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RELIGION AND DISCOURSE IN THE AGE OF TURBULENCE: POST-9/11 AMERICAN NOVELS

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ABSTRACT

RELIGION AND DISCOURSE IN THE AGE OF TURBULENCE: POST-9/11 AMERICAN NOVELS

NECMİYE DURMUŞ

The fear, anxiety and uncertainty experienced in U.S. society after 9/11 allows this period to be called the age of turbulence. Associated with terrorism, it appears that generally, a negative perception of Islam and Muslims is formed, the two seen as responsible for the age of turbulence. The fact that the changing and transformative power of the discourses cannot be denied, the social influence of negative discourses about Islam and Muslims produced and constantly reproduced after the 9/11 attacks is important. When evaluated as sociological texts, novels that can be considered as projections of the society are providing a convenient means to produce discourses. Negative discourses in particular that are produced through Islam and Muslims find their place in novels written after 9/11, and novels are transformed into sociological tools in which such discourses are reproduced. In this study, the novels *Terrorist* (2006), *The Submission* (2011) and *All We Have Left* (2016), which were published every five years among the novels written after 9/11, are examined and the authors' discourses about Islam and Muslims are revealed using the discourse and content analyses. These discourses' qualifications, how they have echoed in the society in the case of reader reviews, and the changes they are experiencing are being analyzed. As a result of this analysis, it is seen that, in the novels studied, Orientalist discourses are reproduced, discourses that nurture the age of turbulence which is equated with the states of fear and uncertainty are produced, although the social influence of these discourses cannot be ignored in the case of the reader reviews, further studies are required in this respect and the negative discourses continue in this fifteen-year period with the exception of partial changes.

Keywords: Religion, discourse, age of turbulence, post-9/11 American novels, *Terrorist*, *The Submission*, *All We Have Left*.

ÖZ

RELIGION AND DISCOURSE IN THE AGE OF TURBULENCE: POST-9/11 AMERICAN NOVELS

NECMİYE DURMUŞ

11 Eylül sonrasında ABD toplumunda tecrübe edilen korku, endişe ve belirsizlik durumu, bu dönemin türbülans çağı olarak adlandırılmasına olanak vermektedir. Terörle özdeşleştirilerek, türbülans çağının sorumlusu olarak görülen İslam dini ve Müslümanlar hakkında genel olarak olumsuz bir algının oluştuğu gözlemlenmektedir. Söylemlerin değiştirici ve dönüştürücü gücünün yadsınamayacağı gerçeğinden hareketle, 11 Eylül saldırıları sonrasında üretilen ve sürekli yeniden üretimi yapılan İslam dini ve Müslümanlar hakkındaki olumsuz söylemlerin toplumsal etkisi önemli olmaktadır. Toplumsal olanın birer izdüşümü olarak kabul edilebilen romanlar, sosyolojik metinler olarak değerlendirildiğinde söylemlerin üretimi için elverişli bir imkân ortaya koymaktadırlar. İslam dini ve Müslümanlar üzerinden üretilen özellikle olumsuz söylemler, 11 Eylül sonrası dönemde yazılan romanlar içerisinde kendilerine yer bulmakta ve böylece romanlar bu tür söylemlerin yeniden üretildiği sosyolojik araçlara dönüşmektedirler. Bu çalışmada, 11 Eylül sonrasında yazılan romanlar içerisinden beşer yıl arayla yayınlanan *Terrorist* (2006), *The Submission* (2011) ve *All We Have Left* (2016) adlı romanlar incelenerek, yazarların İslam ve Müslümanlar hakkında ürettikleri söylemler, söylem ve içerik analizlerinden faydalanılarak ortaya çıkarılmaktadır. Bu söylemlerin nitelikleri, okuyucu yorumları örneğinde toplumda nasıl yankı buldukları ve geçirdikleri değişiklikler tahlil edilmektedir. Bu tahlil sonucunda, incelenen romanlarda Oryantalist söylemlerin yeniden üretildiği, korku ve tekinsizlik durumuyla özdeş türbülans çağını besleyen söylemlerin üretildiği, bu söylemlerin toplumsal etkisi okuyucu yorumları örneğinde yadsınamasa da bu konuda daha ayrıntılı çalışmalara gereksinim olduğu ve 11 Eylül sonrasındaki on beş yıllık süre içerisinde kısmi değişiklikler hariç olumsuz söylemlerin süregeldiği görülmektedir.

Anahtar Kelimeler: Din, söylem, türbülans çağı, 11 Eylül sonrası Amerikan romanları, *Terrorist*, *The Submission*, *All We Have Left*.

ACKNOWLEDGEMENTS

This thesis, an amalgamation of the Department of American Culture and Literature, in which I received undergraduate education and my Master of Arts field in the Islamic Studies program aims to carry out an interdisciplinary study in the fields of religion, sociology, and literature. Post-9/11 American novels make an attempt to reveal discourses about Islam and Muslims, and the sociological function of the novels as a literary genre is discussed in terms of discourses about religion.

In the first part of this study after the "Introduction", a historical background is presented, and general information about what happened on September 11, 2001, and its aftermath will be evaluated contextually. In the second part, the studies that made evaluations on the novels written about 9/11, the studies that examine 9/11 through the sociological perspective and the literature of 9/11studies will be referred to, in general, in terms of the sociology of religion. Primarily, in the third part, while mentioning post-9/11 American novels, explanations will be provided in terms of the significance and function of this genre for this study. In the subtitles of the same chapter, the examination of the novels will be carried out with discursive and contextual analyses. The evaluation section will be composed of two sub-sections, and firstly discursive concepts emerging in the novels will be investigated, with an interpretation of the reader reviews given afterwards. In the conclusion section, a general evaluation will be made in the context of the analysis of the novels and the reader reviews and the emerging discourses and symbols, and whether the proposed hypotheses have been confirmed or not will be discussed with suggestions made for future studies.

I would like to thank all those who have met the senses of pessimism and hopelessness, which reflected from me during the study of my thesis, with their support and motivation and most importantly understanding, particularly my family, who was affected the most by this process and the very limited time that I could share with them. I would also like to express my gratitude to Birsen Banu Okutan, my esteemed adviser, whose precious time I have stolen with my emails, short messages, and continuous demands for appointments –but in return, I have been rewarded with information, suggestions, and support. I would also like to thank my dear friend Hacer Yankı Kılısar

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İstanbul, 2018

Necmiye Durmuş

TABLE OF CONTENTS

Page

ABSTRACT iii

ÖZ iv

ACKNOWLEDGEMENTS v

LIST OF ABBREVIATIONS ix

INTRODUCTION 1

CHAPTER ONE

HISTORICAL BACKGROUND

A. September 11, 2001 Attacks and Aftermath 13

CHAPTER TWO

LITERATURE REVIEW ON 9/11

A. 9/11 and Literary Perspective 21
B. 9/11 and Sociological Perspective 24
1. 9/11 and Socio-religious Perspective 26

CHAPTER THREE

RELIGION AND DISCOURSE IN THE AGE OF TURBULENCE

A. Post-9/11 Novel 30
1. *Terrorist* 33
2. *The Submission* 60
3. *All We Have Left* 88

CHAPTER FOUR

EVALUATION

A. Discourses 113
1. The View of Woman in Islam 113
2. The Quran and the Prophet Muhammad 116
3. Islam and The Age of Turbulence 117
a. Terrorist Muslims Discourse 118
(1) Unreliable Muslims Discourse 120
(2) Intolerant, Cruel and Violent Muslims Discourse 121
b. Threat of Islamization Discourse 123
4. Symbols 124
a. Headscarf 124
b. Fasting 125
c. Prayer 126

d. Mosque 128
e. Jihad 129
f. Crescent 130
B. Reader Reviews 131
1. *Terrorist* 131
2. *The Submission* 132
3. *All We Have Left* 134
CONCLUSION AND SUGGESTIONS 136
APPENDIX 141
REFERENCES 154

LIST OF ABBREVIATIONS

9/11	: September 11, 2001
Ed. by.	: Edited by
Eds.	: Editors
Et al.	: Et alia (and others)
Etc.	: Et cetera (and other things)
GSSS	: Graduate School of Social Sciences
Ibid.	: Ibidem (In the same place)
n. p.	: No page
op. cit.	: Opere citato (In the work cited)
p./pp.	: Page/pages
Prep. by.	: Prepared by
U.S.	: United States
V.	: See

INTRODUCTION

Subject, Aim and Significance of the Study

After the attacks on the World Trade Center and the Pentagon on September 11, 2001, the negative attitude toward Islam, which developed especially in the American society, took its place in literature, and fictions emerged containing the 9/11 attacks or any catastrophic events, terror/terrorists, Islam and Muslim characters. These fictions are still present in American literature and can have an impact on the perception of the society. The purpose of this study is to periodically examine literary fiction in American literature after 9/11, which found itself a place as a novel genre called, “Post-9/11novels”, and to reveal the religion-related discourses used by writers in these fictions. The result of the evaluation of religion-related discourses, while analyzing the continuity of the discourses expressed in these literary works, whether they have undergone any change in this period and their influence on the society in the case of the reader reviews, the power of the novels as sociological texts will be discussed.

As the 9/11 attacks echoed worldwide, they have also taken place both in the media in Turkey with extensive investigations carried out by researchers and thinkers in the country on the attacks. The evaluation of 9/11 literature in Turkey shows that most of the work is carried out by the projection of the discipline of international relations (Acet and Doğan, 2017; Akdemir, 2009; Akgün, 2006; Ataöv, 2004; Erdin, 2014; Erol, 2007; Gündoğan, 2008; Han, 2011; İzol and Zenginoğlu, 2014; Kapaklı, 2016; Özdemir, 2002; Telatar, 2011; Ural, 2009; Uytun, 2009). Additionally, there are studies conducted on the disciplines of media and communication, journalism (Akıner, 2004; Badur, 2010; Dağtaş and Yaylagül, 2005; Ertekin, 2006; Turanlı, 2008) radio, television, cinema (Kaya, 2010; Kumova, 2011; Namaz, 2011) sociology (Cirhinlioğlu and Bulut, 2010; Kongar, 2016; Köse and Küçük, 2015; Özer, 2009) sociology of religion (Kurtuluş, 2009; Şeref, 2010) and psychology of religion (Akgül, 2007).

This study, spreading the seeds of a new field of study into the literature of sociology of religion in Turkey, may also be considered as an effort to fill the gap in a field of study in which no analysis has yet been conducted. Although many studies

have been carried out and are being carried out in the context of the sociology of literature, the studies that make an effort to examine literary works with the parameters of the sociology of religion, are rarely seen in Turkey literature. Erol Güngör's (2011) article entitled, "Literature and Religion", which is included in his book *İslam'ın Bugünkü Meseleleri*, draws attention to the fact that novels are a successful genre of reflecting the life and realities and says that Western literature is interacting with the phenomenon of religion, and the novelists make religious references frequently. Fidan's article (2013), "Latife Tekin'in Eserlerinde Yoksulluğun Farklı Görünümleri", Okutan's (2014, 2015) analyses, "Din Sosyolojisi ve Toplumsal Metin: Cinsiyet Tipolojilerinin Çözümlenmesi (Kar Örneği)" and "Postmodern Toplumsal Metin ve Din: Gölgesizler Örneği", maintain their place as pioneers in this area in the literature of sociology of religion. Similarly, in literature in Turkey, some articles contain novel-based assessments that discuss novels written post-9/11 in the context of literature (Aşık, 2008), however, no study approaching this area with the sociology of religion perspective could be found. There are studies that investigate a group of novels referred to as religious/Islamic novels with works in the field of Turkish Language Literature (Millas, 1998; Çalışkan, 2002) and evaluate such novels as an Islamic identity formation tool (Yılmaz, 2000). Furthermore, Günday's (2015) study, which examines how religion is used as a tool of exploitation in novels such as Zola's *Truth* and Güntekin's *Yeşil Gece*, examines the relationship between religion and literature. In general, studies within the discipline of sociology of literature, try to shed light on the different dimensions of social realities, setting the context of sociology of literature and religion in the background. Gülendam (2002) examines how religion and religious figures are portrayed in Turkish novels, and Sarıkoca (2016) examines three Turkish novelists under the heading of nationalism and religion in Turkish historical novels, revealing a new study in the context of literature and religion. Çayır's (2015) work that can be accepted as an evaluation from the perspective of the sociology of literature, takes a leading role –even though it is a late work in this field– by conducting a detailed study on novels in the context of Islamic literature in Turkey. This study will be a multidisciplinary study that both examines the novels with the parameters of sociology of religion written after 9/11, which on the one hand present the reflection of the period and on the other hand, whose effects on the society are undeniable and establishes a

bridge between the disciplines of theology, sociology and literature, as well as an incentive for new works in these areas.

Hypotheses and the Concepts of the Study

The principle hypothesis of this study is that post-9/11 American novels are in the position of sociological tools to produce negative discourses about Islam and Muslims. Besides, the sub-hypotheses are that in the novels;

a) Orientalist discourses are reproduced

b) Discourses nurture the age of turbulence are produced

c) In the case of the reader reviews, the produced discourses have the power of social influence

d) Despite these, it can be mentioned the discontinuity of the discourses by years.

The concepts that are included in the principle and sub-hypotheses; age of turbulence, orientalism and Islamophobia will be explained in this section and the conceptualization of discourse will be given in the next section.

Bauman (2006) describes the perception of fear in modern times as "fluid" and says that this is a state of insecurity ongoing with uncertainty. Woods (2012) believes that this conceptualization is generally based on the perception of fear in modern times, but it does not seem to be fully sufficient to explain the terrorist threat on society after the 9/11 attacks, suggesting that this situation will overlap more with "solid", rather than "fluid" (p. 22). As for Smelser (2007), "the dread of terrorism is not unlike that of crime, accidents, disasters, and wartime fear, but it is the peculiar combination of lethality, ambiguity, and anxiety that makes it the pervasive virus that it is" (p. 127). Economist Alan Greenspan (2007), one of the former presidents of the American National Bank, calls the post-9/11 era an "age of turbulence" in his book, *The Age of Turbulence: Adventures in a New World*:

> The new world in which we now live is giving many citizens much to fear, including the uprooting of many previously stable sources of identity and security. Where change is most rapid, widening disparities in the distribution of

> income are a key concern. It is indeed an age of turbulence, and it would be imprudent and immoral to minimize the human cost of its disruptions (p.18).

As Greenspan included in this evaluation, made with an economist's closer examination, it is observed that this new era in U.S. society has brought fear, destroyed the sense of having an identity and security, and accelerated change at the same time. In their book, *Chaotics: The Business of Managing and Marketing in The Age of Turbulence*, Kotler and Caslione (2009) use Greenspan's definition of the "age of turbulence" again from the perspective of the economy to describe the ups and downs in economy. In the post-9/11 period, the feeling of being in fear and ambiguity in the society caused both fluctuations in the economy and spread to all the layers of the society at a level that cannot be limited to economy alone. As these influences become widespread and along with the horror politics carried out, U.S. society has begun to experience a state of turbulence as a result. Turbulence is defined in the dictionary as "violent and uneven movement within a particular area of air, liquid, or gas" and "a state of confusion and disorganized change" (Sinclair, 2001: 1680). Turbulence, on the one hand, expresses the state of material irregularity, while on the other hand, the spiritual aspect of this turbulence and irregularity situation is emphasized.

In this work, it is thought that the term "age of turbulence", which Greenspan has included in his book, is an important starting point in terms of defining the post-9/11 period. When considered in a sociological approach, it is seen that the state of fear of the U.S. community and the emergence of the situation of tension and turmoil make it possible to conceptualize this period possible as the "age of turbulence". When analyzed from this point of view, it is obvious that the state of uncanny, anxiety and fear can also be seen in novels written after 9/11. Novel fictions form a discourse by associating this state of tension with Islam and Muslim characters and nurture the reactionary stances and fears against Islam and Muslims, which are shaped by the Islamophobia and Orientalist view already existing in society.

The concept of Islamophobia, etymologically consisting of a combination of the words Islam and phobia, was first used in 1923, according to Merriam-Webster

Dictionary[1]. In the same dictionary, Islamophobia is defined as an "irrational fear of, aversion to, or discrimination against Islam or people who practice Islam" (Ibid.). Oxford Dictionary defined it as the "dislike of or prejudice against Islam or Muslims, especially as a political force"[2], and it made an emphasis on the political side of Islamophobia; furthermore, Islamophobia is defined in Collins Dictionary as the "hatred or fear of Muslims or of their politics or culture"[3]. As Ezzerhouni (2010) asserts, the first use of word Islamophobia in French is in the book *La politique musulmane dans l'Afrique Occidentale Française* written by Alain Quellien in 1910. According to Esposito (2011: 19-20), the events that triggered the revival of Islamophobia are the rise of the Muslim population in the West at the end of the 20th century, the Iranian revolution, the hijacking, hostage and terrorist acts of the 1980s and 90s, 9/11 attacks and the terrorist attacks in Europe afterwards. The 9/11 attacks have become an event that further exacerbated Islamophobia (Ibid., p. 20), and various centers have begun to study Islamophobia, and in particular, they have tried to reveal the effects of it on society (EUMC, 2003; Ramberg, 2006; CAIR, 2013).

Orientalism can be defined in three different ways through Said's (1979) statements. The first is that Orientalism is academic; "anyone who teaches, writes about, or researches the Orient –regardless of whether they are an anthropologist, sociologist, historian or philologist– either in its specific or its general aspects, is an Orientalist, and they do is Orientalism" (p. 12). According to the second definition, orientalism is a style of thought based upon an ontological and epistemological distinction made between "the Orient" and (most of the time) "the Occident" (p. 12). As for the third definition, orientalism:

> …can be discussed and analyzed as the corporate institution for dealing with the Orient—dealing with it by making statements about it, authorizing views of it, describing it, by teaching it, settling it, ruling over it: in short. Orientalism as a Western style for dominating, restructuring, and having authority over the Orient (p. 3).

[1] "Islamophobia", (Online) https://www.merriam-webster.com/dictionary/Islamophobia, 10.10.2017.
[2] "Islamophobia", (Online) https://en.oxforddictionaries.com/definition/islamophobia, 10.10.2017.
[3] "Islamophobia", (Online) https://www.collinsdictionary.com/dictionary/english/islamophobia, 10.10.2017.

