western Eye* 1) “Islam was unknown to many in America, but after September 11<sup>th</sup> it has suddenly become a major topic of discussion and more and more political leaders, scientists and researchers and thinkers consider it necessary to understand Islam correctly”. (Naoual 6-7)

Said in his *Orientalism*, observes that the Orientalist discourse is built on “distinction between Western superiority and Oriental inferiority”. (Said, *Orientalism* 42) He notes that the Western historians feel that the “distinction has created the resentment and rage towards the Western culture and Christendom from the Islamic side”. (Twaiji 5) Mubarak quotes Said about Bernard Lewis, who underlined the ‘economic disparity’ as the major reason behind East and West enmity. According to Lewis, the attack of 9/11 is the culmination of such enmity carried over through ages. Bernard Lewis in his concept of ‘Clash of Civilizations’ put this more transparently that the 9/11 terrorist attack and the consequences that followed are the fallout of the unfinished “long struggle between the Muslim East and Christian West”

in the 21<sup>st</sup> century. Whereas Huntington in his hypothesis *Clash of Civilizations* notes that Islam has been a tough enemy for the West and Christianity since its birth. (Keniston and Quinn 2) This ideology is refuted by Said who feels that it is “devoid of historical truth, rational argument or human wisdom (that) attempts to characterize Muslims as one terrifying collective person enraged at an outside world”. (Said, *Covering Islam* xxxii)

Reviewing the East versus West philosophies, Mohsin Hamid in his novel *The Reluctant Fundamentalist*, has picked up complicated issues which generated after 9/11 incident and branded the East as terrorists. Set in the years following 9/11, the novel through the engaging and heart touching words of its narrator Changez, describes what it is to be an Eastern (Pakistani) living in the suspicious, terrorism-altered Western world. The novel is brief and straight. The story starts at a conversation in a Lahore cafe where the narrator reveals his past. The reader, addressed as ‘you’, takes on the persona of an American businessman or CIA agent. The exact occupation and reason for his presence in Lahore is never made clear. ‘You’ is approached by a bearded young gentleman, who invites himself to join ‘you’ at ‘your’ table. He introduces himself as Changez, becomes a friend, and describes his life during the years he lived in America, interspersed with memories of Lahore life. The story deals with Changez’s years at America, his job and love towards Erica; after the 9/11 incident, the drastic change in his life and how he lost his love, American land and the ‘human’ identity. As the evening draws to a close, Changez offers to walk ‘you’ back to your hotel. Gradually along the way he explains that in Lahore he is a university lecturer, and has become a mentor for his more politically-minded students, some of whom have been implicated in recent political violence. It becomes apparent that a group of men, including the waiter from the cafe, are following ‘you’, and despite Changez’s reassurances he appears to be involved in a sinister plot with them. The novel ends ambiguously with ‘you’ reaching into your jacket – perhaps for a business card, as Changez suggests, or perhaps for a gun. Thus, the novel ends abruptly with open endings and leaves on the reader to decide whether ‘you’ was a simple businessman or a CIA agent looking for Changez.

The novel presents four versions of “reluctant fundamentalist” with which Mohsin Hamid replaces the stereotype. First is Changez in terms of his appearance. His Pakistani ethnicity and his beard stereotype him as a religious extremist. Changez is neither religious nor extremist; he is a secular person and an academic- the latter implying his carefulness and open-mindedness in making judgments. He may now be anti-America, but he never (or so it seems) condones extremist views or tactics. In post-9/11 New York City and even in Lahore, Changez’s appearance gives him the impression of Islamic fundamentalism even though he is clearly not. All this makes him at most a “reluctant fundamentalist.” Second is Changez as he appears at the end of the novel; he has become fundamentally opposed to America’s generalized and dangerous view of South Asia and the Middle East. He devotes his career to encouraging Pakistan’s resistance of American and other international interference. Third is Changez on assignment in Valparaiso. Until then, he has been an enthusiastic

“fundamentalist” in the way his employer defines fundamentalism. He is loyal to the mission of attaining maximum efficiency and profitability regardless of the human cost. After 9/11, Changez becomes disheartened regarding this mission. He agrees, reluctantly, to take the assignment in Valparaiso; when there, he finds himself no longer able to devote himself to “the fundamentals.” The invasion of Afghanistan has made him all too aware of the human cost of “fundamentalism” and he decides not to participate in it any longer. Fourth is the American. Just by being American, he is complicit in the brand of terrorism that Changez says America inflicts upon far-away lands. This makes the American a fundamentalist. In terms of stereotypes, he is dedicated to the “American ideals” of profit and efficiency and blind to the “collateral damage.” By making the American a “fundamentalist,” novelist implicitly puts the reader in the same image and asks us to evaluate our own values and biases.

Through the term “fundamentalist,” Hamid challenges the singular, terrorist associated conception of fundamentalism and makes us do the same. He does ask that we exercise caution and compassion in our judgments. He suggests exploring the intricacies of truth, In the title of his novel, the novelist questions the post-9/11 American concept of the word “fundamentalist.” He makes the meaning of the phrase “reluctant fundamentalist” fourfold, asking us to challenge both the stereotypical terrorist-associated definition of fundamentalism and our own perspectives and biases.

Thus, we see that 9/11 literature not only talks about the sufferings, pain, loss of the American society, the damage to American social life, culture and economy but also of the helplessness, fear and misery of the ‘Other’ world. It not only talks about the worries of the Western Christians but also about of the apprehensions of the Islamic and other non Christians, dehumanizing and defaming their Gods and men . It goes deep into history to trace the notions of the superiority of races, of East versus West, the Oriental versus the Occidentals, etc.. “Literary works reframe and focus the meaning of 9/11 by employing representational strategies that emphasize the desire for (and construction of) meaning, and that dramatizes the continuing resonance of 9/11 in the collective life of the United States and beyond”. (Keniston and Quinn 2)

Thus, the incident contributed in two positive manners. One- it once again brought the fuming crisis to the surface and compelled the world to think over the way we are heading up to. Two- it made the intellectuals and nation heads to reconsider their ‘people, policies and politics.’ The 9/11 literature has revealed the deep fissures in the world systems. It has invited for a new understanding of the First, Second and Third world countries and asks to forge new narratives of connectivity. The “. . . literary representations of 9/11 can be characterised by the transition from narrative of rupture to narrative of continuity”. (Keniston and Quinn 3) This gives an impetus to the new thought process and tries to build a new and elevated highway for a better tomorrow.

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