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A Postcolonial Analysis of Don DeLillo's Falling Man

Shereen Hamed Gbr

*English Department, Faculty of Women in 10th of Ramadan City, Al-Azhar
University*

shereengbr2423.el@azhar.edu.eg

ABSTRACT

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This research tries to analyze Don DeLillo's *Falling Man* by applying postcolonial theory to the novel to reveal the colonial discourse in DeLillo's *Falling Man*. In other words, it tries to explore how DeLillo's novel represents various aspects of postcolonial oppression. DeLillo's *Falling Man* shows the effect of 9/11 attacks on some people who survived after the disaster. In the novel, he gives misrepresentation of the Orientals in general, and Oriental Muslims in particular. In fact, since the 9/11 attacks, most of literature written in English has again revived the Orientalists' discourse which has reinforced colonialist ideology and has created postcolonial discourse. Thus, this paper aims to remove the negative stereotyped representations of Orientals in DeLillo's *Falling Man*.

Introduction

Postcolonial theory has been increasingly used as a methodology to examine the rising use of colonialist ideology in literature, particularly, after the 9/11 attacks. Indeed, this time has witnessed a revival of stereotypical representations of the Orientals. Several novels have focused

on the Orientals for being responsible for the attacks. In fact, the history of the misrepresentation of the Orientals is an old one.

The figure of the Orientals first appeared in English literature during the Middle Ages. Geoffrey Chaucer, the pioneer writer of English literature in the Middle Ages, portrayed the Orientals in his *Canterbury Tales*, particularly, in his *The Man of Law's Tale*, as aggressive and violent people. In addition, the end of the Medieval ages witnessed the fall of Constantinople at the hands of the Ottoman. This incident increased the West's hostility towards the Oriental Muslims. In fact, the Occidentals' fear and hostility of the Arabs and the Muslims as whole appeared obviously in the literary works of the following period, the Renaissance period.

In the Renaissance period, the negative representation of the Orientals was obvious in the works of the major writers of this period like Christopher Marlow's *Tamburlaine The Great*, William Shakespeare's *Merchant of Venice*, and Ben Jonson's *Alchemist*. All of them depicted the Orientals in their plays as vicious, savage, bloodthirsty, and barbarian. This representation reflected the Occidentals' negative views towards the Orientals in general and the Muslims in particular.

The stereotyped image of the Orientals continued during 17th and 18th centuries. In fact, this period was the crucial one in the representation of the Orientals in English Literature. It was the time which witnessed the decline of the Orientals' civilization (Muslims' civilization) and the rise of Western civilization. As a result, the Orientals were depicted in English

literature as primitive, and uncivilized besides the previous stereotyped images. Likewise, the importance of this period was due to the considerable influence of the English translation of *Arabian Nights*, which was published in 1715. In fact, *Arabian Nights* increased the interest in the Orient. In addition, it inspired and shaped many of the English literary works. It was a fertile source of the Orient from which the Occidentals shaped their views about the Orientals. So, the Orientals were represented as exotic, degenerate, and luxuriant according to the Western translations. Thus, the Occidentals' ideology of identifying the Orientals gave them a justification of legitimizing colonialism, in the Orient, as a noble mission, which started at the beginning of the 19th and 20th centuries.

During the 19th and 20th centuries, although not all American/English literary works paid attention to the role of the Orientals, but they did not neglected them. Unfortunately, they portrayed the Orientals in the same recurring images, like Charles Dickens who represented the Orientals as luxuriant, degenerate and exotic. In addition in his novels, he depicted the Orientals' themes and culture. At the beginning of the 20th century, most of English/American writers "inclined to the creation of colonial themes" in their works (Zuo 898). They depicted cultural differences between the Occidentals and the Orientals, such as Joseph Conrad's *Heart of Darkness* and E. M. Forster's *A passage to India*. All these works portrayed the Orientals as backward, undeveloped, savage, and exotic.