These definitions, especially the last, becomes the instructive point of reviewing the discourses on Islam and Muslims created by Western authors in novels. As for Said (1979), the principal dogmas of Orientalism are:

> The absolute and systematic difference between the West, which is rational, developed, humane, superior, and the Orient, which is aberrant, undeveloped, inferior. Another dogma is that abstractions about the Orient, particularly those based on texts representing a "classical" Oriental civilization, are always preferable to direct evidence drawn from modern Oriental realities. A third dogma is that the Orient is eternal, uniform, and incapable of defining itself; therefore it is assumed that a highly generalized and systematic vocabulary for describing the Orient from a Western standpoint is inevitable and even scientifically "objective." A fourth dogma is that the Orient is at bottom something either to be feared…or to be controlled (by pacification, research and development, outright occupation whenever possible) (Ibid., pp. 300-301).

Fed by these dogmas, the discourses produced from the orientalist point of view have important functions for producing ideas about the Oriental, spreading them, and constantly restructuring the Oriental perception. For this reason, this study suggests the hypothesis that post-9/11 American novels are in the position of sociological tools used to produce negative discourses about Islam and Muslims. Besides, in the novels;

a) Reproduction of Orientalist discourses

b) Production of the discourses nurture the age of turbulence

c) In the case of the reader reviews, the power of social influence of the produced discourses

d) The discontinuity of the discourses by years will be tested.

Therefore, it gains currency that the novels cannot be read as one-way, passive, sociological texts only, that authors can be influential on the society's attitudes toward an event or community by producing new discourses on the one hand, while including social events in their fiction. The novels written and published after 9/11 are the means of discourse that keep alive the negative perception in society against Islam and Muslims. This supports the notion of an age of turbulence, creating a fearful society in which the uncanny and rapid changes dominate.

Theory and Methodology of the Study

Discourse in Foucault

In this study, analyses will be made based on Michel Foucault's conceptualization of discourse, and discourses about religion in novels will be evaluated. According to Kress (2012: 35), in Foucault, the discourse is based on a social reality rather than a linguistic element. For this reason, although there are many different representatives and methods of discourse studies, this study will benefit from Foucault's views. Foucault refers to the use of discourse in different meanings in his work *Archeology of Knowledge* (1972), and according to him, discourse is, in general, "a group of verbal performances…which was produced by the groups of signs" (p. 107). In the next part of his book, he states that the concept of discourse is exactly a "group of statements in so far as they belong to the same discursive formation; it does not form a rhetorical or formal unity, endlessly repeatable, whose appearance or use in history might be indicated" (p. 117). As for Foucault, discourse is "made up of a limited number of statements for which a group of conditions of existence can be defined. Discourse in this sense is not an ideal, timeless form that also possesses a history" (Ibid.). Thus, it is argued that the discourse has a historical discontinuity and can only be explained in terms of its social conditions. According to Foucault (1981):

> …in every society the production of discourse is at once controlled, selected, organised and redistributed by a certain number of procedures whose role is to ward off its powers and dangers, to gain mastery over its chance events, to evade its ponderous, formidable materiality (p. 52).

It is understood that while discourse is limited within societies, on the other hand, it is reproduced and placed within society again. This surveillance and regeneration process is usually carried out by those who have dominion over the societies, in other words, those who hold power. The discourse is used both as a controlling element on society, and new discourses are also created, and politically appropriate discourses are extracted from the common discourses. It is a fact that the power of changing and transformation of a discourse that spreads within the society is undeniable. For this reason, Foucault also defines discourse as power (pp. 52-53). If a

conceptualization is to be made by filtering from all definitions and expressions, discourse is the whole of expressions that do not follow a historical continuity, which is controlled, extracted and reproduced in society, and can also be a force that has a modifying function on the individuals.

When the discourses are thought to be constantly produced and spread, one of the means that instrument this is the books published. Sartre (1948) describes the relationship between the reader and the author as a dialectical relationship through reading:

> …when I read, I make demands; if my demands are met, what I am then reading provokes me to demand more of the author, which means to demand of the author that he demand more of me. And, vice versa, the author's demand is that I carry my demands to the highest pitch. Thus, my freedom, by revealing itself, reveals the freedom of the other (p. 56).

Whether it is a fiction or a non-fiction work, it is normal for authors of all texts to breed on their intellectual background. Every author is influenced by the social environment in which they live, their ideas and thoughts are shaped within that culture and agenda. The author, interpreting events on the social agenda in the light of their own mental and intellectual background and convey them to their work to the desired extent. Especially in the texts written in fiction, the author's thoughts, mental schemes and perhaps prejudices are more likely to penetrate the content and, inevitably, the author's point of view toward the events is reflected to the readers. At the same time, this process works mutually, and the readers are in a state of reading in which they reflect their own intellectual backgrounds to the text and attribute a meaning and interpretation based on this background. Thus, the production and dissemination of discourses that are dominant in society are accelerating, and the authors are influenced by the discourses, the readers by the discourses of the authors, and consequently, it is easier for some discourses to leave a mark with constant reproduction.

Discourse and Content Analysis

Foucault (1972) states that:

> The book is not simply the object that one holds in one's hands; and it cannot remain within the little parallelepiped that contains it: its unity is variable and relative. As soon as one questions that unity, it loses its self-evidence; it indicates itself, constructs itself, only on the basis of a complex field of discourse (p. 23).

In short, each book contains a combination of discourses that are waiting to be examined and solved. According to Foucault (1981), "one and the same literary work can give rise simultaneously to very distinct type of discourses" (p. 57). The most important reason for this is the interpretation and, while interpreting a text, since it is developed from within that text, discourses are being limited. At the same time, a text's "permanence, its status as a discourse which can always be re-actualised, the multiple or hidden meaning with which it is credited, the essential reticence and richness which is attributed to it" (Ibid.) opens space to produce new discourses while interpreting the text. In other words, when a discourse in a text is analyzed and interpreted, a slight path is paved to produce new discourses. Hence, the production and reproduction of discourses comes to the forefront as an inevitable situation.

When the discourse is thought to be a historically discontinuous expression that can be controlled, extracted and reproduced in the society as well as a force that has a modifiable function on the individual, in the novels to be examined, the authors' production and reproduction of the discourses, the discontinuity of religion-related discourses and how these discourses are reflected in the reader reviews will be analyzed in the context of 9/11.

In this study, while a discourse analysis is followed in analyzing religion-related discourses in the novels, in the meantime, the content analysis method will be used to evaluate the use of words that help form these discourses. With this method, the repetitive words in the novels and the reader reviews, and the symbols that these words reveal and the perceptions of these words in the minds will be evaluated. Since

this study is not based solely on content analysis, this method will be used in part but not in depth. According to Neuman (2014), "in a content analysis study, you gather and analyze the content of text. The content can be words, meanings, pictures, symbols, ideas, themes, or any communicated message" (p. 371). Additionally, content analysis:

> …lets you see and reveal the content (i.e., messages, meanings, symbols) within a communication source (i.e., a book, article, movie. You probe into and discover content in a manner different from the ordinary way of reading a book or watching a television program (Ibid., p. 372).

Bilgin (2014) states that the aim of content analysis is "to get rid of subjective factors to understand and interpret a discourse" (p. 1), and thus approach the object of examination with an objective view. At the same time, it is "to reveal hidden, implicit content of the discourse instead of the content, easily caught, exhibited and perceived at first sight" (p. 1). This study will reveal the discourses about religion in the novels and examine whether they undergo a change or not on the one hand, and on the other hand, it will make an attempt to test the possibility of their effects on society in the case of reader reviews. For this reason, content analysis is the most suitable method as an assistive research method in terms of this study. The content analysis that will be used in this study is important both in terms of revealing their contextual functions after the identification of discourses based on the religion produced by the authors, as well as in the fact that the content analysis is an effective method of examining the repetition of such discourses, and therefore the possibility of their power of influence.

Scope and Limitations

In order to gain a clearer understanding of the development in the historical progress and influence of the perception in society after the 9/11 attacks, among the novels published in the U.S. in the fifth, tenth and fifteenth years after 9/11, bestsellers and those including religion-related discourses were selected. Thus, it was intended that the work be systematically progressed and that the varieties of religion-related discourse and changes (if any) could be observed in the novels. It should be noted at

this point that religion-related discourse refers to discourses related to Islam in this work and no discursive analysis of other religions will be made.

There is no selection composed from world literature; they include American authors' novels published in America only. It was included in the study that contained only religion-related discourses among the novels that deal with 9/11 as a subject matter or containing in its fiction the destruction of the World Trade Center, terror, attacks and various catastrophic events. Even though books to be studied are literary texts, no literary analysis will be made. Moran (2011) states that the purpose of "literary studies based on sociology is not to understand and evaluate works of art but to use them to obtain information in other fields" (p. 85). According to these expressions, which constitute the perspective of this study, works approaching literary products from a sociological point of view are trying to trace the social agenda, changes and interactions through literary works rather than making evaluations within them. In this study, a discursive analysis will be made under the discipline of sociology of religion about what the works to be studied want to convey to the readers between the lines as a social text that produces discourses about religion or spreads existing discourses.

The article, "Representation of Islam in Post 9/11 English Novels", by Anushiravani and Khademi (2015), which is included in literary studies literature, approaches the objects of examination with the viewpoint acquired in this study. Post-9/11 novels have been grouped, by determining solely novels written in English and referring to Islam, the Quran and Muslims, both according to the discourses that shaped these novels, as well as the attitudes of these novels to the dominant discourses. As a consequence of the analyses made in the article, on the one hand, the discourses that shaped the novels were revealed, on the other hand, the discourses produced in the novels were disclosed. In a study that has suffered the disadvantages of tightening in a frame of an article, the novels were chosen in a way that suits the outcome and there is no mention of the existence of different opinions. The conclusion section is kept very short, and the evaluations made have not been passed through a detailed filter. Unlike this article, in this study, among the English novels, only those by American authors are selected based on the years, and whether they contain positive

or negative discourses was not taken into account. Of the three novels selected, *Terrorist* was the only one examined in the article, and one of the two other novels was not included in the scope of evaluation. Also, since the other was a book published later than the article date, it cannot be within the bounds of the possibility of mentioning. In addition, with the advantage of being a larger scale of work, novels will be examined in further detail, and the assessments will be deepened with reader reviews in this study.

The novels to be studied are John Updike's work *Terrorist* (2006), published in the fifth year after the attacks, *The Submission* by Amy Waldman, published in the tenth year (2011) after the attacks, and Wendy Mills's *All We Have Left,* published in the fifteenth year (2016) after the attacks[4]. Regarding the content analysis of the reader's reviews, the website where readers share their thoughts about the books will be utilized.[5]

[4] Although these novels first published in the years 2006, 2011 and 2016 respectively, the editions in this study belong to the years 2007, 2012 and 2017.
[5] V. (Online) https://www.goodreads.com/

CHAPTER ONE

HISTORICAL BACKGROUND

A. SEPTEMBER 11, 2001 ATTACKS AND AFTERMATH

U.S. ATTACKED

—*The New York Times*, September 12, 2001

IT'S WAR

—*New York Daily News*, September 12, 2001

The U.S. experienced one of the greatest catastrophic events in its history on September 11, 2001, because of the attacks carried out by four hijacked airliners targeting the World Trade Center, Pentagon and the White House, and in which a total of 2,973 people lost their lives -including passengers in the airliners and nineteen terrorists- in the two towers of the WTC that collapsed and damaged the Pentagon as a consequence of this attack (9/11 Commission, 2004: 14, 311). In this chapter, after briefly mentioning what happened on 9/11, historical background will be introduced in the context of the discourses produced and used regarding the aftermath of 9/11.

In countries experiencing such an effectual and traumatic incident, the highest authority of that country is generally expected to make a statement in that shocking situation in the wake of the event. This is an assessment of the general situation, as well as a briefing about what has happened, and a condition both reducing anxiety and providing assurance. U.S. President George W. Bush's address to the nation on the day of the attacks can be estimated in this respect. In his speech, Bush pursued a goal to strengthen the sentiment of solidarity, cooperation and surviving the hardships through unity, and signaled that the first steps would be taken in the war against terrorism, in his statement, "we stand together to win the war against terrorism…This is a day when all Americans from every walk of life unite in our resolve for justice and peace" (V: Appendix 1). Besides, in this address to the nation Bush quoted a verse from the Bible: "even though I walk through the valley of the shadow of death, I fear no evil, for You are with me" (V. Appendix 1), and therefore it can be said that he has made a reference to his discourses that will change in his future speeches. After the

first speech emphasizing solidarity, cooperation and unity, in another speech he made on September 16, saying, “this is a new kind of —a new kind of evil…This crusade, this war on terrorism is going to take a while” (V. Appendix 2), he resembles the war on terror to a crusade and, in a sense, attributed a religious meaning to this. The speech in Congress on September 20, points to an organization named al-Qaeda, which carried out several attacks before, as the one behind this terrorist attack. Moreover, this speech becomes a precursor of immediate starting actions to arrest the organization’s leader Osama bin Laden and other suspects, along with operations to be launched specifically to eradicate al-Qaeda centers in Afghanistan. Al-Qaeda appears as a new face of terrorism after 9/11 and this gives rise to associating terrorism with Muslims. Hence, in time, the organization called al-Qaeda has come to be used as synonymous with terror, with any mention of terrorism bringing to mind al-Qaeda and subsequently Muslims. At the same time, al-Qaeda has transformed into a continuously reproduced state discourse, especially in the U.S., used together with the concepts of terror, fear, and enemy.

The establishment of Homeland Security, one of the most significant departments in terms of U.S. security, was also stated in the September 20 speech, and that the nation’s support is expected in the war launched on terror. Moreover, Bush, saying, “our war on terror begins with al-Qaeda, but it does not end there. It will not end until every terrorist group of global reach has been found, stopped and defeated”, he declared that the U.S.’s war on terror will not end with the elimination of al-Qaeda, but this is just a first step. He informed people in the address to the nation on October 7 about the start of an intervention in Afghanistan, which was indicated before, and by the discourse of “today we focus on Afghanistan, but the battle is broader” (V. Appendix 3), he reiterated as he stated before, this war on terror will not end with al-Qaeda and Afghanistan alone. As can be seen from those four speeches, which give a general summary of Bush’s speeches, U.S. reaction to the attacks carried out against the country, transformed into a war rather than a response. The words used in the speeches, won the people’s sentiment over the wars started against Afghanistan and Iraq by shaping the general perception.

In the wake of 9/11, news programs were made about Islam, documentaries were run, articles were published in newspapers and magazines. Silberstein (2002: 160) defines this both as a schooling that pursues the goal of informing people about Islam and states that this kind of informing is about the transformation of public discourse after 9/11. Such informative programs emerged as components that would provide support in due time to the sanctions implemented and the discourses produced in speeches. According to Kearney (2003: 109-133) the war on terror discourse initiated after 9/11 is a "postmodern religious war", and after the attacks, "the almost obsessional repetitiveness of the visual and verbal responses of news programmes and talk-shows served to anaesthetize as much as to instruct the public". On the one hand, the perception created that everything has changed, and nothing is going to be the same after 9/11, as Holloway (2008: 4) also states, has become a key point about war on terror in terms of both security policies and international policies; and on the other hand, as Silberstein (2002: 14), who did a rhetorical analysis of these periodical speeches, argues that "nations are not brought rhetorically to war in a single speech. Rather, the persuasive efforts of American presidents are ongoing, suggesting that studies of a single Declaration of War are at best incomplete". This, thus shows, how effective these speeches are in terms of convincing the society and that they serve this purpose.

Bush pointed out that al-Qaeda carried out the attacks in a religious manner and aims to massacre all Christians and Jews, and he likens the war on terror to The Crusades in one of his speeches, indicating that his own policies also have a sort of religious background. Tackling Bush's rhetoric in this manner, Robertson (2014: 116) says that the war on terror acquired a sort of religious meaning and transformed into a war of Christianity against Islam with terms like "crusade, evil, and holy war" in the discourse of war on terror and also in the period continued with the invasion of Iraq. As Robertson (2014: 115) argues in his article, Bush chose his spiritual advisers from among dispensational Evangelics[1] and was enormously impressed by them. Smidt

[1] Dispensationalism is to divide history into eras. For further information V. Timothy Weber, "Dispensational Premillennialism: The Dispensationalist Era", **Christian History**, Issue 61, 1999, (Online) https://christianhistoryinstitute.org/magazine/article/ dispensational-premillennialism-the-dispensationalist-era, 30. 09. 2017.

(2005), in his evaluation, shows via polls that religious factors are influential in the decisions made in the U.S. invasion of Iraq and approaches to Islam. The U.S.'s foreign policy has also progressed in this direction, paving the way to an anti-Islam perception, and steps were taken to take this beyond just a perception, transforming it into an actual war.

The need for trust and faith that emerged among the public after the attacks prevented Bush from being questioned about the sanctions, and rather gained support for the operational decisions taken. This emotional necessity and the public's urge to unite and act together led enabled the discourse that spread through both Bush's speeches and the media's reporting to easily become embedded in the society and sway individuals toward the intended thoughts. One of the most significant indicators of this is seen in the Gallup polls[2] and the public wants the avenging of the 9/11 attacks. According to the poll conducted on September 21-22, 2001, 89% of U.S. citizens are considering a military operation, while the poll conducted taken on October 7, 2001, shows that support for any intervention on Afghanistan increased to 90%. Also, in the same poll, the percentage of those supporting Bush's war on terror is as high as 92%. As it can be seen already in Silberstein's (2002) statements, the process of persuading nations to a war does not happen via a single speech and the significance of the rhetoric used becomes noteworthy. Great trumps are given to the administration who gain the support and trust of the public, hence, steps can be taken that result in disappointments. As Woods (2012: 42) argues, "as we put our faith in President Bush, the administration moved the nation in a new and considerably more violent direction". The Iraq War can be seen as one of the turning points in U.S. history after the intervention in Afghanistan which started immediately after 9/11 and continued until 2014. Iraq, which Bush defined as one of the countries that are "axis of evil"[3] in his speech on January 29, 2002, has become a second stop in the U.S.'s war on terror policy even though it has nothing to do with the 9/11 attacks. While Bin Laden was the leading enemy after the

[2] For polls V. "Retaliation", (Online) http://news.gallup.com/poll/4948/Retaliation.aspx?g_source=position4&g_medium=related&g_campaign=tiles, 05.10.2017; "Public Overwhelmingly Backs Bush in Attacks on Afghanistan", (Online) http://news.gallup.com/poll/4966/public-overwhelmingly-backs-bush-attacks-afghanistan.aspx, 05.10.2017.

