

8-20-2013

Orientalism, Occidentalism, and the Language of Conciliation: Political Discourses in the 9/11 Novel

Bahramand Shah

Indiana University of Pennsylvania

Follow this and additional works at: <http://knowledge.library.iup.edu/etd>

Recommended Citation

Shah, Bahramand, "Orientalism, Occidentalism, and the Language of Conciliation: Political Discourses in the 9/11 Novel" (2013). *Theses and Dissertations (All)*. 680.
<http://knowledge.library.iup.edu/etd/680>

This Dissertation is brought to you for free and open access by Knowledge Repository @ IUP. It has been accepted for inclusion in Theses and Dissertations (All) by an authorized administrator of Knowledge Repository @ IUP. For more information, please contact cclouser@iup.edu, sara.parme@iup.edu.

STUDENT HAS RESTRICTED ACCESS TO FULL TEXT OF THE DISSERTATION.

ONLY COVER PAGES AND ABSTRACT ARE AVAILABLE AT THIS TIME

ORIENTALISM, OCCIDENTALISM, AND THE LANGUAGE OF CONCILIATION:
POLITICAL DISCOURSES IN THE 9/11 NOVEL

A Dissertation

Submitted to the School of Graduate Studies and Research

in Partial Fulfillment of the

Requirements for the Degree

Doctor of Philosophy

Bahramand Shah

Indiana University of Pennsylvania

August 2013

© 2013 Bahramand Shah

All Rights Reserved

Indiana University of Pennsylvania
School of Graduate Studies and Research
Department of English

We hereby approve the dissertation of

Bahramand Shah

Candidate for the degree of Doctor of Philosophy

Christopher Orchard, D.Phil.
Professor of English, Chair

Lingyan Yang, Ph.D.
Associate Professor of English

Todd Thompson, Ph.D.
Assistant Professor of English

ACCEPTED

Timothy P. Mack, Ph.D.
Dean
School of Graduate Studies and Research

Title: Orientalism, Occidentalism, and the Language of Conciliation: Political Discourses
in the 9/11 Novel

Author: Bahramand Shah

Dissertation Chair: Dr. Christopher Orchard

Dissertation Committee Members: Dr. Lingyan Yang
Dr. Todd Thompson

This dissertation examines the 9/11 novel for evidence of the continuities of Orientalism, for an intensified resistance to Orientalism, and for a new discourse of conciliation. The analysis primarily employs Said's Orientalism as the theoretical framework to study the selected texts. Said's Orientalism looks at how the colonial relationship manifests itself in cultural representations. He claims that Western discourse creates prejudices against non-Western cultures by putting them in the classification of the "Other." He laments that this discourse continues to resonate after 9/11. While I partially concur with Said and argue that the same discourse can be seen at work in some 9/11 novels, I also argue that other 9/11 novels resist Orientalism. This resistance uses counter-Orientalist strategies against the West's hegemonic projects. I argue further that yet other novels look for new spaces of engagement post-9/11. Unlike previous works in the discursive field of Orientalism, this examination is the first full-fledged perspective of how the 9/11 novel engages with the conflict between the West and Islam after 9/11. The introductory chapter introduces the 9/11 novel in terms of its scholarship and locates it in literature's response to 9/11. The second chapter examines Don DeLillo's *Falling Man*, John Updike's *Terrorist* and Martin Amis's "The Last Days of Mohammad Atta" for an intensified Orientalism after 9/11. These texts depict the West under attack from Islam, a fundamentalist religion of inherent violence. The third chapter investigates Mohsin Hamid's *The Reluctant Fundamentalist* and H. M. Naqvi's

Home Boy as resistance narratives to respond to that intensified Orientalism after 9/11. The intent of these novels is to resist America's imperialism by countering its discriminations, othering, and stereotypes of the Other. Chapter four examines Ian McEwan's *Saturday* and Joseph O'Neill's *Netherland* for their exploration of new spaces to engage with post-9/11 anxiety and the Other. These novels seek spaces of comfort to counteract that anxiety and engage with the Other in the cosmopolitan space. The concluding chapter explores the evolution of the 9/11 novel in the last eleven years and its intersections with the media which has also engaged in Orientalist discourse after 9/11.