Indeed, the Occidentals' stereotyped images of the Orientals were due to political, economic, religious, and colonial purposes that raised

Western racism against the Orientals in English/American literature. However, the growth of Western racism of the Orientals and Western Islamophobia has got its climax in English/American literature at the 21st century as a reaction to 9/11 attacks. After the 9/11 terrorist attacks in 2001, many Western writers such as John Updick, Robert Ferrigno, and Don DeLillo have revived sharply the stereotyped images of oriental Muslims to satisfy the mainstream which followed the attacks. Responding to Orientalist and Neo-Orientalist discourses that dominated the mainstream, Oriental Muslims have been portrayed as terrorists. These distorted images of the Orientals have responded to the postcolonial discourses which dominated the representation of the Orientals in American/English literature since the time of the attacks till now.

Thus, through all these centuries, the stereotyped representation of the Orientals, in general, and the Oriental Muslims, in particular, in English/American literature has remained the same, since the Middle Ages to the present time. So, this paper tries to examine postcolonial ideologies in Don DeLillo's *Falling Man*, which is one of New York Times bestsellers that examines the influences of 9/11 attacks on an American family, Keith's family and, at the same time, presents Oriental Muslims as terrorists. Indeed, again, this representation has enforced postcolonial discourse. So, the paper will give a brief summary of postcolonial theory to explain the concept of postcolonial discourse and the theory as a whole. The paper, also, will explore briefly DeLillo's works to show his style and attitude in writing. Then, the paper will

analyze DeLillo's *Falling Man* by applying postcolonial theory to demonstrate how this text reinforces postcolonial discourse.

Postcolonial Theory

Postcolonial theory or postcolonial criticism is a literary theory or a critical approach that aims to comprehend how colonialist and anti-colonialist ideologies work. It studies the effect of colonialism on both the colonized and the colonizer from the moment of colonization to the present time. In other words, it tries to examine how does a literary text resist or reinforce colonialism's ideology.

Postcolonial theory stem from the concept of postcolonialism, a term which is used to examine the relationship between the West and the non-West or the colonizer and the colonized. In fact, postcolonial theory became part of the critical theories, particularly, after Edward Said's *Orientalism* (1978) which is considered the foundational and fundamental work from which postcolonial theory began and developed. Indeed, Orientalism is defined as a term which is used to define the Western perspective to the Orient. It is "a Western style for dominating restructuring, and having authority over the Orient" (Said 11). In other words, it reflection of a West that believe it is superior to an inferior East in terms of imperial and intellectual dominance.

Postcolonial theory is mainly based on Said's concept of the "Other". According to Said, the term "Other" has been created by the Occidentals to refer to the Orient as an opposition to the non-Westerns. On the other hand, the Occidental has created the notion of "Self" to refer

to himself. Said declared that the creation of these terms has given the Occident the upper hand to represent the Orient as undeveloped and inferior whereas the Occident is represented as civilized and powerful. Thus, the Orientalist has created negative stereotyped images of the Orient to justify his colonial ideologies.

In addition, postcolonial theory is based on Gayatri Chakravorty Spivak's concept of 'Subaltern'. The term subaltern according to Spivak, describes the marginalized or oppressed man or woman. In her essay "Can the Subaltern Speak", Spivak discussed the problem of how the third subject is represented within Western discourse. In other words, she discussed how the subaltern is always misrepresented or misunderstood by the hegemonic power. The Westerns are superior to the subalterns, so they have the power to speak for the subalterns. Like Said, Spivak criticizes the Western representation of the third world or the subaltern.