[3] The other axis of evil countries according to Bush are North Korea and Iran.

attacks, ahead of the intervention on Iraq, Bin Laden's name stopped being mentioned and instead, Saddam Hussein was presented as the one responsible for terrorism. Hence, using the discourses produced in this way, the U.S. public was convinced to give approval for launching a war against Iraq (Althaus and Largio, 2004: 795). Though the strategy pursued in Iraq, which was claimed to possess nuclear weapons to persuade the public to invade the country and launch a war, appeared to be an action for the security of U.S. citizens and liberating Iraq, it created counter-effects that both weakened U.S. security and caused a civil war in Iraq (Galbraith, 2008). The intervention on Afghanistan and the operations launched against Iraq on March 20, 2003, were the result of the supports gained through discourses and this led the administrators who felt this support use their power without restraint. While the U.S. policy of war on terror in the wake of 9/11 promoted uniting against a common-enemy worldwide and leaders giving account in this direction, the transnational interventions running and costing lives, before and after, have resulted in withdrawing of supports and criticisms in the world public opinion. The end of the operations on Iraq had been announced by President Obama in his address to the nation on August 31, 2010, and it was declared that at the end of this seven-year war, Iraqi people are now responsible for their own safety (V. Appendix 4).

While the realization of the discourses in the address to the nation speeches resulted in transnational interventions, the level of security in the nation has also been increased by legislations and necessary regulations for the capture of those who are responsible and to prevent any further acts of terrorism. The Homeland Security Act[4] and the Patriot Act[5], by granting many powers to the state, have restricted the freedoms of citizens from other nationalities living in the U.S. rather than fighting against terrorism, and what's more, they began to enforce strict sanctions against these people and others who want to come to the U.S. for various purposes. The members of the terrorist organization that carried out the attacks being Muslim and claiming that they carried out these attacks for an Islamic purpose, for jihad, has led to the problem of

[4] For information V. (Online) https://www.dhs.gov/sites/default/files/publications/hr_5005_enr. pdf, 07.10.2017.
[5] For information V. (Online) https://www.justice.gov/archive/ll/what_is_the_patriot_act.pdf, 07.10.2017.

associating al-Qaeda with Islam and terrorists with Muslims. Consequently, a prejudice against Islam and Muslims has emerged all over the world, especially in the American society, and formed the perception of Islamophobia.

The sanctions imposed in the U.S. after the attacks mostly targeted Middle Easterners and other Muslims (Unlu et al., 2012: 326) and as a result of this being put on the target board, the influence of Muslims living in the U.S. appeared in various forms. Applications from Muslim countries by individuals who want to emigrate to the U.S. have been examined more rigorously and additional sanctions have been applied. Tumlin (2004: 1184) defines this as an "immigration-plus profiling" and arguing that being a Muslim causes a plus discrimination in immigration policies by stating "immigration status combined with a presumed Muslim identity serves as a proxy for terrorism danger; immigration status alone, without these nationality or religion plus factors, does not trigger heightened scrutiny". Apart from the new laws the state imposed, developments in foreign policy, and strict practices, U.S. citizens have also been reacting against Muslims and Islamophobic perceptions have been emerging. One of the most significant examples of this is the act of burning the sacred book of Muslims, the Quran, by priest Terry Jones from Florida which was done on the ninth anniversary of the 9/11 attacks.[6] Previously, it was stated that President Bush was influenced by dispensational pre-millennialist[7] approaches; likewise, Dr. Jones organized the "International Burn a Quran Day" as a representative of this view and tried to implement these humiliating actions against Muslims in the following years. After a presidential election of Barack Obama in 2008, the negative perception of the religion of Islam and Muslims, has evolved into a different style and especially since 2010, a different process has been entered. In this process, with the changes in security discourses, the enemy is no longer sought out and the danger of the Islamization of U.S. society came into question rather than international Islamic threats (Belt, 2016: 212). Moreover, in this period, ISIS (Islamic State of Iraq and Syria) has become a

[6] Lauren Russell, "Church plans Quran-burning event", (Online) http://edition.cnn.com/2010/US/07/29/florida.burn.quran.day/index.html, 15.10.2017.

[7] Pre-millennialism is the belief in Christ's personal return to set up his earthly kingdom. For further information V. Timothy Weber, "Dispensational Premillennialism: The Dispensationalist Era", **Christian History**, Issue 61, 1999, (Online) https://christianhistoryinstitute.org/magazine/article/dispensational-premillennialism-the-dispensationalist-era, 30. 09. 2017.

new version of al-Qaeda by making itself visible. Although the roots of ISIS extend as far as al-Qaeda, the name of ISIS was obtained in 2013 after the civil war in Syria.[8] As a result of the danger of Islamization on the one hand, and the threats of ISIS on the other hand, during the presidential elections in 2016 and afterwards negative discourses against Muslims and Islam have increased. The Center for the Study of Hate and Extremism of California State University report (Levin and Grisham, 2016: 15-35) shows how important the rhetoric used by the administration can be. According to the report, before the 2016 presidential election, presidential candidate Donald Trump's discourse[9] that he could ban the entrance of Muslims to the country if he is elected caused the greatest increase in anti-Muslim hate crimes after 9/11. According to the data collected, after Trump's said statement, anti-Muslim hate crimes increased by 87.5%. Even though the report expresses not only the rhetoric used but also other factors that may cause this increase, it emphasizes the importance of the discourses that are used; since "the increase of 87.5% in anti-Muslim hate crime in the days directly following his announcement is a troubling development and worthy of concern" (Levin and Grisham, 2016: 33). Likewise, according to the report of the research project conducted at Georgetown University (Abdelkader, Denari and Lean, 2016: 35), "Trump is not just spreading anti-Muslim views to hundreds or thousands of supporters at campaign events…he is spreading anti-Muslim bigotry through mainstream media outlets, reaching millions across the country and around the world".

While on one hand, the organization that carried out the 9/11 attacks asserted a claim that it carried out this attack for religious purposes, on the other hand, it appears that religion plays an important role in all the developments after the attacks and takes place as a distinctive social phenomenon both in discourses and sanctions. The coming to the forefront of religion, especially after the intensification of the perception mixture of curiosity and fear against Islam and Muslims, while on the one hand academic studies on Islam and Muslims has begun to increase, on the other hand, all kinds of

[8] "ISIS", (Online) http://www.history.com/topics/isis, 05.03.2018.
[9] Jenna Johnson, "Trump calls for 'total and complete shutdown of Muslims entering the United States'", (Online) https://www.washingtonpost.com/news/post-politics/wp/2015/12/07/donald-trump-calls-for-total-and-complete-shutdown-of-muslims-entering-the-united-states/?noredirect=on&utm_term=.9c83c730f678, 17.10.2017.

communication, media and popular culture mediums have started to produce their outputs. The relationship between the social agenda and the outputs produced is an undeniable reality, and the reflection of this relationship was seen and has been seen after the 9/11 attacks.

CHAPTER TWO

LITERATURE REVIEW ON 9/11

The academic studies on post-9/11 are developing and deepening with the new studies that are added to literature every passing day. The trivets of this study are disciplines of theology-sociology-literature which will analyze a selection of religion-related discourses in post-9/11 novels with a perspective of the sociology of religion. Thus, it is important to point out the academic works carried out in the context of 9/11 with the perspectives of these disciplines in terms of the analyzes to be made in the future chapters.

A. 9/11 AND LITERARY PERSPECTIVE

In this chapter, based on the interaction between society and literature, the relation between 9/11 and literature will be mentioned, and evaluations will be on the frame of the relationship between society and literature, and there will be no literary interpretations. In addition, not all literary genres that on 9/11, but literature of literary criticism written on novels will be evaluated alone. A general selection of post-9/11 American novels, the object of this study, will be addressed in the third chapter.

The relationship between social realities and literature has been debated for many years in terms of disciplines of sociology and literature, with various theories and suggestions been put forward. These views are discussed in Albrecht's (1954: 425) article through definition, which becomes a guide for future works. Among the theories put forward in relation to literature and society are reflection theory, which suggests literature reflects the society, influence theory, which suggests literature shapes society, and social control theory, which suggests literature is a tool for maintaining social order. According to reflection theory, writers who give literary products reflect important values, norms and social realities in society. According to the view of social control that supports this theory and approaches from another perspective, literature can also have a supporting and empowering effect on these values and norms. According to the view that society can be shaped by literature, the negative effect of literary products on individuals may be greater, especially when the society is going through a bad process and when the social order is decreasing (Ibid., pp. 425-434). The

impressive power of literary language resides not only in conveying the author's thoughts and ideas, but also in the desire to influence, to persuade, and thus change readers' thoughts and attitudes (Wellek and Warren, 1949: 12). The idea that literary works may have an impact on society cannot be denied by the fact that people, especially those in the position of administration, use literature as a means of propaganda and that certain works can be banned or censored (Inglis, 1938: 526-527). With reference to these thoughts, any event that has an important effect on the society being involved in literary products and being on the agenda iteratively can be influential on that society. In light of these evaluations, the analysis of the discourses in the literary products that reflect the society on the one hand and have an influence on the society on the other is a valuable way to understand that society. Thus, the discovery of religion-related discourses, which constitute the focal point of this study, by the lens of the sociology of religion and analyzing their functioning becomes important.

Apart from the disciplines of international relations, politics, communication, sociology and psychology, 9/11 also find itself in various forms in the field of literature and the written works are being examined by analyzing the content both literarily and in relation to other disciplines. Literary products embrace the attacks in their plots and themes in many different ways, and at the same time, story and novel characters reflect the setting after the attacks to the readers in a clear or implicit way. Thus, after 9/11, especially in the U.S., it can be said that an evolution is seen in the field of literature in terms of the images and discourses used. According to the statements made by Keniston and Follansbee Quinn (2008: 2), inspired by Lewis (2008: 246-260), "9/11 literature works as a prosthesis, an awkward substitute for and attempt to compensate for the unrepresentable absence effected by 9/11 itself". In other words, in relation to the function of a prosthesis replacing a missing organ and at the same point its artificiality, while post-9/11 literature can have a function of relieving and catharsis effect on the wounds of society on the one hand, it stands, on the other hand, more artificial among the other novel genres. The most important reason for this is the fact that historical and fiction co-exist in the construction of the novels written after 9/11, and the authors are trapped between reality and imagination. Thus, these novels can

be categorized as a novel genre, and described as an awkward genre, difficult to use such as a prosthesis, as they alternate between reality and metaphor.

In the literature review on the relation of 9/11 and literature, it is seen that critics generally evaluate the same authors' same novels written after 9/11, but these evaluations are made by looking at the novels through different aspects. As an example, Farrell (2017) puts the 9/11 novels into a position within the literature of American war history tradition, and likewise Hantke and Soltysik Monnet (eds.) (2015) and Buchanan (2016) make an assessment from the context of war literature. These evaluations can show that the 9/11 attacks and the following war on terror discourse were perceived by society as close to the meaning of an actual warfare. Other prominent headlines among the reviews are the evaluations of the novels on the agenda (Jones and Smith, 2010; Däwes, 2011; Medovoi, 2011; Morey, 2011; Morley, 2011; Sözalan, 2011; Worthington, 2011; Zeltner, 2011; Bjerre, 2012; Arnsperger, 2013; Oprescu, 2013; Randall, 2014; Anushiravani and Khademi, 2015; Finck, 2015; Michael, 2015; Morley (ed.), 2016; Gauthier, 2015) 9/11 and world literature (Liao, 2012; O'Gorman, 2015) 9/11 and female authors (Childs et al., 2012; Raihanah et al., 2015; Vilarrubias, 2016) trauma and literature (Redfield, 2009; Crownshaw, 2011; Cvek, 2011; Gray, 2011; Keeble, 2014; Pozorski, 2014; Cavedon, 2015; Donn, 2016; Versluys, 2009) city and literature (Knapp, 2014; Wilhite (ed.), 2016; Golimowska, 2016) ethics and literature (Banita, 2012; Gleich, 2014) 9/11 and autobiography (Brown, 2017) 9/11 and popular culture (Bond, 2011; Holloway, 2008; Cilano, 2009; Bragard, Dony, Rosenberg (eds.), 2011; Frank, 2017) historical novel (Simonetti, 2011) 9/11 and evaluations of books belonging to Muslim and/or Arabic authors (Gana, 2008, Mustafa, 2009).

As can be seen from studies conducted in post-9/11 literature, novels that have mentioned the attacks or have made implications by various allusions implicitly to the attacks evaluated and have been evaluated in many respects. At this point, the reality that the relation between literature and society should not be ignored, and literature may have a reflective and directing function in various forms and proportions should be emphasized.

B. 9/11 AND SOCIOLOGICAL PERSPECTIVE

Giddens (2009: 6) defines sociology as "the scientific study of human life, social groups, whole societies and the human world as such". As can be understood from this definition, the subject of sociology is societies and their mutual relations. When the global dimension of today's world is taken into consideration, sociology's areas of investigation have become more diversified and the dimensions of the individual-society relationship have become multi-layered. Thus, every kind of research question about human groups and societies can take place within the perspective of sociology. The 9/11 attacks are an important object of investigation for the discipline of sociology, since it had echoes on a broad scale and had influenced and is still influencing almost all societies around the world. At the same time, when it is thought that the attacks have a religious background, it is also included in the research area of sociology of religion, one of the sub-branches of sociology. Since sociology of religion functions as a dynamo in this study, a subdivision of this chapter will include an evaluation section on the sociology of religion.

In studies approaching 9/11 from a sociological perspective, points related to terror (Boyns and Ballard, 2004; Tilly, 2004; Turk, 2004; Smelser, 2007) the effects of 9/11 on immigrants and immigration (Golash-Boza, 2012; Hauptman, 2013; Sáenz, 2013) ethnic discrimination, human rights, othering/marginalization, shaping the perceptions of Muslims and Islam in the U.S. (Salaita, 2005; Panagopoulos, 2006; Vasi and Strang, 2009; Rubin and Verheul (eds.), 2011; Alsultany, 2012; Wang, 2013; Taylor and Zine (eds.), 2016) the motto of "war on terror" after the attacks and the impact of the strict security measures on society (d'Appollonia and Reich, 2010;) society's coming up against terror and reactions (Foner (ed.), 2005; Spilerman and Stecklov, 2009; Woods, 2012; Langer, 2012; Seidler, 2013; Truc, 2017), become prominent.

After 9/11, studies on terror began to increase, with research done on what terror was, its predecessors and successors, and its effects on societies. Smelser (2007) did a multidisciplinary study on what terror is, bringing a reference book to the discipline of sociology that delves deeply into the phenomenon of terror. Migration and immigration have become increasingly prevalent along with globalization and the

U.S. with the proportion of immigrants in the general population at around 13% has become one of the countries with the highest migration rates in the world[1]. The attitudes toward the immigrants in the U.S. after the 9/11 attacks and the resulting racist approaches have been the objects of investigation by researchers and various studies have been put forward in this regard. Golash-Boza (2012) suggests that the U.S. immigration policies implemented after 9/11 have negative effects on immigrant groups and human rights are violated. In the same way Hauptman (2013) argues that security measures have been increased in the context of the war on terror program, and that strict sanctions have been imposed especially on migrants, and immigrants are seen as potential criminals.

The reactions of the American society to terrorism and the state of fear that occurred as a result of 9/11 attacks, solidarity and unity were also subject to various investigations. In the book with her editorship, Foner (2005) has tried to show how New York City, a city that we can call a cultural mosaic that houses individuals with many different identities, reacted to these attacks that targeted it in some way, through the writings of the researchers and academics from numerous disciplines. Woods (2012) has revealed how the city of New York, which suffered after the attacks, was being repaired by the people and non-governmental organizations living in that city. Seidler (2013) examined the traumatic effects occurred after the attacks on the society and pointed to changes in social emotions. Truc (2017) investigated the effects of terrorist attacks in New York, Madrid, London and Paris, which are echoing in the world, on the communities targeted by the attacks. The massive power of the media is also undeniable after the 9/11 (Altheide, 2009), and can be evaluated on the basis of the relation of 9/11 and sociology.

Apart from these, there are also original studies focusing on different social issues. The work of Lugo-Lugo and Bloodsworth-Lugo (2017) can be given as an example of this which examines the effects of 9/11 on women from a feminist point of view. As can be seen from these studies, 9/11 has been evaluated in many different aspects and strata from the sociological point of view too and has continued to be

[1] V. “International Migration”, (Online) www.state.gov/j/prm/migration, 12.11.2017.

evaluated. One of the most important of these strata is the studies that approach 9/11 in the context of religion and society.

1. 9/11 and Socio-religious Perspective

Religion has maintained its place as an indispensable social reality for individuals and societies since the beginning of life in the world. From time to time throughout history, assertions have been made that the authority of religion and the power of its influence are weakening, especially with modernization, religion is now thought to be in the background. However, it did not happen as expected, it has been observed that religion continues to have its social influence felt as a dynamic element in the lives of individuals in modern and even post-modern periods. The irrefutable reality of religion in the network of social relations led to the opening of a new window as a sub-research area within the sociology discipline. Thus, the sociology of religion has developed a separate perspective of itself within the field of sociology and has determined the fields of study through both sociological and religious perspectives. According to Tekin (2016: 19-24), the sociology of religion, while opening a space for itself as a subdivision of sociology with the perspective of examining society, is, at the same time, under the umbrella of religious sciences by approaching the phenomenon of religion from a scientific perspective. Sociologists of religion do not comment on God's existence or basic religious information; they investigate to understand more about religious beliefs, practices, rituals, observe changes in them, and how religious contents interact with different dimensions of individual and social actions (Dillon, 2003: 7). With reference to the reality of inevitability of the relationship between society and literature, it is often observed that the appearance of a social phenomenon, religion, in the literary area and its taking place in various forms. From this point of view, the examination of the reflection of religion in literary products can also be included in the research fields of sociology of religion.

The events that create great trauma in society also have transformative effects on individuals and they stagger the perceptions. A society that is the object of attacks that create influence on a global scale, if there is an element that can identify the subject, can turn against that element and fear from it. The organization called al-Qaeda that carried out the 9/11 attacks has a Muslim identity and defending its attacks

on behalf of the Islam awakened curiosity besides fear and prejudice, especially in the U.S., against Islam and Muslims all over the world. Within the U.S. public that embodies the subject of 9/11 within Islam and by Muslims, there has also been prejudice against Muslim individuals who are the members of that state. Thus, American Muslims have been influenced in many different ways and have experienced and continue to experience various problems. Perceptions that have developed in the society as a consequence of the attacks, prompted researchers to carry out investigations on Islam, and Muslim and Arab American groups in the U.S. population in particular have been and continue to be the subject of research. According to Poulson and Campbell (2010), though there has been an increase in studies on Islam after 9/11, there has been little change in the studies of the sociology of religion. The most important reason for this is, according to Poulson and Campbell (2010), "parochialism", which is an institutional setting among the American scholars of sociology of religion which causes indifference toward other thoughts and ideas. In the literature review and evaluation, it was observed that the number of studies carried out from the perspective of sociology of religion in relation to 9/11 was less than the number of studies on literature and sociology.

In the studies approaching the research object with the parameters of the sociology of religion, titles on how Muslim Americans and Muslims all over the world are affected by the attacks and their consequences (Geaves, Gabriel, Haddad, Idleman Smith (eds.) 2004; Peek, 2005; Abdo, 2006; Haddad, 2007; Ter Haar and Tsuruoka (eds.), 2007; The Detroit Arab American Study Team, 2009; Cainkar, 2009; Ismael and Rippin (eds.), 2010; Peek, 2010; Abraham, Howell, Shryock, 2011; Simko, 2012; Sandhoff, 2017), what the phenomenon of religion is (Lincoln, 2006; Berger (ed.), 2012), the relation of 9/11, religion and terror (Esposito, 2003; Juergensmeyer, 2017; Abbas, 2004; Rennie and Tite (eds.), 2008), Islamophobia (Garner and Selod, 2015) come to the forefront.

In her work on American individuals with Arab and Muslim identities living in Chicago, Cainkar (2009) addresses those individuals, who have already been subjected to othering and discrimination before 9/11, who have become post-attack targets and the prejudices they face. Other researchers have examined the effects of 9/11 by

observing groups in Detroit, where Arab Muslim Americans live extensively (The Detroit Arab American Study Team, 2009; Abraham, Howell and Shryock, 2011). Alsultany (2012) suggests that stereotyping cannot be avoided by showing how Muslim and Arab Americans, or their related typologies, are reflected through the media. The effects of 9/11 on Muslims have not only been experienced in U.S. society, but that kind of an event affecting the whole world has also reflections in other countries. As examples of studies done on different countries, Nagra (2017) traced the alienation in her interview-based study specific to Canada, and Hopkins (2008) examined the daily lives of Scottish Muslim men after the attacks on September 11 and July 7 in London and tried to show whether global influences or local influences are effective.

Sociologist Peek (2005) also examined the impact of 9/11 on religious identity formation in a part of her research on second generation Muslim Americans. According to Peek's (2005) findings "the tragedy of September 11 had the inadvertent effect of causing many Muslims to learn more about Islam, which over time strengthened their religious identities" (pp. 230-236). In addition, Peek (2010) tried to understand in her book why prejudice and alienation occurred by tracing the backlash toward Muslim Americans after 9/11 via conducting a survey with the participation of 140 Muslim women and men. In the same way, writers in the book edited by Geaves et al. (2004), studied the effects of attacks on Muslim communities. Haddad (2007) conducted researches on Muslim American women after 9/11, and stated that covering for young, adult Muslim women, especially during adolescence, has "become the symbol of authenticity and pride" (p. 254). Sandhoff (2017), in her recent work, conducted interviews with fifteen members of the U.S. army and tried to keep track of the effects of 9/11 on Muslims from a different angle.

While on one hand the results of 9/11 on Muslims are being discussed, on the other hand, based on the attacks being made in the name of religion, titles such as the content of phenomenon of religion worldwide since 2001, how it affects people, what we understand from religion are have been opened to discussions (Lincoln, 2006; Berger (ed.), 2012). Esposito (2003) tried to investigate the phenomenon of terror sitting on the agenda with 9/11 in the context of religion, and by

presenting his studies in relation to the claims that associating concepts such as jihad in Islam with terrorism and that Islam is the religion of violence and calls for looking "at Muslims with new eyes and judge Islam by the totality and teachings of the faith, not just the beliefs and actions of a radical few" (p. 120). Rennie and Tite (eds.) (2008) have also conducted a study that brings together the writings of various researchers, starting from the context of religion and terror.

9/11 has created a favorable environment, especially for studies of sociology of religion, and researches have approached the research object from many different perspectives, setting the stage of religion as the forefront. There are also religious themes in the aspects of the attacks reflected in literary works and they are inevitably on the agenda of authors. For this reason, especially novels constitute a good field of investigation as a means to see the multilayered reflections of religion and society relations.

CHAPTER THREE

RELIGION AND DISCOURSE IN THE AGE OF TURBULENCE

A. POST-9/11 NOVEL

> All that has been said and written is evidence of a gigantic abreaction to the event itself, and the fascination it exerts.
>
> — Jean Baudrillard
> *The Spirit of Terrorism*

Novels are one of the areas in which the projections of the September 11 attacks can be most observed and contributed to the reproduction of related discourses. The emergence of novel, although associated with Don Quixote (1615), the work of Cervantes, and Robinson Crusoe (1719), the work of Defoe, it began to be referred as novel towards the end of the eighteenth century (Watt, 1957: 10). Parla (2000: 33) describes novel as "a form of literature owing to genre mutations as much as the birth", indicating that the novel does not enter "any genres" but benefits "all".

Novel is a literal field in which both fiction and character typologies are most reflected the social. As discussed in the previous section, works of authors in literature that are generally affected by social issues and carry the themes of the agenda to their works. The 9/11 attacks are also being written by the authors in their novels and themes of catastrophic events, terror, terrorist, trauma, melancholy, Islam, Muslim characters, etc. are explicitly or indirectly included in these novels. These images, and especially the images of 9/11 attacks, are used not only by American writers but also by writers from all over the world. The result of the repetition and frequency of such themes caused a categorization in itself and a new literary sub-genre emerged under the name of post-9/11 novel. Although standardization of this sub-genre is out of question, it is possible that even being in a theme of a major event that often affects society in a novel, can cause the novels written after 2001 to include in this sub-genre category. Besides, according to Bond (2011):

> The date 11 September is recurrently portrayed not as an occurrence of historical magnitude, but as the catalyst for emotional private events, including marital reunions (DeLillo, Foer, Glass), adultery (Abbott, Mclnerney, Schulman), divorce (O'Neill), familial estrangements and homecomings (Allen, Kingsbury, Maynard), bullying (Friedman, Prose), and illness (Nissenson, Price). In short, the attacks form the background for a number of smaller, everyday, "traumas," into which they are subsumed and by which they become defined (p. 750).

Even though there are arguments that claim that the 9/11 attacks did not lead to a major change in American literature (Morley, 2011), there is a distinction as post-9/11 literature/novel. The first examples of novels that can be included in post-9/11 novel genre were published in 2003[1] and continued to be published each year. Among the first examples published in 2003 are the works of authors from both the U.S. and other countries. Looking at the general anthology, 2006 was the year in which novels were published most among the post-9/11 novels.[2] At this point, it can be argued that the year 2006 as the fifth-year anniversary of the attacks, may be a separate highlight for authors and that they would like to publish their works especially in this year.

The narratives after the attacks, try to describe 9/11, to probe, and reflect it in various forms. Thus, these narratives rather making the attacks as a part of history and only talking about them historically, became an instrument of continuity reaching today through different presentations (Keniston and Follansbee Quinn, eds., 2008: 3). This continuity, on the one hand, reminds the attacks and their impacts continuously to the American readers, on the other hand it ensures the production of discourses again and again through fiction which is the focal point of this work. At this point, the books of the popular authors can be an important means of producing discourses by reaching a large number of readers and transmitting discourses that constitute agenda after the attacks to the society. The novels, which are a popular cultural element, are an important resource that serves as a mirror to understand and explain individual-society relations and social practices. The portrayal of the novels as imaginary does not imply

[1] V.: Monica Ali, **Brick Lane**; Frédéric Beigbeder, **Windows on the World**; Heidi Julavits, **The Effect of Living Backwards**; William Gibson, **Pattern Recognition**.
[2] V.: Don DeLillo, **Falling Man**; John Updike, **Terrorist**; Jay McInerney, **The Good Life**; Ken Kalfus, **A Disorder Peculiar to the Country**; Cormac McCarthy, **The Road**; Richard Ford, **The Lay of the Land**; Julia Glass, **The Whole World Over**; Jess Walter, **The Zero**; Ward Just, **Forgetfulness**; Carolyn See, **There Will Never Be Another You**, Martha McPhee, **L'America**.

that literary genres are regarded as disconnected from the social reality, but it implies that it is a reality that the authors fictionalize and present to the readers. For the authors, as individuals, it seems impossible to write their works independently of their own mind backgrounds and the influence of their social lives. According to Güngör (2011: 98-105), novels illuminate life by showing readers the way in which theoretical knowledge has become practical through novel heroes, in other words, daily practice of directions of certain rules and information. For this reason, novels are nourished from events and agendas that have great effects on societies; at the same time, can play a decisive and transformative role of the agenda in society. Especially in the studies made from the perspective of sociology, novels are analyzed as social texts.

All authors had some difficulties when they were talking about the 9/11 attacks in their novels (Randall, 2011: 18). The distinction between the "us" and "they" is added to the effort to reflect the imaginary transfer of the attacks and the trauma effect united with intense emotions. As a result, the authors seem to have had a difficulty in how to present the concept of "the other" after 9/11 (Gray, 2008). "The other" is now more in the society and more visible than before. After the attacks, Muslim Americans or Muslim immigrants became prominent among other "others" and became a fear and danger to society. For this reason, the novelists have set their own preferences on how to reflect the individuals who have Muslim identity and that they live together in the society within their novels. Preferences in this regard are very clear; either the Muslims and the Islam will be offered combined with fear and disturbance or avoiding stereotypes and tried to be objective. In the post-9/11 novels, both orientations were experienced, and each author built their novels according to their own life view and intellectual background. These novels, shaped by an attack on a society and then a perception of "war on terror" that is constantly on the agenda, often feature children or adult characters who have problematic relationships with their parents (Holloway, 2008: 108). This preference is a reflection of the uneasiness and tension in the society in novels and a kind of "age of turbulence" in literature. Likewise, the state of uneasiness reflected in novels as a result of a reciprocal relationship is reshaped in novels by the writings of authors and then reach to the society. While the novels are

nourished by the sense of "age of turbulence", they can also function by nourishing that perception and conveying it to the wider segment of society.

Later in this work, three of the post-9/11 novels selected from particular sections within the fifteen-year period after the attacks will be examined from the perspective of sociology of religion in the context of society-religion-literature. On the one hand, the continuity in the discourses of the novels that are conveyed to the society and whether there is a change in time or not and if there is, in what direction; on the other hand, the social power of the novels within the context of discourse production and reproduction will be discussed.

1. *Terrorist*

These devils seek to take away my God.

—John Updike

Terrorist

John Hoyer Updike is an American writer who lived between 1932 and 2009, has two Pulitzer prizes and has produced works on novels, short stories and poetry. Among the most exciting works of Updike are the "Rabbit" series of Harry (Rabbit) Angstrom character and it consists of four volumes. In his works, Updike, who usually deals with the issues of loyalty, religion and responsibility faced by middle-class Americans[3], wrote his first short story about 9/11 "Varieties of Religious Experience", which was first published in September 2002 in The Atlantic magazine.[4] In this story, Updike, which features four characters who have experienced attacks from different angles, is especially noteworthy with the Mohamed character likened to Mohamed Atta.[5] Author's twenty-second novel, *Terrorist*, which was first published in 2006 and

[3] V. The Editors of Encyclopædia Britannica, "John Updike", (Online) https://www.britannica.com/biography/John-Updike, 25.12.2017.

[4] V. John Updike, "Varieties of Religious Experience: A short story", **The Atlantic**, November 2002, (Online) https://www.theatlantic.com/magazine/archive/2002/11/varieties-of-religious-experience/302630/, 25.12.2017.

[5] Mohamed Atta is one of the hijackers in 9/11 attacks.

translated into more than ten languages, was evaluated within the framework of a post-September 11 American novel.

The evaluations of the novel *Terrorist* seem to be divided into two main poles in general; those who appreciate Updike for creating a character who looks through the eyes of a Muslim, and those who criticize Updike for creating a stereotypical character. It is asserted that both in Updike's own words[6] and in some books (Versluys, 2009) articles (Alghamdi, 2015; Hartnell, 2011; Herman, 2015) and criticisms (Batchelor, 2011; Shainin, 2006; Lee Simmons, 2006; Meaney, 2007) about *Terrorist* that the author differs from other post 9/11 writers by not taking the victims' side and he develops a point of view through the eyes of a terrorist. However, Wood (2006) criticizes Updike for being foreign to Islam in such a novel and creating a stereotype protagonist. Likewise, Boyers (2006) asserts that "Updike has been tempted by politics in a number of earlier novels, including *The Coup* and, more recently, *Toward the End of Time*, but in no previous work has he inhabited a perspective so forbidding and inimical." Kakutani (2006) describes *Terrorist* as a maladroit novel, criticizing Updike's writing a novel about Islam and jihad ironically. In a similar way, according to Simpson (2008: 216) "the ethos of both books is—despite their relation to a world-historical "tragedy"—closer to the comedic, where mishap and mayhem are risked but finally (mostly) avoided and the really bad things happen offstage and to others."

In the novel, interpreted and evaluated by many different critics and writers, the author creates the plot through the protagonist Ahmad Mulloy Ashmawy, a senior high school student who decides to be a Muslim at the age of eleven. Ahmad's mother is a Christian American from Ireland and her father is an Egyptian Muslim. Ahmad's father left him and his mother when Ahmad was three years old; but this has not affected Ahmad's interest in his father's religion and his choice of it negatively. It is not mentioned in the novel that how Ahmad chooses Islam and why. Throughout the novel, the author positions Ahmad as a Muslim who tries to stay away from the materialistic worldview of the U.S. and the way of life of the people around him. Since

[6] V. Alden Mudge, "Holy terror", **Bookpage**, (Online) http://bookpage.com/interview/holy-terror#.Wjqc9ExuI2w, 26.12.2017 & Charles McGrath, "In 'Terrorist,' a Cautious Novelist Takes On a New Fear", **The New York Times**, 31.05.2006, p. E1, (Online) http://www.nytimes.com/2006/05/31/books/31updi.html, 26.12.2017.

the age of eleven, Ahmad, who regularly visits a mosque, receives the Quran lessons from the imam of the mosque Sheikh Rashid, and learns the thoughts from the Sheikh that shape his belief. Although his classes are very good in the high school and the insistence of the guidance counselor Jack Levy, Ahmad does not want to continue his education, he wants to get a driver's license to use the truck, and he succeeds in this matter. After graduating from high school, Ahmad gets a job as a truck driver in a furniture store owned by Muslims and meets new people in the job environment. Especially the son of the store owner, Charlie, leads to significant changes in Ahmad's life with his suggestions. Ahmad, as a result of the offerings of Charlie and Sheikh Rashid, volunteers to be a driver of a truck loaded with bomb, and to blow that truck into a busy tunnel. When driving a truck loaded with a bomb, there is a situation that needs to be decided; whether he will proceed on the path of becoming a terrorist or he will make a counter decision.

The cover and the title given to the book by the author are among the distinguishing factors for the readers in the process of purchasing a book (d'Astous, Colbert, Mbarek, 2006). For this reason, while publishing houses place importance on book covers, authors prefer to make titles interesting. At the same time, titles are also important at the point of giving a preliminary information about the contents of the books. The novel *Terrorist* has different cover designs according to the preference of each publisher.[7] In the novel that is subject of this study, the author entitled his novel as 'terrorist' and this name allows readers to be equipped with a prejudice before they begin reading the book. This headline predicts that a terrorist identity will be encountered in the content of the book or in the characters. This situation may lead readers to start reading the book with a negative perception, a kind of self-conditioning. The meanings of words "terrorism and terrorist" contain evil and violence[8], and this brings about the situation of stigmatization of all the characters in the book associated with terrorism and terrorists as bad with all their identities by the readers. Since the characters who are associated with terrorism or on the way to

[7] For information V. (Online) https://www.goodreads.com/work/editions/1540500-terrorist, 25.12. 2017.

[8] For further information V. "Terrorism", (Online) https://en.oxforddictionaries.com/definition/ terrorism; "Terrorist" (Online) https://en.oxforddictionaries.com/definition/terrorist, 26. 04.2018.

become a terrorist have a Muslim identity in the novel, this causes readers to develop a negative thought about Islam. Thus, a discourse in the form of terror-bad-Islam or terrorist-bad-Muslim has been produced beginning from the cover of the novel, and this is continued throughout the novel; although no terrorist act has been performed at the end. According to Arnsperger (2013: 271-272) choosing the title of the book as 'terrorist' and the absence of any terrorist attack at the end of the book, "adds another layer to the reading process. The novel's title is in fact questioned by the conclusion of the story itself, as the terrorist seems to exist only as a haunting possibility, an unfulfilled threat" (Arnsperger, 2013: 272). Although this claim is questionable at the end of this section as a result of evaluations about discourse; terror, which is a sensitive issue for American society, is brought to the attention of readers on the cover of the book, serving both for the attractiveness of the book and for the author's endeavor to produce a discourse. In addition to the title of the book, the author quotes from Marquez[9] in one of the two quotations he gives at the beginning of the book that "disbelief is more resistant than faith because it is sustained by the senses" (Updike, 2007, n. p.). With this quote, Updike arises in the minds a question whether he wants to claim that the unbelief is supported by the senses and that it is clearer, or faith is not supported by the senses and it is pregnant to vagueness that does not express certainty. This question also includes the question of whether the author's explanations throughout the novel will serve to a binary opposition, which is already considered to exist between faith and reason. These interrogations are found in such a quotation in the introduction and in the example in the first part of the book as "religious fanatics and computer geeks: the combination seems strange to his old-fashioned sense of the reason-versus-faith divide. Those creeps who flew the planes into the World Trade Center had good technical educations" (Ibid., p. 27) and in the conversations of Sheikh Rashid and Ahmad in later chapters.

The introduction sentence and the final sentence of the book consist of similar expressions separated by a nuance. In the introduction, "*Devils*, Ahmad thinks. *These devils seek to take away my God*" (Ibid., p. 9) and in the last sentence "*These devils*,

[9] For information, V. Gabriel García Márquez (1995), **Of Love and Other Demons**, Trans. by. Edith Grossman, London, Penguin Books.