One of the most important themes of postcolonial theory is colonialist discourse or colonialist ideology. Colonialist discourse is based mainly on the colonizers' assumption that they are superior and civilized than the colonized who are described as inferior and uncivilized. Thus, according to colonialist discourse, the colonized is described as "Other". This term establishes a binary distinction between colonizers and the colonized, as well as the naturalness and dominance of colonial culture and worldview. So, the colonizers consider themselves as masters while the colonized are the subalterns. Bill Ashcroft suggests that colonialist

discourse is a system about colonizing powers and about the relationship between the colonizer and the colonized, he adds:

It is the system by which dominant groups in society constitute the field of truth by imposing specific knowledge, disciplines and values upon dominated groups. As a social formation it works to constitute reality not only for the objects it appears to represent but also for the subjects who form the community on which it depends. Consequently, colonial discourse is the complex of signs and practices that organize social existence and social reproduction within colonial relationships. (37)

In fact, there are many motives for ‘Othering’, such as economic, religious, political, and cultural motives. However, the primary motive, according to Tyson, is the psychological motive. Tyson suggests that the psychological motivation appears to be a desire to be in charge, powerful, and superior. It enhances its operations by encouraging personal insecurity. Because ‘Othering’ is both a fuel and an expression of it, colonialist psychology primarily relies on racism and classism, two extremely successful kinds of ‘Othering’ (434).

Another important theme of postcolonial theory is postcolonial identity or the problem of cultural identity. Postcolonial identity is a term which demonstrates the effect of postcolonialism on the identity of the

colonized. The identity which consists of cultural interactions between different identities that is shown through such phenomena as mimicry, diaspora, and hybridity.

Mimicry is an important term in postcolonial theory which describes the ambivalent relationship between the colonized and the colonizer. It appears when the colonized person does not resist colonial hegemony and imitates the colonizers' culture because they believe in the superiority of the colonized. In fact, mimicry reflects colonizers' desire to be accepted by the colonizing culture, as well as colonizers' experiences with their own culture, which they were taught to regard as inferior.

Diaspora is also a significant term in studying postcolonial theory. In general, diaspora means the dispersion of people from their original homeland. In postcolonial theory, the term is used to refer to the problem of cultural displacement which created the crisis of cultural identity in postcolonial societies. According to Homi Bhabha, the leading postcolonial theorist in 21st century, diaspora is a person's feeling of being unhomed even in his/her own home, as a result of the trauma of the cultural displacement that postcolonialism has brought it into being. Bhabha suggests that unhomed does not imply homelessness, nor does the unhomely simply fit into the typical social divide of private and public sphere. Thus, "diaspora has undeniably brought about profound changes in the demographics, cultures, epistemologies and politics of the post-colonial world" (Bhabha 7).

One of the most essential concepts in postcolonial theory is the term of hybridity. Hybridity is a term which describes the integration of cultures between the colonizers and the colonized. According to Bhabha, “hybridity reevaluates the assumption of colonial identity through the repetition of discriminatory identity effects. It displays the necessary deformation and displacement of all sites of discrimination and domination” (159). Thus, hybridity has raised the crisis of a person’s identity in postcolonial societies. However, Tyson suggests that hybridity is not a deadlock between two feuding cultures; it is a constructive, exciting, and beneficial force in a smaller globe that is getting increasingly culturally hybrid (422).

Don DeLillo’s Life and Works

Don DeLillo is considered one of America’s most influential novelist, playwright, and essayist who has won several awards that testify his success. DeLillo won the National Book Award (1985) for *White Noise*, the New York Times Best Book of the Year (1988) for *Libra*, PEN/Faulkner Award (1992) for *Mao II*, American Book Award (1996) for *Under World*, the National Book Award and the New York Times Best Book of the Year Award (2007) for *Falling Man*, PEN/Saul Bellow Award for Achievement in American Fiction (2010), Library of Congress Prize for American Fiction (2013).

DeLillo was born on 20th November, 1936, in New York. His parents were Italian Catholic immigrants who came to America in 1916. DeLillo grew up in the Bronx, an Italian-American neighborhood in New

York where his character was shaped. In addition, being raised as Catholic, he attended Catholic schools, Cardinal High School in the Bronx, until his graduation from Fordham University in the Bronx. His Catholic education has got enormous effects on his character that later reflected in his writings. He asserted that his interest in art and his mysterious writings are a natural product of being a Catholic. He states:

Being raised as a Catholic was interesting because the ritual had elements of art to it and it prompted feelings that art sometimes draws out of us. I think I reacted to it the way I react today to theater. Sometimes it was awesome; sometimes it was funny. High funeral masses were a little of both and they are among my warmest childhood memories. (“An Interview” 120)

In fact, DeLillo’s serious interest in both reading and writing began at the end of his teenage. In his childhood, DeLillo was not interest in writing, but he was fond of sports. So, he spent most of his time in the crowded street in the Bronx, playing ball and cards. When he became eighteen, he worked as a playground attendant. In this summer job, DeLillo had time to practice reading. He read most of the works of James Joyce, William Faulkner, Flannery O’Connor, and Ernest Hemingway. All these writers have affected DeLillo’s sense in dealing with literature.

Through their works, he has realized the power of literature and became in love with literature.

In 1958, after graduation from Fordham University, DeLillo began working in advertising at Manhattan Advertising agency, a job that he was not interested in. Then, in 1960, he started his first attempt in writing, and he wrote his first short story “The River Jordan”. In 1964, he discovered his considerable interest in writing. Thus, he quit his job and switched his focus to write fiction. In 1966, he started writing his first novel *America* (1971) which received enthusiastic reviews. It was followed by five novels: *End Zone* (1972), *Great Jones Street* (1973), *Ratner’s Star* (1976), *Players* (1977), and *Running Dog* (1978). Although all these novels did not sell well, but they received modest critical praise. However, things have changed since the 80s. His novel *The Names* (1982) was strongly praised and was nominated to win the Man Booker Prize. This success was followed by several successes till the present time.

In his works, DeLillo depicted political, cultural, and social issues of the Americans and reflected the postmodern conditions in America. Thus, his works discussed various themes as digital technology, fear of death, religion, violence, nuclear war, the cold war, politics, and terrorism. In fact, terrorism has played a crucial role in most of DeLillo’s works. In his novels, he depicted the phenomenon of terrorism with its several shapes and its effect on his protagonists. According to Glen Scott Allen, terrorism in DeLillo’s novels seems as an essential component of the postmodern condition. He adds:

Terrorism has played an important part in nearly every novel Don DeLillo has written to date...In DeLillo's work; however, terrorism seems to have evolved beyond the need of human agency, to have seeped into the very texture of contemporary life. DeLillo's response to this postmodern dynamic terrorism argues for an almost romantic return to the sovereign power of the individual, an entity considered essentially extinct in postmodern fiction. (1-2)

Since 9/11 attacks, terrorism and terrorist discourse have become the core subject in most of American/English literature. In Stacey Andrew Suver's "Exploding Narratives: The Literature of Terrorism in Contemporary America", Suver states that Terrorism is a form of communication. It is a technique for influencing the audience's thoughts and feelings. It is the exchange of information between the perpetrator and the audience of the act. In fact, the public's perpetual state of anxiety and fear is caused not by terrorists or terrorist activities, but by the media's portrayal of that conduct (1-3). Responding to the 9/11 attacks, DeLillo, who is considered the master of terrorist subjects, depicted the events of the attacks and the negative effects of them on the survivors in his novel, *Falling Man*.

Postcolonial Analysis of DeLillo's *Falling Man*

DeLillo's *Falling Man* (2007) focuses on 9/11 catastrophe and its negative influences on Keith Neudecker, DeLillo's protagonist, and his family. At the beginning of the novel, Keith, a lawyer working in the World Trade Center, is one of the survivals from the terrorist attacks. After the attacks, he goes to Lianne, his estranged wife, to stay with her and his son, Justin. Nina, Lianne's mother, asks Lianne not to take Keith back. During Keith's recovery process, Keith tries to reconcile his relationship with Lianne. However, he makes a new relationship with Florence, another survivor of the attacks. After the catastrophe, Keith, in his recovery process, spends most of his time in playing poker. Then, he leaves his family and travels to Las Vegas to become a professional poker player. Although Lianne and Justin are not survivals from the attacks, but the effect of the attacks on them is obvious. Lianne keens on watching the news, and she always sees the images of the destroyed towers everywhere. While Justin stands most of his time at the window looking for planes and Bin Laden.