Ahmad thinks, *have taken away my God*" (Ibid., p. 310).[10] The introduction sentence, which Ahmad, a Muslim youth, uses specific to his high school, turns to a recurring discourse for American youth and society in general throughout the novel. Again, on the first page of the novel, the teachers in his school are described by Ahmad with the statements as "weak Christians and nonobservant Jews, make a show of teaching virtue and righteous self-restraint, but their shifty eyes and hollow voices betray their lack of belief…They lack true faith; they are not on the Straight Path; they are unclean" (Ibid., p. 3) and thus it can be seen that the first loops of an 'intolerant Muslim youth discourse' have begun to be laid by the author.

One of the most important elements that nourish the looping one after the other is the words "infidels, kafirs, devils, Satan" repeated throughout the novel. The word "Satan" is used in place of the American president or the American army, while the expressions of "kafirs and devils" are commonly used for American society and for those who belong to other religions; "that Satanic government farther down, in Washington" (Ibid., p. 4) "the armies of Satan versus those of God" (Ibid., p. 201). Although the U.S. administration is called Satan in the eyes of Muslims and a discourse is produced in this direction, when having looked at the whole novel, Islam and Muslims are reflected as a Satan between the lines.

Although Updike has been trying to create a character by treating with understanding as he stated in the interviews[11] during the publication period of the novel, the thoughts and expressions of Ahmad as a character succeeds in creating an anti-Islamic discourse in the reader's minds. Even in the minds of readers who read only the first ten pages of the book seem to be very easy to settle for a Muslim young man who is hostile to the American community, intolerant and inconsiderate. Although Ahmad has abandoned the planned terrorist attack at the end of the novel, Ahmad as a character is defined as so rigid and prejudiced against the society that it is almost impossible to obtain a positive impression of Ahmad. It is also confronted by the

[10] The italic parts are italic in the novel, too.

[11] V. Alden Mudge, "Holy terror", **Bookpage**, (Online) http://bookpage.com/interview/holy-terror#.Wjqc9ExuI2w, 26.12.2017 & Charles McGrath, "In 'Terrorist,' a Cautious Novelist Takes on a New Fear", **The New York Times**, 31.05.2006, p. E1, (Online) http://www.nytimes.com/2006/05/31/books/31updi.html, 26.12.2017.

reflection of this rigid attitude of the protagonist in his selection of the clothes consist of white shirt and narrow-legged black jeans that are depicted for the first time on the eighth page of the book (Updike, op. cit., p. 8). Ahmad wears white shirt every day that is wiped off in the cleaners, and he prefers black jeans underneath. In the novel, it is stated that this considered outfit "sends out a non-combatant message, avoiding both blue, the color of the Rebels, the African-American gang in Central High, and red, the color always worn, if only in a belt or headband, by the Diabolos, the Hispanic gang" (Ibid., p. 9). However, this outfit which evokes the black-white dichotomy at the discursive level, contains such implications how harsh, rigid and intolerant Ahmad as a character, that he does not have a place for grays in his life, and that he does not like variedness. Besides, when the indications of a white shirt are generally considered to be cleanliness, purity and innocence, it can also be thought of as an expression of arrogance; "he knows, vanity in his costume" (Ibid., p. 10) and superiority that is shaped by the desire to put its own cleanliness in the foreground against the American society, in which Ahmad emphasizes that it is made of devils and infidels. The protagonist who sees himself as clean, sees the society as dirty and sinful, so that the perception in his mind is externalized by his clothes. The discourse that the author creates at this point comes up against the readers with Ahmad's outfit selection. In Ahmad's sense, both the perception of 'how intolerant Muslims are', is sprinkled on the minds and 'the discourse Muslims accept themselves as clean and pure, and the individuals from other religions as dirty and sinful' is produced. Updike, in his interview[12] defines Ahmad as "really nice, upright boy, full of faith and seriousness" and he states this in the novel by Levy; "you're too good a kid" (Updike, op. cit, p. 296). However, Ahmad's considered outfit that is preferred by the author and seems to be innocent is again produces a discourse. It is implied that a youth who is seen when looking from the outside as a faithful, ideal, good Muslim, wearing white shirt and clean trousers every day, can have a terrorist soul indeed. Thus, the belief is nourished that the Muslims around the readers should not be mistaken for their clean,

[12] V. Alden Mudge, "Holy terror", **Bookpage**, (Online) http://bookpage.com/interview/holyterror #.Wjqc9ExuI2w, 26.12.2017.

pure appearance and their standing as an ideal individual should be approached with caution. As for Mansutti (2011):

> The boy, with his white, well-ironed shirt, his sexual abstinence and his respect for God and his job…represents the experience of spiritual totality and fullness of life…The dangerous side of Ahmad's choices appears merely a detail that can be worked through in the end (p. 111).

These ideas of Mansutti are inadequate when evaluated within the integrity of the novel, and the description of Ahmad as a character with some good qualities does not suffice to ignore the negative discourses produced by the author.

As it can be seen in the other examples, Ahmad tries to get a commercial driver's license and eventually gets it. The terrorists who carried out the 9/11 attacks got a flight training and used the airplanes in which they carried out the attacks. Therefore, this establishes a relationship between Ahmad and the terrorists. The discursive formation of this relationship supports the connotation that the desire to be a truck driver which seems innocent can go to a bad conclusion and be one of the most important elements of a terrorist act. The reflection of this in society is that Muslims should not be trusted in any way and should not be believed even if they do things that seem harmless. Another example that supports this discourse is the furniture company Ahmad works as a truck driver. This company is a Muslim family company that migrated a long time ago from Lebanon to the U.S. Like Ahmad's appearance, this company also makes an impression of a workplace that is innocent in people' eyes and will not cause any problems. However, the fact that the hate discourses of son of the family against the American society and convincing Ahmad to carry out a terrorist act - even though at the end of the book it is said that he is a CIA agent - produces an uncanny image on readers. The fact that a Muslim is depicted again with a negative identity and that a furniture company, which seems to be a moderate family business from the outside, is in fact a place where terrorist acts are designed, produces the discourse 'Muslim equals unreliable person'. All the Muslim characters that are encountered throughout the novel are described as uncanny people who were not

actually as they seem and the data supporting negative discourses are sent to the society through a novel.

The second important Muslim character in the book is Shaikh Rashid, both Ahmad's teacher in the mosque and the imam of the mosque. Imam is very influential in shaping Ahmad's thoughts as a character who plays an important role in Ahmad's religious upbringing. Shaikh Rashid is described in the novel by the statement as "his eyes, which are an unexpectedly pale gray, as milky and elusive as a kafir woman's" (Updike, op. cit., p. 6) "not much older than Ahmad—perhaps ten years, perhaps twenty. He has few wrinkles in the white skin of his face. He is diffident though precise in his movements. In the years by which he is older, the world has weakened him" (Ibid., p. 7). In Ahmad's dialogues with other characters, the recollection of Shaikh Rashid's sentences shows the importance and influence of him in Ahmad's life. For instance, while Joryleen, a girlfriend from the high school invited Ahmad to watch her performance in the church choir, such rigid and intolerant statements of Shaikh constantly run through the mind of Ahmad; "now African-American congregants bring their dishevelled, shouting religion, their award-winning choir dissolving their brains in a rhythmical rapture as illusory as (Shaikh Rashid sardonically puts forward the analogy) the shuffling, mumbling trance of Brazilian *candomblé*" (Ibid., p. 15). In the same incident, Ahmad uses the expression "her religion is the wrong one" (Ibid., p. 15) for the religion of his high school friend. Moreover, he continues his harsh and intolerant statements such as "it was she who brought up religion, inviting him so saucily to her church to sit with kinky-haired kafirs, the singe of Hellfire on them like the brown skin on barbecued drumsticks" (Ibid., p. 17) "so many grotesquely mistaken and corrupt religions" (Ibid., p. 17).

The feelings of Ahmad, who went to the church in response to his friend's invitation, are defined by the author as "to worship a God known to have died—the very idea affects Ahmad like an elusive stench, a stoppage in the plumbing, a dead rodent in the walls" (Ibid., p. 49). The family sitting next to Ahmad in the church, greets and smiles at him; in a consequence, Ahmad thinks that "all this kafir friendliness…doesn't know how to repel it" (Ibid., p. 51) and besides, the people in

the church is described from Ahmad's point of view as "dark-skinned *kuffār*"[13] (Ibid., p. 53). In addition, Ahmad feels himself guilty as the result of going to the church to listen to Joryleen in the choir and he says to her; "my teacher at the mosque says that all unbelievers are our enemies. The Prophet said that eventually all unbelievers must be destroyed" (Ibid., p. 68). When Ahmad goes to the mosque that he cannot go very often because of his work, Shaikh Rashid tells him that "you have travelled in the wider, infidel world…Did you not discover that the world, in its American portion, emits a stench of waste and greed, of sensuality and futility, of the despair and lassitude that come with ignorance of the inspired wisdom of the Prophet?" (Ibid., pp. 232-233). In this way, Shaikh describes American society as infidels, and speaks of people who, like a garbage, have emit various bad smells to the environment. Again, in another location, he continues his anti-American Muslims discourse by using the phrase "in this homeland of evil and irreligion" (Ibid., p. 237). As a result of all these expressions, it is seen how Ahmad, as a young man who lives in a society where there are many people having different religions, and Shaikh Rashid are described such closed-minded people. Thus, it is thought that the readers of the book, when consider Ahmad and Shaikh Rashid, may have doubts about whether all Muslims have such hostile beliefs. In addition, the author by conveying some discourses by Ahmad's statements argues that the Prophet of the Muslims have such expressions that all non-believers should be killed.

In the novel, readers are informed that "the English quotations of the Koran are taken from translations by J. M. Rodwell in 1861 and N. J. Dawood in 1956" (Ibid., p. iv). According to the claims of Marandi and Tari (2012), from the English translations of the Quran used by Updike, especially the translation of Dawood, is a problematic one, giving even some surah names differently (p. 78). Besides, "considering the representation of the Qur'ān, Updike takes two approaches for twisting its reality. He uses both the error of translation through using the distorted translations as well as selectivity with extensive use of abrupt quotes, random and incomplete verses" (Ibid., p. 86). In addition to inconsistent and incomplete use of quotations taken from the Quran, the author also draws attention with some of his comments on the Quran. To

[13] *Kuffār* is the plural form of the word "kafir".

illustrate, while Ahmad and Shaikh Rashid are working on the verse "*Let not the infidels deem that the lenght of days we give them is good for them! We only give them lenght of days that they may increase their sins! and a shameful chastisement shall be their lot*"[14] from the third surah of the Quran, Ahmad "dared ask his teacher if there wasn't something sadistic in the taunt, and in the many verses like it" (Updike, op. cit., p. 76). Shaikh Rashid answers this question by stating that Ahmad should not pity for people who believe in different religions:

> The cockroaches that slither out from the baseboard and from beneath the sink—do you pity them? The flies that buzz around the food on the table, walking on it with the dirty feet that have just danced on feces and carrion—do you pity them?...You want to destroy them. They are vexing you with their uncleanness. They would take over your table, your kitchen; they will settle into the very food as it passes into your mouth if you do not destroy them. They have no feelings. They are manifestations of Satan, and God will destroy them without mercy on the day of final reckoning. God will rejoice at their suffering. Do thou likewise, Ahmad. To imagine that cockroaches deserve mercy is to place yourself above *ar-Rahīm*[15], to presume to be more merciful than the Merciful (Updike, op. cit., pp. 76-77).

In other words, the author produces the discourse that the Quranic verses are sadistic, that Muslims are far from being merciful and that the source of Islam motivates Muslims to be hostile to people from other religions, and thus motivating them to terrorist acts. The fact that both the nature of the translations used and the choice of incomplete and inconsistent quotations in terms of context a good many particularly, can be understood in terms of supporting the discourses produced by Updike in the novel and thus supporting the composed negative perception of Islam by him, too.[16] In his novel, Updike, has included the Quranic verses on the one hand and on the other he has produced Orientalist discourses in terms of the authenticity of

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[14] Quran 3:178.

[15] Almighty Allah is Rahman in the world, and Rahim in the Hereafter. His benevolence embraces the whole of the believers and disbelievers in the world; in the Hereafter only, the believers. This information is cited and translated from Râgıb el-İsfahânî, **Müfredât: Kur'an Kavramları Sözlüğü**, 3rd ed., Trans. by. Abdülbaki Güneş, Mehmet Yolcu, İstanbul, Çıra yay., 2012, "rḥm" md., p. 421.

[16] Since the aim of this study is to reveal the discourses related religion, an approach is not adopted to straighten out the alleged false translated Quranic verses or the interpretations that are thought to be false. By indicating that there are ideas in this direction (Marandi, Tari, 2012), the opinion is supported that Updike's preferences and interpretations serve the negative discourses related to the Islamic religion.

the Quran with some expressions related to the Prophet of Islam. The verses of the Quran are reflected like the words of the Prophet Muhammad, and there are implications that the Quran is written by the Prophet Muhammad and does not appeal to reason. For instance, for Shaikh Rashid, it is said that "he seeks to soften the Prophet's words, to make them blend with human reason, but they were not meant to blend: they invade our human softness like a sword" (Updike, op. cit., p. 7). In these expressions, while producing a discourse that the Quran does not appeal to reason on the one hand, by saying "the Prophet's words", it is implied that the Quran is written by the Prophet on the other. At this point, the prominence of the quotation at the first part of the book also comes forth. Trying to create an opposition between faith and reason, the faith of Ahmad and therefore Muslims' are placed against the reason. As for Eaton (2016); "the narrator frames Ahmad's conversion here in terms of a familiar binary opposition between faith and reason" (p. 100). Furthermore, the day he went to church to listen to his friend in the church, Ahmad looks the carvings and "identifies the one of them blowing a long horn as Gabriel, and the crowded occasion therefore as the same Judgment Day the thought of which prompted Mohammed to gusts of his most rapturous poetry" (Updike, op. cit., p. 51). Since there is no known poetry written by Prophet Muhammad, it turns out that the author's expressions are directed at the Quran. In another example, Joryleen asks Ahmad "what does your Mr. Mohammed say?" about women (Ibid., p. 67), and Ahmad replies her as "he advises women to cover their ornaments…he says good women are for good men, and unclean women for unclean men" (Ibid.). Therefore, the warnings mentioned in the Quran and directed at Muslims by God are reflected as the words of the Prophet Muhammad. In another example in this regard, Shaikh Rashid states: "though he spurned the title of poet, the Prophet, especially in these early Meccan verses, achieved intricate effects (Ibid., p. 105), and thus again a discourse is produced in the sense that the Quran is the Prophet Muhammad's words. In yet another example, the implication of the Quran was written by the Prophet Muhammad is repeated with the claims that the historical event mentioned in the Quran, might have been heard by the Prophet Muhammad from his relatives: "the historical event was supposed to have occurred at about the time the Prophet was born, in 570…He would have heard his relatives…perhaps his

grandfather, ‘Abd al-Mualib, and his uncle, Abū Tālib—talking about this fabled battle” (Ibid., p. 103).

As seen in all these examples, by ascribing him an epithet of poet, some verses in the Quran are quoted as the words of the Prophet Muhammad, and the discourse that the Quran might have been written by the Prophet Muhammad is produced. The production of this discourse may lead to convey the perception that Islam is a religion made up by the Prophet Muhammad and that the verses in the Quran do not coincide with reason to the society. Thus, in his novel Updike has produced a humiliating and negative discourse against Muslims. The author also makes implications in the speeches of Ahmad and Shaikh Rashid that the Quran’s original may have been altered:

> Ahmad asks, “Sir, are you suggesting that the version available to us, fixed by the first caliphs within twenty years of the Prophet’s death, is somehow imperfect, compared with the version that is eternal?”
>
> The teacher pronounces, “The imperfections must lie within ourselves—in our ignorance, and in the records that the first disciples and scribes made of the Prophet’s utterances. The very title of our sura, for example, may be a mistranscription of Abraha’s royal monarch, Alfilas, which a dropped ending left as *al-Fīl*—‘the elephant’ (Ibid., pp. 104-105).

These statements continue with Shaikh Rashid’s claims, referring to Western scholars’ comments on the Quran;

> The atheist Western scholars in their blind wickedness allege the Sacred Book to be a shambles of fragments and forgeries slapped together in expedient haste and arranged in the most childish order possible, that of sheer bulk, the longest suras first. They claim to find endless obscurities and cruces (Ibid., p. 106).

Although these sentences are said by a Muslim character, when examined the general view of the novel, they contain an affirmation more than a criticism in this subject. Placing the claims that the Quran has “endless obscurities and cruces” in a novel named ‘Terrorist’, has an unfavorable effect on readers about the Quran, and the negative perception of Islam in the society is further strengthened. In the final chapter

of the book, Ahmad learns in the day he will made the bombing that Charlie, who will help him, is a CIA agent and killed the previous morning from Levy, who stopped him on the road and got on the truck. As a result of falling through their plan, he states "it would be a glorious victory for Islam…it would slay and inconvenience many unbelievers" (Ibid., p. 292) and therefore again a hatred discourse is produced through Ahmad. Besides, in Levy's persuasion dialogue with Ahmad on the truck, in response to the words of Levy not to kill innocent people, by stating "who says unbelief is innocent? Unbelievers say that. God says, in the Quran, *Be ruthless to unbelievers*. Burn them, crush them, because they have forgotten God" (Ibid., p. 294) Ahmad continues his hatred and violence discourse. These statements also include the alleged statements from the Quran and the author is seeking to legitimize his own discourse by making a reference to the sacred text of the Muslims. At the same time, since this legitimization was made a sacred book that shaped the religion of Islam and the beliefs of Muslims, the perception that all members of this religion are intolerant and hateful to other religions is created and the so-called check of his own discourse is made by the author. At the end of the novel, even though Ahmad abandons his attack, 'Muslim equals terrorist' discourse is delivered to readers in many ways through the novel. Discourses trying to demonstrate how Muslims are so rigid and full of hatred towards people belonging other religions are being reproduced continuously to show the efforts to keep alive the negative public opinion of the society in the aftermath of 9/11 against the Muslims and Islamophobia.