Throughout the novel, DeLillo, in flash backs, gives small sections for terrorists that helped hijack the planes. They are described as Middle Eastern Men. DeLillo describes the life of the terrorists: Hammad and Amir. In other words, he describes the life of Middle Eastern Men or the Orientals. Finally, at the end of the novel, DeLillo sets the last chapter at the beginning of the attacks, as a repetition of the opening scene, and tells the perspectives of Keith and Hammad. He wants to show how fearful the characters are and the effect of their fear on them.

In fact, DeLillo's *Falling Man* explores the relation between two different worlds and cultures, the Occidentals and the Orientals. In other words, DeLillo's novel is built up on postcolonial ideologies, as the representation of the "Other" is the main concern in postcolonialism. Thus, the paper applies the postcolonial critical analysis to the novel to demonstrate DeLillo's postcolonial discourse.

DeLillo, in *Falling Man*, has used the term "Other" in a way that shows his intense in colonial ideologies. The most provocative use of the term is in his depiction of the identity of terrorists. Undoubtedly, a terrorist character is a hated one on various levels, regardless of his/her religion or affiliation. However, DeLillo's portrayal of a terrorist figure shows his colonial ideologies. In the novel, DeLillo depicts different characters of the terrorist. One is from the Orient and the others are from the Occident. Through these different images, DeLillo's colonial ideologies are obvious.

In the novel, Martin Ridnour, Nina's lover, who is called Ernst Hechinger, is DeLillo's model of the Occidental terrorist. Ridnour is a German art dealer who was a terrorist in the early seventies. Despite being a terrorist, he is not persecuted or antagonized in the novel. On the contrary, he is a welcome and defended character, only, because he belongs to the Western world. The following lines show Lianne's attitude to Ridnour:

Maybe he was a terrorist but he was one of
ours, she thought, and the thought chilled her,

shamed her-one of ours, which meant godless, Western, white...He stood and lifted the flower out of his breast pocket. Then he smelled it and tossed it on the table, smiling at her. They touched hands briefly and went out to the street. (DeLillo, *Falling* 195)

Lianne's word 'ours' reveals one of DeLillo's colonial ideologies which is racism. Lianne's use of 'ours' asserts Said's views of Orientalism in which the term 'Our' versus 'Their'. These terms represent the creation of binary opposition of the Occidentals and the Orientals. This creation has given the Occidentals the right to describe themselves as powerful and civilized whereas they have considered the Orientals as inferior and uncivilized. In other words, Lianne's use of 'ours' reinforces colonialist ideology.

On the other hand, DeLillo describes Hammad and Amir, Oriental terrorists, as real terrorists who follow a blood lusting and irrationally vengeful belief system. This description is obviously shown in chapter "In Nokomis", when "they sat around a table on day one and pledged to accept their duty, which was for each of them, in blood trust, to kill Americans" (DeLillo, *Falling* 171). According to Dous, DeLillo's representation of Oriental terrorists "is obviously derived from, further reinforces the prevailing metanarrative's ubiquitous characterization of the 'other' " (6). He adds:

There is no doubt that the terrorists believed in the divinely ordained nature of their plot to kill innocent civilians by flying two jetliners into the World Trade Center, but to suggest that this belief is justified and encouraged in Islamic doctrines is callously disconcerting... This same claim-firmly in line with the 9/11 metanarrative- is recursive on mainstream news programming and several primetime dramas, inflaming the paranoid mindset already prevalent in a volatile public domain. The fact that such a claim against Islam...is illustrative of its unwitting dependence on dominant 9/11 metanarrative. (9)