The other Muslim characters in the novel after Ahmad and Shaikh Rashid is the Lebanese family that Ahmad work in their furniture company. In this family business of Habib, Maurice and Charlie Chehab, Charlie is the closest person to Ahmad who has made furniture distributions together. Charlie is both portrayed as an entirely Americanized Arab-Muslim character until the end of the novel in which he turns out to be a secret CIA agent, and is portrayed as a character who opposes U.S. sanctions and dominant discourses and brutal against people belonging other religions. Charlie's father, Habib Chehab, is portrayed as a man who cannot give a meaning to his son's American antagonism and trying to develop counter-discourses against him. In a conversation between Habib and Charlie that Ahmad is also included, Habib

makes a reference before 9/11: “America. I don’t understand this hatred. I came here a young man…nowhere was there the hatred and shooting of my own country, everybody in tribes. Christian, Jew, Arab, indifferent, black, white, in between—everybody get along” (Ibid., pp. 146-147). Charlie, on the other hand, produces anti-American discourses, stating that everything is not good before, too:

> There are problems. The zanj weren’t given any rights, they had to fight for them. They were being lynched and not allowed in restaurants, they even had separate drinking fountains, they had to go to the Supreme Court to be considered human beings. In America, nothing is free, everything is a fight. There is no ummah, no shari‘a...Everything is war, right? Look at America abroad—war. They forced a country of Jews into Palestine, right into the throat of the Middle East, and now they’ve forced their way into Iraq, to make it a little U.S. and have the oil (Ibid., p. 147).

Moreover, Charlie addressing his father says “your friend Saddam Hussein, he knows prisons. The Communists, they knew prisons. In this country, the average man knows nothing about prisons” (Ibid., p. 148). With these statements, Charlie defines Saddam Hussein as the friend of his father only because of the common point of being Arab or at this point the author’s discourse step in and places a person who is positioned as the enemy of the U.S. to the status of a friend of all Arabs within Habib Chehab. In the same conversation with his father, Charlie, who stands out with his stance against the dominant war on terror discourse of the U.S., says “what about our little concentration camp down at Guantánamo Bay? Those poor bastards can’t even have lawyers. They can’t even get imams who aren’t snitches” (Ibid., p. 149). His father supports war on terror discourse by replying as:

> They are enemy soldiers…they are dangerous men. They wish to destroy America. That is what they say to reporters, even though they are better fed by us than ever by the Taliban. They think Nine-Eleven was a great joke. It is war for them. It is jihad. That is what they say themselves. What they expect, Americans to lie down flat under feet and make no self-defense? Even bin Laden, he expects being fought back (Ibid.).

At the same time, through Habib Chehab, all sanctions made in terms of war on terror and discourses supporting international interventions are reproduced. Charlie,

by stating “they can’t even get imams who aren’t snitches” (Ibid., p. 149) emphasizes that these prisoners are Muslims. His father, on the other hand, says that they are “enemy soldiers”, producing a discourse that positions all Muslim prisoners in this prison as enemies of the U.S.

Ahmad is involved in many dialogues with Charlie, who is both his boss and his colleague, during the delivery of furniture purchased from the store. In general, these dialogues are about the situation of the U.S., the situation of Muslims, jihad etc. and Charlie sounds Ahmad out for such things as death for Islam or martyrdom. In one of these conversations, Charlie comments for those who died in the 9/11 attacks: “those people worked in finance, furthering the interests of the American empire, the empire that sustains Israel and inflicts death every day on Palestinians and Chechnyans, Afghans and Iraqis. In war, pity has to be put on hold” (Ibid., p. 187). In these expressions, both there are pitiless statements of a Muslim for those died after an attack, and discourses are used to indicate that there should be no sense of pity in a war by implying a situation of war between Muslims and non-Muslims. Because of the U.S. attacks on other countries, the discourse that Muslims are in a war with the U.S. is tried to be implied. In addition, there arise such a discourse that the sense of pity must be put aside in this war, in other words, that there must be unresponsiveness and ruthlessness about the attacks or terrorist incidents in American society or other Muslim countries. Charlie continues his discourses and uses expressions that see American society and the entire West as enemies:

> The enemies around us, the children and fat people in shorts giving us their dirty little looks—have you noticed?—do not see themselves as oppressors and killers. They see themselves as innocent, absorbed in their private lives. Everyone is innocent—they are innocent, the people jumping from the towers were innocent, George W. Bush is innocent, a simple reformed drunk from Texas who loves his nice wife and naughty daughters. Yet, out of all this innocence, somehow evil emerges. The Western powers steal our oil, they take our land— (Ibid., pp. 187-188).

These expressions, conveyed through a Muslim character, reflect the Muslims as potential terrorists who are hostile to the Western countries and want to destroy

them at the first opportunity reaching their hands. In another example, it is said that "all fight for God against America…They'll be dancing in the streets of Damascus and Karachi, because of you" (Ibid., pp. 248-249) "the CNN reports filling the Middle East with jubilation, making the tyrants in their opulent Washington offices tremble" (Ibid., p. 281). Therefore, a war with the U.S. is being emphasized and the discourse is produced about how will be happy the Muslim countries that are informed about the execution of Ahmad's bombed attack. Making a Muslim say this expression, includes the discourse that Muslims are ruthless and pitiless, and even they support these attacks. Thus, 'Islam equals terrorism', 'Muslim equals terrorist' perception is ensured to live in society.

An interesting point about Charlie is that, at the end of the novel, Charlie appears to be a CIA agent despite all his anti-American and anti-Western discourse. Just as Charlie uses all his expressions to persuade Ahmad to terrorist action and in fact to reveal that action; Updike, as an author, even though he says, "I wrote this novel through the eyes of Ahmad and tried to understand it", by producing anti-Islamic and negative discourse against Muslims, he positions himself like the CIA agent Charlie in the novel. Just as all of Charlie's sayings and what he did are revealed to be fake, the whole of the novel clearly shows that all the remarks of Updike appear to be fake and far from common sense.

One of the other important characters of the novel is Jack Levy, who is a guidance counselor at Ahmad's high school. It is emphasized by the author that Levy is a non-believer Jewish, in the words of the character throughout the novel. Although it is said he is non-believer, Levy does not stay away from his Jewish identity and occasionally uses expressions making references to the persecution of Jews. For instance, the sentence "still, at least in the Arab world, admired Adolf Hitler" (Ibid., p. 23) involves a discourse that Hitler's policy on the Jews made Arabs happy and they are still pleased with this, and that they therefore admire Hitler. The discourse against American society narrated by Ahmad and other Muslim characters in the novel, is made by other characters in the opposite direction. Levy, states "even our vaunted freedom is nothing much to be proud of, with the Commies out of the running; it just

makes it easier for terrorists to move about, renting airplanes and vans and setting up Web sites" (Ibid., p. 27). Therefore, he indicates freedom in the U.S. only means that terrorists are acting in a free manner and facilitating making attacks. Levy replies his wife who says, "they would never bomb the desert" (Ibid., p. 32) as "that's right: *they*, as you call them, *love* the desert" (Ibid.). Thus, the author makes an implication that terrorists are from the Middle-East and places a discourse between the line as if terrorists should be from the Middle East, Arab countries or Muslims. During Ahmad's high school graduation, a priest and imam are there in the ceremony to bless the students and Levy looks imam thinking "a slight, impeccable man embodying a belief system that not many years ago managed the deaths of, among others, hundreds of commuters from northern New Jersey" (Ibid., p. 112). Although Levy defines the imam as a sinless man, his idea changes in the next sentences:

> From the higher vantages in New Prospect, crowds gathered to see smoke pour from the two World Trade Towers and recede over Brooklyn, that clear day's only cloud. When Levy thinks of embattled Israel and of Europe's pathetically few remaining synagogues needing to be guarded by police day and night, his initial good will toward the imam dissolves: the man in his white garb sticks like a bone in the throat of the occasion (Ibid.).

Thus, the imam who speaks at the graduation ceremony reminds Levy of the attacks on 9/11 and the attacks on the synagogues, and responsibility of these attacks is inflicted the entire Islamic world, and the attacks equal Islam discourse is composed. A sentence that Islam is the promoter of these attacks does not serve any other function to keep Islamophobia in the minds alive. Furthermore, as Salehnia (2012) emphasizes "though Ahmad is manipulated by the Muslim characters around him, he receives genuine love and protection of the Jewish character of the novel, Jack Levy" (p. 487). At this point, the discourse of 'Muslims are bad' is being formed and it is implied that a Muslim does not even receive kindness from other Muslims.

In the age of turbulence after 9/11, the ontological insecurity in the American society is depicted in various examples in novels too, and this insecurity problem is thus kept alive. According to Giddens (1990), ontological security is the "confidence that most human beings have in the continuity of their self-identity and in the

constancy of the surrounding social and material environments of action. A sense of the reliability of persons and things…is basic to feelings of ontological security" (p. 92). As can be seen from this definition, people live their lives with confidence that their social environments in their surroundings are stable; in other words, there must be no security threat in the community for the sense of confidence to emerge and for the continuation of this feeling. The emergence of a threat situation against the stability of society leads to a loss of confidence in respect of the individual and the society, thus creating an ontological insecurity situation. 9/11 showed that the World Trade Center and Pentagon, two of the most stable and secure places in terms of the society, could face such an attack, resulting in a distrust in the American people in particular. The source of this insecurity is terror and thus Islam and Muslims. In the novel, there are statements that the terror-threat level should be raised from yellow to orange (Updike, op. cit., p. 32, 43, 257). The U.S. Secretary for Homeland Security warns that especially the crowded places are not safe in his speech to the nation:

> The Secretary tells the nation…that recent intelligence reports, in what he terms "alarmingly close and harmonious detail," indicated an attack upon sensitive targets in those specific Eastern metropolitan areas, which "the enemies of freedom have been studying with the most sophisticated tools of reconnaissance." Financial centers, sports arenas, bridges, tunnels, subways—nothing is safe. "You may expect to see," he tells the lens of the television camera…whose other side presses an ocean of trusting, anxious citizens, "special buffer zones to secure the perimeters of buildings from unauthorized cars and trucks; restrictions to affected underground parking; security personnel using identification badges and digital photos to keep track of people entering and exiting buildings; increased law-enforcement presence; and robust screening of vehicles, packages, and deliveries" (Ibid, pp. 43-44).

Because of this insecure situation, it is said "the enemy has achieved his goal: business and recreation in the West are gummed up, exorbitantly so" (Ibid., p. 46) and therefore, it is mentioned in the society that there is a situation of a blockade and an age of turbulence in which people are tied hand and foot. The assistant of the Secretary for Homeland Security, while uttering such sentences subsequently; "they could be bringing in atomic weapons labelled Argentinean cowhides or something. Brazilian coffee—who's sure it's coffee? Or think of these huge tankers, not just the oil, but, say, liquid propane" (Ibid., pp. 131-132) "think of a few men with assault rifles in a

mall anywhere in America" (Ibid., p. 132) "they're working on stopping us. Everywhere, anywhere—all it takes is a little bomb, a few guns. An open society is so *defenseless*" (Ibid., p. 132) "There could be what they call a cyberattack" (Ibid., p. 133) reveals how defenseless the society is, and fuels society's fears by producing a discourse of insecurity. There is also a reference to Popper's conceptualization of "open society"[17], in which a discourse emerges that the U.S. is a libertarian and civilized society as opposed to the "closed society" that continues the perception of tribalism, and is, therefore the target of attacks. Phrases like "comfortable lives that even a decade ago moved fluidly through circuits of privilege and assumed access now encounter sticking-points at what seem every step, while maddeningly deliberate guards ponder driver's licenses and boarding passes" (Updike, op. cit., p. 46) referring to 9/11, produces the discourse that nothing is going to be normal anymore and being under constant threat of security.

The most significant statement here is the sentence of "we can never be happy again—we Americans" (Ibid., p. 132). The fact that this is being said by the assistant of The Secretary for Homeland Security producing a stronger influence on the readers and again supporting the discourse of insecurity. In addition, these expressions, which include the implication that the U.S. will never be safe and thus the society will never be happy, keep people' fears alive and emerges a hatred against those who cause those fears. Levy's wife, by saying "poor Jack…he's been knocking himself out to get this boy out of the grip of his mosque. They're like Baptist fundamentalists, only worse, because they don't care if they die" (Ibid., p. 131) produces the discourse that mosques are used as terror cells. Moreover, in this discourse, while the mosque is a terror cell, imams are also potential terrorist organizers and Muslims who go to the mosque are labeled as terrorists. Again, the assistant of The Secretary, says: "they all preach terrible things against America, but some of them go beyond that. I mean, in advocating violence against the state" (Ibid., p. 134) and thus explains that these fears have a religious content, too. The responsible of this situation is also the Muslims, who are called enemies, and it is expressed that they obtain their aims in a way: "the enemy

[17] For further information V. Karl R. Popper (1947), **The Open Society and Its Enemies**, London: Routledge.

is obsessed with holy sites, and as convinced as the old Communist archenemies had been that capitalism has a headquarters, a head that may be cut off, leaving flocks of the faithful to be gratefully herded into an ascetic and dogmatic tyranny" (Ibid., p. 47). Moreover, it is expressed that this enemy is against freedom and it "cannot believe that democracy and consumerism are fevers in the blood of Everyman, an outgrowth of each individual's instinctive optimism and desire for freedom" (Ibid., pp. 47-48). The Secretary for Homeland Security asks his assistant that "those people out there …Why do they want to do these horrible things? Why do they hate us? What's to hate?" (Ibid., p. 48) and he is replied "they hate the light…Like cockroaches. Like bats" (Ibid.).

In the novel, on the one hand there produced a hate speech against the American administration and society through the Muslim characters, while on the other hand, there emerges an ontological insecurity on the characters representing the U.S. and a situation which declares the members of a belief system as enemies. Both poles hate and blame each other, so that mutual discourses are produced. These discourses which already exist in the society, are again expressed in this novel openly or between the lines. Therefore, the problem of ontological security in the society and the negative perception of Islam are maintained.

In the conversation between Ahmad and Charlie, in response to Charlie's statement "revolution never stops. You cut off its head, it grows two" (Ibid., p. 182), Ahmad says "the Hydra…The image recurs in Shaikh Rashid's sermons, in illustration of the futility of America's crusade against Islam" (Ibid., p. 183). With the Hydra image[18] and the thoughts of Shaikh Rashid, the author would like to emphasize the discourse that the response to the initiated war against Islam will be twofold and multiply. In other words, although the U.S. enters a war against terrorism by the Islam and Muslims, it will not be effective, and terror will increase even more. Via this discourse, while reinforcing the fear that exists in the society the state of uncanny is emphasized and the perception of the age of turbulence is pursued.

[18] Hydra is a nine-headed water monster like a serpent in Greek mythology. The most important feature is that if one of the heads is cut off, two new heads will come out of the wound. For further information V. The Editors of Encyclopædia Britannica, "Hydra", (Online) https://www.britannica.com/topic/Hydra-Greek-mythology, 27.12.2017.

The general insecurity perception created by the speeches of the Secretary for Homeland Security and his assistant, the assistant, and her sister continues throughout the novel. The sentences, “a pair of nail scissors or knitting needles—while these are being spotted and confiscated, four-inch knives pass as shoe shanks seen on edge, and a petite pistol of mostly hard plastic sneaks through taped into a pewter porringer supposedly being transported” (Updike, op. cit., p. 257) contains the implication that at present times, everything can be used as a terrorist tool. Besides, again in the same conversations The Secretary for Homeland Security argues, “well, when the Arab League takes over the country, people’ll learn what duties are” (Ibid., p. 261). Here, the administration of the U.S. is taken control by Muslims, and as a result of this, an Islamization threat is brought to the agenda. Thus, the problem of ontological insecurity that emerged in the society after 9/11 is revived and it is claimed that there is a danger that can happen at any moment.

This negative perception of Islam is not only reinforced by the discourse that terror equals Islam, but also in the way that being Muslim is a bad situation and is difficult to accept. Levy’s wife says she knew some kids that “call themselves Mohammedans just to annoy their parents” (Ibid., p. 131). Therefore, she tells that for a kid to be a Muslim is a situation that cannot be accepted by her family and will make them angry. In her conversation to her sister, she again implies a situation in which Muslims are unwanted and excluded by stating that “think of what our parents would have said if we’d brought home Muslim men to marry” (Ibid.). Another point at this situation is that the so-called reasons for Ahmad’s being a faithful Muslim are placed between the lines by the author. For instance, Ahmad’s mother by telling “he did this Allah thing all by himself, with no help from me…But I guess a boy needs a father, and if he doesn’t have one he’ll invent one. How’s that for cut-rate Freud?” (Ibid., p. 117) links Ahmad’s belief in Allah to the absence of his father and implies that Ahmad puts Allah in the image of a father and believes so intimately for that reason. In another example, while Ahmad is thinking about brotherhood, such thoughts pass through his mind: “had he been blessed with a brother, Ahmad would feel less alone, perhaps, and rely less on the God he carries with him, in his pulse and thoughts” (Ibid., pp. 195-196). Again, in this example, there are discourses attributing Ahmad’s belief in God

to the absence of a brother, people's God belief originates from an absence and people will not feel the need for a belief, if they do not have these deprivations.

According to Puar (2007), in the aftermath of 9/11, "the invocation of the terrorist as a queer, nonnational, perversely racialized other", notably Bin Laden, "has become part of the normative script of the U.S. war on terror" (p. 37). Terrorists have "become both a monster to be quarantined and an individual to be corrected" (Puar, Rai (2002, p. 121). Therefore, American patriotism, which develops after 9/11 and defines itself through normality in terms of gender, defines otherized terrorists as racially and sexually perverted:

> Sexual deviancy is linked to the process of discerning, othering, and quarantining terrorist bodies, but these racially and sexually perverse figures also labor in the service of disciplining and normalizing subjects worthy of rehabilitation away from these bodies, in other words, signaling and enforcing the mandatory terms of patriotism (Puar, 2007, p. 38).

In the case of 9/11, defining terrorists through sexuality who are already an 'other' by their Muslim identity, and attributing them to deviance, can be regarded as doubling their marginalization. This also raises the problem of generalization of this deviancy defined through sexuality to all Muslims because of the fact that the terrorists have the Muslim identity. Such negative discourses produced by the media and the administration are influencing the society, and the humiliating otherings against the Muslim individuals are done through sexuality. Examples of this can be seen in the dialogues between Tylenol and Ahmad in the novel of Updike, and also in some expressions of Levy. Tylenol, one of the students in Ahmad's high school, wants to warn Ahmad of his friendship with his girlfriend Joryleen. Tylenol, who is angry at Ahmad's attitude and words, in the conversations of the two, uses abusive expressions with racial and sexual references such as "you so foolish…Arab" (Updike, op. cit., p. 16) "you weird queer" (Ibid., p. 16). In his previous statement, Tylenol, who made Ahmad a racial othering by positioning him as an Arab, at the same time, he is also making racial and religious humiliation and othering through sexuality by foregrounding Ahmad's religious identity. In another example, again using abusive

expressions with a sexual reference in his argument with Ahmad, Tylenol, this time makes an insult that covers all the Arabs (Ibid., p. 98). Since there is a general perception in the U.S. society that Arabs equal Muslims or Muslims equal Arabs, this discourse, produced by Tylenol, causes all Muslims to be labeled with sexual heresy.[19] In the novel, there are sexually explicit references not only in the insults of Tylenol, but also in the conversations Levy made Ahmad's mother Terry about Ahmad. Levy asks Terry, 'if Ahmad has a girlfriend or not' and Terry replies him as "not as far as I know" (Ibid., p. 165). In the subsequent parts of the conversation Levy asks "it doesn't seem quite right. He's a good-looking kid. Could he be gay?" (Ibid., p. 166). In another section, Terry asks Ahmad "don't boys your age usually have girlfriends?" (Ibid., p. 144) and Ahmad replies her as "Mom. I'm not gay, if that's what you're implying" (Ibid.). Throughout the novel, the descriptions of the eyes of Shaikh Rashid also draw attention and support the views of Puar. The eyes of Shaikh Rashid are told by the expressions such as "his eyes, which are an unexpectedly pale gray, as milky and elusive as a kafir woman's" (Ibid., p. 6) "the elusive gray-blue of a kafir woman's" (Ibid., p. 39) "The Yemeni's feminine gray eyes narrow in amusement" (Ibid., p. 145). Thus, Shaikh Rashid, a character who is so influential on Ahmad is defined by sexuality and at the same time weakened by attributing him effeminacy.

The author also produces Orientalist discourses throughout the novel about Muslims' views on women, including phrases that can be perceived that Islam sees women as inferior. In one example, Ahmad's mother Terry comes to Ahmad's graduation ceremony as headscarfed. In their conversation with Levy, she tells that Ahmad "wanted me to wear it. He said if there was one thing he wanted for his graduation it was his mother not looking like" (Ibid., p. 116) a wanton. In these expressions, since the headscarf is used by usually Muslim woman, there is both a sexist humiliation and a religious discourse is developed. Since in this study, the subject is religion-related discourses, the associations related to religion will be foregrounded. The fact that, Ahmad's wish her mother not to be seen as a wanton and thus he asks her to wear a scarf, produces the discourse that all women who do not

[19] Tylenol's expressions with sexual references are not included in this text. For further information, V. Updike, 2007, p. 16, 98.

wear a scarf in the eyes of Muslims have bad images. The identification of this malignancy with a description of sexuality, gives rise the thought the discourse that terrorist men and therefore the Muslims, are still marginalized through sexuality as mentioned above. Just as the discourse of sexual deviancy of terrorists has been produced after 9/11, it is meaningful from point of view of a Muslim man, a woman who is not a Muslim and therefore does not wear a headscarf should also be subject to a sexual discourse. If religion-related evaluations are to be returned, the discourse of Ahmad's this wish produces that both Muslims attribute negative roles towards all women who do not wear a headscarf, whether she is Muslim or not; and that a woman who does not have any openness, shortness, etc. in their clothing is not seen well, too, if they do not wear a headscarf. In other words, with Ahmad's approach, a Muslim can only define a woman wearing a headscarf with good and positive qualities. Another example includes the phrases "women are animals easily led, Ahmad has been warned by Shaikh Rashid" (Ibid., p. 10) and thus a discourse is produced about the way Muslim men view women. In this sentence that contains discourses like 'Muslim men do not value women', 'they see them as animals' and 'direct them as they want', the author wants to show that Muslim men generally do not look at women in a positive way. Ahmad's mother Terry defines Shaikh Rashid's attitude towards her by the sentences such as "he was very smooth and proper with me. But I could feel hatred. To him I was a piece of meat—un*clean* meat" (Ibid., p. 166). When Ahmad refers to the Quran in order to get advises about sexuality, he finds interestingly only the verses about the "pollution" of women: "the Qur'an…talked of uncleanness but only in regard to women, their menstruation, their suckling of infants…In the verse before that, he read that women are a pollution" (Ibid., p. 156). Moreover, The Secretary for Homeland Security in the novel reproduces the discourse produced by Ahmad and Shaikh Rashid, that 'Muslims are anti-female' by stating "I love this damn country so much I can't imagine why anybody would want to bring it down. What do these people have to offer instead? More Taliban—more oppression of women, more blowing up statues of Buddha" (Ibid., p. 258). As can be seen from the related quotations, women are described as inferior, worthless, and dirty in discourses produced by Muslims related to their view of women. Thus, there produced a discourse that Muslims have a

worldview in which there are rigidness, short-sightedness and no equality between sexes.

In some parts of the novel, Updike gives place to the sentences including exact opposite discourses which he uses in general, that the Quran is imperfect and written by the Prophet Muhammad, and the Quranic verses are often chosen among those who hold negative expressions. It is emphasized that Muslims believe in all the prophets and do not distinguish between them in the verses that come to mind of Ahmad, after listening to his friend in the church choir:

> *We believe in God, and in what hath been sent down to us, and what hath been sent down to Abraham, and Ishmael, and Isaac, and Jacob, and the tribes, and in what was given to Moses, and Jesus, and the Prophets, from their Lord. We make no difference between them* (Ibid., p. 62).

Underlining that believing in the prophets of all religions is a necessity of Muslims, it is given the knowledge that the Islam recognizes and acknowledges other prophets. The author has refuted the assertions he suggested such as Quran's imperfectness and as may have been written by the Prophet Muhammad, with some examples. In one of the lessons with Ahmad, Shaikh Rashid says "the Prophet himself was a worldly man: merchant, husband, father of daughters. Yet he became in his forties the vehicle God chose through which to deliver His final and culminating word" (Ibid., p. 109). Thus, it is stated that the Prophet Muhammad was a messenger of God and delivered the revelations from God to people. In another example, Shaikh Rashid tells Ahmad to read Quran if he discouraged to detonate the bomb, and therefore "let the only God speak to you through His last, perfect prophet" (Ibid., p. 272). Thus, it is produced a kind of counter-discourse against the discourses of that the Quran is not a divine revelation written by the Prophet Muhammad. Another point in this regard is to give some positive examples about the Quran. To illustrate, when Levy goes to Ahmad's house, Ahmad receives from the Quran the knowledge that he should be hospitable to Levy, although he does not like him, and he thinks "the Qur'an urges courtesy upon the faithful" (Ibid., p. 94). It is also the choice of neutral or positive verses instead of the verses that are given throughout the novel, and whose contents

contain the negative terms such as “fire, burn, hell, infidels, punishment, pollution, death” (Ibid., p. 6, 76, 108, 156, 157, 175, 235, 273, 276, 294). Ahmad, for example, gives up the idea of detonating the bomb by thinking of a group of verses from the Qur’an:

> *We created you: will you not credit us? Behold the semen you discharge: did you create it, or We?*[20] God does not want to destroy: it was He who made the world…God having willed the great transition from non-being to being. This was the will of the Beneficent, the Merciful, *ar-Raḥmān* and *ar-Raḥīm*, the Living, the Patient, the Generous, the Perfect, the Light, the Guide. He does not want us to desecrate His creation by willing death. He wills life (Updike, op. cit., pp. 306-307).

Ahmad, who thinks that Allah desires life rather than death, gives up from the bombed action with the occasion of the Quranic verses, can be interpreted as the effort of the author to show the positive aspects of the Qur’an at the end of his novel.

At the same time, Updike on the one hand, while producing negative discourses through Ahmad and on the other depicts Ahmad as a character with positive characteristics in some parts. For instance, in their conversation with Terry, Levy states that Ahmad “can do better than be a trucker. He’s a smart, clean-cut kid, with a lot of inner-directedness” (Ibid., p. 83). Throughout the novel, while positive comments are made about Ahmad’s intelligence and potential, ignoring of Ahmad them because of his religious belief turns into a negative discourse directed against Islam. In another example, Ahmad’s help of a flipped beetle and flipping over it onto its legs with the help of his driver’s license is told by long descriptions (Ibid., pp. 252-254). In the last part of the book, Ahmad, while he is unresponsive in the first place, then responds to the funny movements made by the children from the window of the car in front of him in the tunnel by waving his hand and smiling (Ibid., p. 307). Updike tries to conceal ‘negative Islam’, ‘bad Muslims’ discourse produced through Ahmad and other Muslim characters by revealing the good aspects of Ahmad. This attitude, at the same time, by giving good and bad features together, leads to a lack of clear thinking for the readers in terms of Muslims and Islam. Thus, the age of turbulence that developed after 9/11

[20] Quran 56: 57-59.

through Islam and Muslims where the perception of uncanny and insecurity is dominant is continued through novels, too.

The point of view of the sociology of religion is not to evaluate the correctness or falsehood of the claims in the novel. Since one aspect of the subject discussed in this study is the production of discourses about religion and analyzing their possible effects on the society, the importance of the effect of these claims on the readers stands out. From time to time, the author endeavors to prove that he searched the sources of Islam by including Quranic verses and expressions of the Prophet. The intention here is to show readers that his discourses are correct and thinking that such discourses will increase the coefficient of influence on the reader. Furthermore, Updike while giving Quranic verses uses transliteration[21], such as in the verse[22] "*wa 'l-ladhīna kafarū a'māluhum ka-sarābi biqī'atin yaḥsabuhu 'Ẓ-Ẓam' ānu mā' an 'attā idhā jā' ahu lam yajidhu shayḥan wa wajada 'llāha 'indahu fa-waffāhu 'isābahu, wa 'llāhu sarī'u 'l-ḥisāb*" (Updike, op. cit., p. 235). Therefore, as Marandi and Tari argue (2012) the author tries to gain credibility by creating an impression that he has a good knowledge in this regard. Thus, making efforts to negate the credibility and divinity on the one hand with the produced discourses about the Islam, giving the positive expressions on the other hand prevents to form a clear perception of the Islam on the readers. This situation feeds the impression of uncanny which is one of the most important influences of the age of turbulence.

Throughout the novel, in the discourses that the author produces and reproduces what is already present, it is evident that his attitude towards Islam and Muslims in general is negative. This can be seen in the created characters, as Herman (2015) asserts, "in what may be the novel's sourest insight, it seems that selfish, materialistic America affords no place for any religion other than the "born-again" Christianity[23] practiced by the Secretary of Homeland Security" (p. 707). A religion

[21] To change (letters, words, etc.) into corresponding characters of another alphabet or language, (Online) http://www.dictionary.com/browse/transliteration, 20.04.2018. For other examples of transliteration V. Updike, 2007, p. 6, 101, 102, 103, 105, 108, 109, 232, 235, 273.
[22] Quran 24: 39.
[23] A born-again Christian is a person who has become an evangelical Christian as a result of a Religious experience, V. John Sinclair (2001), **Collins COBUILD Advanced Learner's English Dictionary**, 3rd ed., Glasgow, HarperCollins Publishers, p. 169.

that cannot take place in American society and discourses about members of this religion, on the one hand, feeds the fears associated with terrorism in society and on the other hand it does not enable communication based on recognition and understanding of this religion and its members. For this reason, Islam and Muslims, generating a state of a threat and uneasiness for the American society, feed the perception of the post-9/11 age of turbulence.

2. *The Submission*

Fabricating reality was criminal; editing it, commonplace.

—Amy Waldman

The Submission

Born May 21, 1969, in the U.S., Amy Waldman completed her education at Yale University and worked as a reporter for *The New York Times* for eight years. Having spent three years of eight years working as a journalist in India's capital New Delhi, Waldman also served as national correspondent for *Atlantic* magazine. She has been a fellow at the Radcliffe Institute for Advanced Study and at the American Academy in Berlin. She lives with her family in Brooklyn.[24]

The Submission, the debut novel of Waldman, was published first in 2011, the tenth anniversary of the September 11 attacks, winning the Janet Heidinger Kafka, American Book Awards and:

> It was a *New York Times* Notable Book for 2011, one of National Public Radio's Ten Best Novels, *Esquire*'s Book of the Year, *Entertainment Weekly*'s #1 Novel for the Year, a *Washington Post* Notable Fiction Book, and one of Amazon's Top 100 Books and top ten debut fiction. It was a finalist for the Guardian (UK) First Book Award and was long listed for the Orange Prize. It has been or will be published in Brazil, Italy, France, Germany, the United

[24] V. (Online) http://www.thesubmissionnovel.com/author, 25.01.2018.

Kingdom, India, Indonesia, South Africa, Canada, Japan, Portugal, Sweden, Norway, and the Netherlands.[25]

For *The Submission*, different publishers have created different covers, and according to versions, the covers have been diversified.[26] The novel has its own website and the content of the site includes a few blog posts by the author and brief information on the characters of the novel and the sources inspired.[27] In the interviews, Waldman tells that the source of inspiration for the novel is the controversy after the selection of Asian-American Maya Lin as a designer for the Vietnam War Memorial.[28] From these discussions, she built her novel with the premise that "what if a Muslim architect wins an anonymous competition to design 9/11 memorial?". Almost a month after the publication of the novel, August 16, 20011, on September 11, 2011, on the tenth anniversary of the attacks, a 9/11 memorial was opened in Manhattan.[29] Ten days after this date, on 21 September 2011, an Islamic Cultural Center named Park51 (Cordoba House) and a mosque, which was called "Ground Zero Mosque" by the community come into use which experienced similar reactions to the events depicted in the novel.[30]

In her article, Jamil (2014) makes an analysis of the construction of knowledge about Muslims and the discourse of Orientalism through a dialogue between Claire and Khan, two of the key characters in the novel. The studies approaching the novel in the context of trauma after 9/11, make analysis about woman and psychological trauma (Zabihzadeh, Hashim, Raihanah, 2017) cultural trauma (Baelo-Allué, 2016) trauma and interculturality (Estévez-Saá, Pereira-Ares, 2016). In critics of the novel, a generally favorable opinion is dominant, and it is stated that the author reflects the

[25] V. (Online) http://www.thesubmissionnovel.com/author, 25.01.2018.
[26] For information V. (Online) https://www.goodreads.com/work/editions/15268147-the-submission, 19.02.2018.
[27] For further information V. (Online) http://www.thesubmissionnovel.com/, 25.01.2018.
[28] For interviews V. Rachel Nolan, "Bookforum interviews Amy Waldman", (Online) http://www.bookforum.com/interview/8218, 25.01.2018 & Jeffrey Brown, "Conversation: Amy Waldman, Author of 'The Submission'", 07.09.2011, (Online) https://www.pbs.org/newshour/arts/conversation-amy-waldman-author-of-the-submission, 25. 01.2018.
[29] V. (Online) https://www.911memorial.org/, 19.02.2018.
[30] Mark Jacobson, "Ground Zero Mosque' Furor a Faint Memory at Park51 Opening", New York, 22.09.2011, (Online) http://nymag.com/daily/intelligencer/2011/09/ground_zero_mosque_furor_a_fai.html, 19.02.2018.

life of Muslims perfectly (Scharper, 2012), it is a realistic novel (Dufresne, 2011) and that the author succeeds in narrating the hysteria after 9/11 (Brandmark, 2011). Eikonsalo (2017) suggesting that *The Submission* started a new era in the post-9/11 novel genre and it:

> …reforms the patterns of the earlier, popular 9/11 novels and the 9/11 discourse: the early, canonized 9/11 novels and the dominant discourse have been inclined towards a simplified, respectful and traumafocused representations while The Submission has taken a clear step away from this restrictive custom (p. 91).

Lee-Potter (2013) considers Waldman's novel to be a work in which every argument has its counter-argument, and thus it is a novel of analyzing the conflicting ideas. Row (2011) states about the novel that "it's more like a simulation, a simulacrum, of our very recent history—a work of fiction that constructs, with painstaking plausibility, an only slightly altered version of the past decade". Nutile (2013) argues that the end of the novel is annoyingly regular and stereotypical, suggesting that such endings are tedious in novels. According to Morley (2016);

> The novel itself is complicit in this manipulation of facts, events, and characters, through the shaping of the narrative. Any novel, and perhaps especially a counterfactual novel such as *The Submission*, which deliberately plots and alters the facts of history, is after all a kind of deception. It is a carefully wrought fiction that masquerades as a version of reality, manipulated by a guiding author (p. 168).

Waldman's novel *The Submission* takes place two years after the 9/11 attacks. A contest is opened for the memorial which is thought to be done in memory of the victims of the attacks and up to five thousand applications are made to this contest. As a result of the monthslong evaluation, the jurors choose the design named "The Garden" among the two finalists. The influence of Claire Burwell is great on this election, who is one of the thirteen members of the jury and who has been selected as a member of the jury on behalf of those who lost their family members in the attacks. The jury does not know the submitters and the designs are known by their names. When it comes to learning the owner of the chosen design, then all the things change,

because the owner of the winning submission, named Mohammad Khan, is an Indian descent American Muslim architect. As the jury thinks about how to announce it, the event will infiltrate the media and the whole country learns that the winning architect is Muslim. While with the speculative news of the media and the provocation of some people, Khan's renouncement is being expected, on the one hand, the negative perception about Muslims continues to increase on the another. There are many incidents such as the acts of pulling headscarves of Muslim women, the protests, the stabbing of a Bangladeshi Muslim woman who lost his wife in the 9/11 attacks. Eventually, Khan withdraws silently from the competition and leaves America and at the end of the novel, twenty years later, readers learn that Khan becomes a successful architect who is well known for his designs, all over the world but especially in Muslim countries. It is learned in the last chapter of the book that takes place in the twenty years later that Khan carried out the design of him named "The Garden" as a pleasure garden for a sultan or an emir.