Despite the description of the Occidental terrorist, Ridnour, who is portrayed as an ordinary and normal person, in the novel, no Oriental Muslim is described as a normal or moderate character. Thus, DeLillo's novel is a quintessential text about 'Othering', which is a psychological operation that depends on imperialist ideology, and it is an undeniable hallmark. So, DeLillo's *Falling Man* reveals the colonialist ideology which is shown through DeLillo's stereotyped images of the Orientals. This ideology is "hiding at the heart of American culture by revealing the colonialist psychology that lurks at the core of American cultural identity" (Tyson 434).

In the novel, one of the stereotyped images of the Orientals is shown when DeLillo refers to the primitive attitude of Oriental terrorists. DeLillo's *Falling Man* describes the Oriental terrorists as primitive, whether in their appearance or behavior. They are represented as filthy characters, that do not change their clothes for weeks and exchange these dirty clothes with each other. DeLillo states:

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* 175)

In fact, the primitive attitude is a characteristic of any Oriental Muslim in DeLillo's *Falling Man* and that asserts the colonial ideology of the author. Consequentially, when DeLillo portrays Oriental Muslim women, in the novel, he represents a stereotyped image of Oriental Muslim women and this is shown when he refers to any oriental Muslim woman, for example, he states: "Two women rustling through the park in the evening, in long skirts, one of them barefoot" (*Falling* 176). In fact, DeLillo reveals his postcolonial discourse when he portrays Elena's

character, who is Lianne and Keith's neighbor. In the novel, Elena is used to listen to music which is described as "set of traditions, Middle Eastern, North African, Bedouin songs perhaps or Sufi dances, music located in Islamic tradition" (67). Elena's music prompts Lianne's aggressive reaction which exhibits attitudes that "depend heavily on racism and classism, two very successful forms of othering" (Tyson 434). Thus, Lianne clearly opposes Elena because to her Elena is a model of othering, according to Lianne's colonial views. In other words, she dehumanizes Elena because she is Oriental. So, Lianne does not accept Elena, the other, or her culture. Lianne's feeling of superiority prevents her of listening to different music and calls it noise. The following lines show Lianne's colonial ideology:

She hit the door again, this time with the flat of her hand, and then the woman stood there... "The music. All the time". Elena stared into her, radiating a lifetime of alertness to insult... "I like it. It's beautiful. It gives me peace"... "You must be ultrasensitive, which I would never think from hearing the language you use." Lianne put her hand in the woman's face. "It gives you peace," she said. She twisted her open hand in Elena's face, under the left eye, and pushed her back into the entranceway. (DeLillo, *Falling* 119)

Another stereotyped image of the Orientals which appeared in DeLillo's *Falling Man* is peculiarity. According to John McLeod, the Orient is not "just different, it is oddly different-unusual, fantastic, bizarre...if the Occident was rational, sensible and familiar, the Orient was irrational, extraordinary, and abnormal" (44). In the novel, this negative image is used in depicting the Orientals' behavior and physical appearance. In DeLillo's *Falling Man*, all oriental Muslim characters are portrayed as different and abnormal, especially Hammad and Amir..

Hammad is described as a character that "has to fight against the need to be normal" (DeLillo, *Falling* 83). He is depicted as a man who is imprisoned in his isolated culture, even he does not remember the name of the town where he lives. "For him all exteriority is literally dust and all people 'invisible'. Outside Hammad's room, the whole world is conceived as a mere struggle against the enemy, while any other social or political affiliation is negated" (Gamal 60).

In addition, Hammad and Amir's physical appearance reveals DeLillo's colonial ideology and raises the concept of peculiarity. Amir is described as a man who is "dripping fire from the eyes" (DeLillo, *Falling* 172). This description suggests his peculiarity and shows his concealed power which is recognized from his eyes. On the other hand, Hammad is described as "a bulky man, clumsy, and thought all his life that some unnamed energy was sealed in his body, too tight to be released"(DeLillo, *Falling* 79). In fact, the author's description of Hammad's energy as 'unnamed' suggests an obscure power associated

with Hammad's abnormality which is a stereotyped image of the Orientals.

Hammad's abnormality is shown in his refusal of adapting normality. Here, normality means the need of having a wife and a family. He fights against human's desires by adopting terrorist desires. In the novel, Hammad's need is a place in which he represents his "segregated authentic identity; this might be found in the mosque" (Gamal 60). In other words, the holy and spiritual attitude of Oriental cultures is regarded as weird by the West. The Western post-industrial society, which is based on secular rationality and scientific relativism, views religion's integration of the life-world as a dramatic aberration (Gamal 64).

In the novel, also, racial characteristic is one of the stereotyped images of the Orientals which appears in DeLillo's *Falling Man* and reveals DeLillo's postcolonial discourse. "Oriental people often appeared in Western representations as examples of various invidious racial stereotypes" (McLeod 44). This is shown in the following conversation between Amir and Hammad, when Hammad asks about the fate of the others who will die in their attack:

What about 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. (DeLillo, *Falling* 176)

Amir's reply shows the racial characteristic of the Orientals. According to Amir's words, the Americans are the "other". So, he justifies his attack, and at the same time, he can persuade Hammad to carry out the attack. Thus, according to Dous, DeLillo's *Falling Man*, could be interpreted as an attempt to convince readers by the existence of another binary system, that can help readers to reconsider their preconceived view concerning those are defined as the 'other' to reexamine the dominant metanarrative (13).

DeLillo distinctly shows the Orientals as racial individuals who do not care about the others. According to DeLillo, both Hammad and Amir "accept their duty, which was for each of them, in blood trust, to kill Americans" (*Falling* 171). In addition, he suggests that their racial ideology, Islam, has urged the killing of non-Muslims, describing them as enemies. DeLillo's colonial ideology is shown, again, when he writes that "Islam is the struggle against the enemy, near enemy and far, Jew first, for all things unjust and hateful, and then Americans" (*Falling* 80). DeLillo's words implicate the Orientalist's assumption about race. In other words, the Orient was where those in the West would come into contact with races that were thought inferior to them-which, of course, bolstered the West's view of itself as fundamentally superior and civilized.

Another stereotyped image of the Orientals which highlights DeLillo's postcolonial ideology is degeneration. In *Falling Man*, the Orientals are described as degenerate. This characteristic is shown in the Orientals' violence and lust to enhance the Occidentals' superiority. According to Bhabha, postcolonial discourses aim to represent the others as a population of degenerate types, in order to justify their superiority and assert their ideologies (70).

DeLillo asserts his postcolonial discourse through his orientalist image of Hammad and Amir representing them as cruel murders. He suggests that the Muslims are extremely violent and their violence is rooted in Islam. These views create an exaggerated fear and hatred toward Muslims and Islam, Islamophobia. According to Samuel Huntington, the problem for the West is not Islam, but in the different civilization of the West "whose people are convinced of the universality of their culture and believe [of] their superior[ity]" (217).

In the novel, Hammad's image as fearfully violent is reinforced through the novel. Hammad is portrayed as a brain washed follower of Amir. He is ready to kill any person without thinking just to obey Amir's orders. His blind obedience is the main reason for his violent behavior. In the following depiction of Hammad, DeLillo represents him as blood thirstier who enjoys killing innocents:

Hammad and two others went looking for
a man on the Reeperbahn... One of the men
called his name, then the other. He looked at

them and waited and Hammad advanced and hit him three or four times and he went down. The other men advanced and kicked him. Hammad hadn't known his name until they shouted it out and he wasn't sure what this was all about, the guy paying an Albanian whore for sex or the guy not growing a beard. He had no bread, Hammad noticed, just before he hit him. (81-82)

In fact, these stereotyped representations of the Orientals as intensive violent individuals reinforce the dominant metanarrative's pervasive portray of the 'other' (Dous 6). Hammad, or the 'other', is "considered as possessing a tenuous moral sense and the readiness to indulge [himself] in the more dubious aspects of human behavior" (McLeod 46). So, Hammad is represented as a man who "wore a bomb vest" (DeLillo, *Falling* 172), and "kissed the bloody knife" (DeLillo, *Falling* 174). Thus, the idea that Oriental peoples needed to be civilized and forced to conform to the perceived higher moral standards established in the West was perpetuated through Orientalism.

In addition, DeLillo represents the Orientals' degeneration in their excessive lust and sexual desires. In other words, DeLillo's postcolonial discourse has enhanced the Orientalists' assumption that sexual desire is a more basic phenomenon in the life of the Orientals. In fact, the West has represented the Orientals, men or women, as obsessed with sex. This stereotyped image is nothing but evidence of the fact that postcolonial ideologies are an essential part of Western cultural identity

which reinforces Western superiority. This attitude toward Oriental Muslims is explained by Sardar who suggests that “symbolically, the violent and barbaric Muslim male and the sensual, passive female, come together to represent the perfect ‘Orient’ of Western perception: they fuse together to produce a concrete image of sexuality and despotism and thus inferiority” (48).

DeLillo represents Oriental men as lustful and that is shown through Hammad’s character. Hammad is represented as merely a confused man with repressed sexual desires. “Hammad is equally hypercritical as well as irrational; while he has an extramarital affair with a woman himself, he remembers a time when he hit another man for doing the same thing” (*Falling* 73). Hammad sexual desires are developed through the novel. He has sexual affairs with Leyla, his roommate, and a sales woman in a supermarket. “It also becomes clear that Hammad is especially aroused by women on bikes because he tends to note their presence in sexualized terms” (*Falling* 77). Thus, Hammad is depicted as a man who is divided between power instinctive desires and religious obligations.

In addition, DeLillo’s description of the Oriental women as sexual symbols reveals his postcolonial ideology which suggests that Oriental women “express unlimited sensuality, they are more or less, and above all they are willing and submissive” (Said 207). In the novel, Leyla, Oriental female character, is described as a woman who “had dark eyes and a floppy body that liked contact” (81). In other words, she is

only depicted in the novel to satisfy Hammad's sexual needs. This depiction asserts the colonialist ideology that has considered Oriental woman as a means that is created to satisfy Oriental men's need. DeLillo, like other Orientalists, has depicted the stereotyped image of the Oriental woman, as an immodest, energetic sexual pleasure creature who possessed the secret to a plethora of mysterious erotic pleasures. In other words, he represents the 'others' according to his colonial ideology. According to Tyson, this "colonialist ideology is inherently racist, classist, and sexist and is a fundamental element lurking at the core of American cultural identity" (433).

Conclusion

This research is an anticolonial intellectual attempt by applying postcolonial theory to DeLillo's *Falling Man* to reveal DeLillo's colonialist discourses. Affected by 9/11 attacks, DeLillo has revived again the Orientalist discourse in his novel, through his representation of stereotyped images of the Orientals, to satisfy the mainstream that has followed the attacks. In fact, 'representation' is a critical approach in postcolonial discourse that can never be objective or real; it is a constructed image that needs to be interrogated for its ideological content (Baldonado). As Said suggested that, the Occidentals; knowledge of the Orientals is not produced from truth and reality. So, Orientalism is a method of discourse and a system of knowledge that exists solely to create the Oriental and has no relation to reality (6). Finally, the terrorist attacks are not an accurate representation of Oriental

Muslims because DeLillo's representation is subjected to racial profiling and acts of racism which comes out of his colonial ideology.

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