When the title of "The Submission" given to the book is taken into consideration, it can be seen that it contains many different meanings. As mentioned by Waldman in her interview with Nolan[31], too, "submission" symbolizes both Khan's submission to the competition and submission to God with reference to the etymology of the word "Islam". Apart from these, Waldman states that she observed many "submissions" throughout the novel, suggesting that the title offers a variety of models of submission behavior to readers. When the submission/obedience denotations in the meaning of the word are examined in the whole of the novel, there is a desire for a submission to be expected from Muslim characters and from all Muslims in general. A religious obedience is demanded from the Muslim character Khan to withdraw from the competition and thus to obey the U.S.'s white Anglo-Saxon Christian majority. At the same time, it is expected from all Muslims in the country to think that Khan should withdraw from the competition, and thus a social obedience is looked forward. The author's emphasis on the etymology of the word "Islam" can also be thought of as a

[31] V. Rachel Nolan, "Bookforum interviews Amy Waldman", (Online) hhttp://www.bookforum.com/interview/8218, 25.01.2018.

reference to the terrorists' submission who carried out the 9/11 attacks to the so-called strict and brutal orders of Islam.

Mohammad Khan, one of the main characters of the novel is confronted to readers as an Indian American citizen, a Muslim architect, and is described with various descriptions:

> He was thirty-seven years old, educated at the University of Virginia and the Yale School of Art and Architecture. Four years at Skidmore, Owings and Merrill; six at ROI. Khan had been the project architect for a museum in Cleveland, a residential tower in Dallas, and a library in San Francisco (Waldman, 2012, p. 60).
>
> He appeared a handsome young man, his skin pale brown, his hair black, curly, and short, his brows dark and paintbrush thick over a wide, strong nose. His eyes, pale, greenish (Ibid., p. 64).

Khan's project is selected as the winner, in which he submits in the competition for the memorial planned to commemorate the 9/11 attacks. Jury members give different reactions when they learn that the winner is Muslim; "the piece of paper containing the winner's name was passed from palm to palm like a fragile folio. There were a few gasps and "hmmms," an "interesting," an "oh my." Then: "…It's a goddamn Muslim!" (Ibid., p. 19).

> "We know nothing about him, Bob."
> "Is he even American?"
> "Yes, it says right here under nationality, American."
> "That actually makes it harder."
> "What's that supposed to mean?"
> "How did this happen?"
> "What are the odds?"
> "I can't believe it."
> "It's Maya Lin all over again. But worse" (Ibid., p. 20).

Khan's being a Muslim makes it impossible for the U.S. society to be in such a project:

> I'm not sure I want it with the name Mohammad attached to it. It doesn't matter who he is. They'll feel like they've won. All over the Muslim world they'll be jumping up and down at our stupidity, our stupid tolerance (Ibid., p. 22).

The election of a Muslim as the designer of the memorial is interpreted as the winning of "them" and the distinction of "us and them" comes to the fore. It is emphasized that Muslims, who are positioned as "they", will feel as if they have won and will make fun of the U.S. tolerance. Khan's being Muslim brings questions to minds that whether he is a terrorist or not, and thus throughout the novel Islam, Muslims and terrorism are mentioned together. Lawyer Wilner, a member of the jury in the competition, says "but we have to consider the associations people will bring to him. And what if he is one of the problematic ones?" (Ibid., p. 21). Thus, both a reference to the negative features implied for Khan's being a Muslim, as well as his being a "problematic", in other words, the potential for being a terrorist is made. Also, Wilner finds Khan inappropriate for this design because he is a Muslim; "he's unsuitable by definition!" (Ibid., p. 24). Throughout the novel, Mohammad Khan is addressed with his surname "Khan" or as "Mo", as everyone is addressing him. Khan is described in many ways in the novel and has news coverages:

> Mo read that he was Pakistani, Saudi, and Qatari; that he was not an American citizen; that he had donated to organizations backing terrorism; that he had dated half the female architects in New York; that as a Muslim he didn't date at all; that his father ran a shady Islamic charity; that his brother—how badly Mo, as an only child, had wanted a brother!—had started a radical Muslim students' association at his university. He was called, besides decadent, abstinent, deviant, violent, insolent, abhorrent, aberrant, and typical (Ibid., p. 161).

Even though the adjectives such "decadent, abstinent, deviant, violent, insolent, abhorrent, aberrant, and typical" directed towards Khan seems directly attributed to Khan, because of Khan's Muslim identity, it actually evolves into a situation involving all Muslims. Khan also has his share of the prejudices and adjectives related to Muslims, and although they do not know himself, he is exposed to their generalizing approach. Khan, on the other hand, does not identify himself as a devout person throughout the novel, and even expresses that he does not believe in God; "he

wondered how the God he didn't believe in would judge him" (Ibid., p. 236). However, apart from these expressions, in some examples related to Khan, even though he himself asserts the contrary, it can be seen that religious orientation in his unconscious has emerged. Khan, in questioning by the officers at the airport, is trying to explain that he is not a religious person and that they are questioning the wrong person. But when thinking about the examples of why he cannot be considered religious, the words *La ilaha illa Allah, Muhammad rasulullah* come suddenly to Khan's mind:

> …he'd barely been to a mosque in his life. His parents, immigrants to America in the 1960s, made modernity their religion, became almost puritanical in their secularism. As a boy he had no religious education. He ate pork, although he hadn't grown up doing so. He dated Jews, not to mention Catholics and atheists. He was, if not an atheist himself, certainly agnostic, which perhaps made him not a Muslim at all. When the agents came back in the room he would tell them this. But when they returned, dragging their heels and cracking their jokes, he told them nothing. His boast of irreligion stayed on his tongue, for what reasons he couldn't say, any more than he could say why words long unuttered floated unbidden into his mind: *La ilaha illa Allah, Muhammad rasulullah*. The Kalima, the Word of Purity, the declaration of faith. It almost made him laugh: at the moment he planned to disavow his Muslim identity, his subconscious had unearthed its kernel (Ibid., p. 34).

In the novel, this brings the impression that even if Khan denies his Muslim identity, there is the core of his faith in his subconscious. In another example, Khan starts to fast when Ramadan arrives and resumes the fasting on a large part of the month of Ramadan. In general, a description of fasting is made through the negative effects on Khan and there is no information on why someone like Khan who claims his disbelief, fasts:

> Throughout the morning his body yowled, his irritability rising as his blood sugar plunged. His piss was the chemical yellow of a traffic signal, so concentrated it almost looked solid. Fearful that his breath stank, he kept covering his mouth with his hand to check it, avoided getting too close to anyone. He could brush his teeth, if he didn't swallow, but the fasting sent a smell up from his stomach—the acids working on nothing—or from his tongue that brought to mind a dead animal trapped beneath a house (Ibid., p. 238).

Khan suddenly gets up one morning and goes to the refrigerator and drinks orange juice with an appetite, and this is the moment when he ends his Ramadan fasts. The important point here is that Khan thinks that "he didn't even know why, only that he had woken with the sudden, abrupt sense that strength wouldn't come from this kind of sacrifice, that his abstention would never be anything but hollow" (Ibid., p. 271). Besides, "if he couldn't say he believed in the paradise fasting was meant to obtain, how could he believe in the fast?" (Ibid.). In addition, it is noteworthy that when Khan hears the call for prayer in a trip on the day that he is in Afghanistan, he prays with the people and defines it as the "truest submission" (Ibid., p. 363). But in the later part of the novel, Khan is in two minds again, and indicates that "even as he was still unsure about God's existence, he counted this God's will" (Ibid., p. 377). In the last part of the novel, Khan thinks that "if he was ever to find his way to belief, it would not be through fasting, or even through prayer, but through his craft (Ibid., p. 378). Thus, Khan is both depicted as a Muslim with a core of faith in it, although he says that he does not believe, and it is being tried to show why he is not a religious Muslim by referring to the reasons for his lack of faith. The examples depicting his unbelief are given, as in the case of fasting, from the point of view that worships do not make people get somewhere. In the examples given through Khan's being Muslim and his description of faith; though a Muslim claim that s/he is not devout and does not fulfill the needs of her/his religion, the perception of s/he is actually carrying that faith somewhere in her/him and for this reason, it does not matter what Muslims say about their religion and do, occurs. Thus, the discourse is produced that 'we should not believe what any Muslim say and do', and 'we should believe that there can be a potential of terrorist within each of them'. This discourse continues to be produced many times in various forms throughout the novel. In addition, the state of being in two minds depicted in terms of Khan's beliefs emerges as an example of postmodern religious perception. Khan's belief, which does not create a clarity in the minds of readers, causes a confusion by bringing the questions "does he believe or not?". In his thoughts on the terrorist of 9/11 attacks, Khan mentions that his own profile is not different from some terrorists; "he was the middle-class Muslim son of an engineer, a profile not all that different from some of the terrorists. Raised in another society, raised religious, could he have become one of them?" (Ibid., p. 36). Thus, in the same

way, the discourse that every Muslim has the potential to become a terrorist is reproduced. From another point of view, it is presented as a mitigating reason for Khan to be a person who does not fulfill the requirements of his religion, and therefore devout Muslims are shown as bad and dangerous. In this way, it is perceived that Khan's lack of religiousness reduces his chance of becoming a terrorist. On the other hand, this definition contains the thought that the requirements of Islam can prompt people to the evil and fundamentalism and the connotation that every devout Muslim may be a potential terrorist.

It is claimed by many characters that Khan, in his statements about the 9/11 attacks, although he says he is sorry, he does not use the word "attack". In addition, in his conversation with Lawyer Laila Fathi, Khan expresses his feelings and says that "I've been having a lot of unfamiliar feelings…Most uncomfortably, bitterness toward those families who excoriated and caricatured" me. "I did this for them and they don't appreciate it" (Ibid., p. 146). In return, Fathi ask him "For them or for you?" (Ibid.). This example demonstrates that Khan has made this design for his reputation and career and has not developed any empathy for the people who have lost their relatives in the attacks. At this point, the sincerity of Muslims is also questioned through a Muslim character and a discourse is produced through the prejudices by leaving aside the importance of what they do and say. In another example, Claire while:

> …studying the group photograph of Khan with the jury in the following day's papers" she "saw thirteen dour, even somber faces, and one smile. Khan's grin nettled her, suggesting deafness to the rancor and grief around him. It made her wonder if he saw the memorial as anything but a career milestone (Ibid., p. 147).

This also gives the impression as if Khan feels no sadness and even happiness for those who lost their lives in the attacks.

Throughout the novel, various discourses are being produced through Muslim and non-Muslim characters about the view of a woman who is one of the general prejudices about the Islam. For instance, members of the Muslim American Coordinating Council, established to represent Muslim Americans, are other characters that stand out in their Muslim identity in the novel. The fact that Khan's

design is the winner and the things lived as a result of this, bring along the involvement of this council in the event by representing Khan and standing behind him. A lawyer, Laila Fathi, requests to reply the questions at the press conference to be held, while objections come from other members. One of the members says that "we should have the committee leadership—Issam, Jamilah—up there, or people will mistake Ms. Fathi for the face of MACC" (Ibid., p. 104). In this example, the situation that is seen as problematic by the members is that the lawyer Fathi does not wear a headscarf and does not resemble other members with her clothes. Fathi described in the novel as:

> The lawyer…was an Iranian American. A Muslim…Her dark hair…was uncovered. The skirt of her snug-fitting turquoise suit struck just above the knee. Her pale legs were bare; her heels, which matched her suit, high. Her lips were painted the color of a plum (Ibid., p. 94).

They think that this person will not be able to represent themselves and that people will mistake Fathi for the face of the council if she goes to the press conference as the representative. The discourse that arises, in this case, is the thought that Muslims cannot tolerate and externalize people who are not like themselves even among themselves. Moreover, the fact that Fathi is present at there as a woman and not accepted as a representative face also fosters the perception that Islam has a negative view of women. It can be done from the text of the deduction of the discourse that 'rigid and short-sighted Muslims who think that a woman, even a Muslim, who does not wear headscarf cannot represent them'. In another example, in the conversation that Khan cannot interpret Fathi's not being suitable for the press conference, it is explained how important the headscarf is for taking part in that council. Fathi comments on the situation:

> You didn't notice I was the only uncovered woman in there? It's a big deal for me to even be in that room. Those other women fought for seats on the council, and they couldn't have won if they weren't wearing the hi-jab. I'm new. Malik got me in there because I've been getting high-profile cases involving Muslims. Because I'm good. But it's tense, as you noticed (Ibid., pp. 104-105).

In this example, too, the discourse ‘if a woman’s head is uncovered, even she is a Muslim, it makes her difficult to be accepted into other Muslims’ is produced. The connotation is made on how it can be expected from Muslims to have a positive opinion of women belonging other religions, while they take a dim view of a woman who believes in the same religion as them for not covering her head. Thus, a discourse is produced in the form of depreciation of women equal to Islam. In another example of this discourse is repeated, Asma’s neighbors, Bangladeshi couple Hasina and Kabir are mentioned. Hasina is not allowed by her husband to leave the house alone, and Hasina wants Asma to get some of her needs from the market (Ibid., p. 187). Moreover, while narrated through Asma that Kabir behaves her wife badly and even beats her, it is shown that a Muslim man both restrains his wife and mistreat her: “twice she had heard Kabir hit Hasina, or at least she thought so from the sharp scream and muffled cries that followed. But everyone pretended they had heard nothing, that the fights did not exist” (Ibid., p. 187). In one of the last parts of the novel, Asma is stabbed on the day she leaves America and returns to Bangladesh, but no one will find out who killed her. Debbi Dawson, one of the anti-Islamic characters of the novel, is “sure a Muslim had killed her” (Ibid., p. 336). Thus, the discourse that Muslims are even intolerant among themselves has produced once again. At the same time, it is emphasized that the prominence of a woman, Asma, disturbs Muslim men.

These statements are also found in the expressions of non-Muslim characters, except for the reproduction of the anti-female discourse of Islam through Muslim characters throughout the novel. For example, New York’s first female governor, Geraldine Bitman, claims that if Islamists gain power, women will be most affected by the freedom lost. Besides, she states in the proceeding sentence that she “joined a delegation of female politicians on a visit to Afghanistan last year” (Ibid., p. 130). But her statements stay unfinished and she does not make any comment on Afghanistan. In these statements of the governor, both there is the reflection of the state of fear and anxiety with the connotation that the country can be taken over by the Islamists, and it is argued that if this existing threat actualized, women will suffer the most from it. The fact that the claim of the possibility that the country will be ruled by Muslims will bring a limitation in terms of freedoms and the expression of these claims by a

governor equals Islam with freedom opposition. On the other hand, the proposal that women will experience the situation of restriction of liberties most, is reinforcing the discourse of the negative approach of Islam against women and creating the perception that Islam does not recognize women' freedom. The assertions of the governor are desired to be supported by the example of her visit to Afghanistan, the previous year. The fact that Afghanistan is a Muslim country, shows that the governor tries to generalize what she saw about women there to the all Muslim countries. At this point, although the author by not making the governor complete her sentence, does not openly reveal the discourse of 'Islam equals despisal of women', she reproduces it between the lines in the example of Afghanistan. In addition, Governor Bitman stating that she had worked on "Hegemonic Hierarchies in the Women's Movement" in her senior thesis, tells that she "was worried about women being oppressed by women. My concern about Islam is entirely consistent with that" (Ibid., p. 131). In these expressions, it is observed that the discourse 'Islam despises women' is evaluated from another point of view. It is argued that not only Muslim men but also Muslim women can oppress and despise each other. As in the example of the attorney Fathi being the representative of the council, vice president Jamilah Maqboul is at the position of a woman who opposed Fathi. Thus, it is revealed by the author that among Muslims there is not only a discrimination between genders but also a state of oppression and exclusion especially among women even in terms of uncovered-headscarfed.

Another example of Islam's view of women is the expression of Eileen Gallagher who lost her son in the 9/11 attacks that "it's Muslims that are supposed to mistreat women" (Ibid., p. 210). Although in the context of this expression Eileen is remonstrating to her son who pulled the headscarf of a Muslim woman, this discourse is reproduced in the novel indicating that the general perception is in the way that Muslims behave badly towards women. This situation, with reference to the general estimation that Muslims are intolerant, produces the discourse of Islam equals intolerance. Likewise, Debbie Dawson, head of the "Save America from Islam" committee, defends these acts in her statement she made as a result of spreading headscarf pulling acts. In her statements she says "in Iran, Saudi Arabia, they force women to wear headscarves, to submit. This is America. What these men pulling off

the headscarves are doing—it's an act of liberation" (Ibid., p. 217). In this example, it is argued that Islam enserfs women and forced them to obey. Defined as a character trying to help everyone in the Bangladeshi neighborhood, Nasruddin, brings Asma to a meeting that Khan talks about his design and the families of those who lost their lives during the attack attend. Although Nasruddin tries to prevent it, Asma makes a speech and Nasruddin translates it into English. Nasruddin, the result of this speech that resonates in the whole society, becomes the target of feminist groups by being positioned as a person trying to prevent Asma's speech. "Feminists—Muslim and non-Muslim alike—claimed her as their own, casting Nasruddin as the villain for trying to shut her up. "A typical Muslim male," they said; one of them compared him to genital mutilators in Africa" (Ibid., p. 313). Here describing Nasruddin as "a typical Muslim man", the discourse that 'Muslim men oppress and repress women' is reproduced. When the discourses of Islam's view of women throughout the novel is examined, these discourses can be grouped into the fact that Islam, and thus Muslims, contempt women and restrict their freedom.

In general, negative perception dominates the views of non-Muslim characters on the Islam and Muslims. Although some characters have been created by the author those in an attempt to empathize with Muslim characters, it appears that the discourses produced reflecting the discourses used against Muslims after 9/11. To exemplify, Paul Rubin, president of the jury, who tries to reveal the most neutral views of Muslims throughout the novel says, "did Muslims ruin whatever they touched?" (Ibid., p. 28). In addition, Sami is a Muslim who was the driver of Rubin before 9/11 and the next three months. Sami's decision to return to Pakistan due to his father's illness after the attacks relieves Rubin:

> Sami wasn't Arab, but he was Muslim. (Eighty percent of Muslims were not Arab: this was one of those facts many learned and earnestly repeated in the wake of the attack, without knowing exactly what they were trying to say, or rather knowing that they were trying to say that not all Muslims were as problematic as the Arab ones, but not wanting to say exactly that.) Paul had known his driver was Muslim but never dwelt on it. Now, despite all efforts otherwise, he felt uncomfortable, and three months later, when a sorrowful Sami—was he ever any other way?—begged leave to return to Pakistan because his father was dying, Paul was relieved, although he hated to admit it. He

> promised Sami an excellent recommendation if he returned, politely declined to take on his cousin, and hired a Russian (Ibid., p. 16).

Rubin does not want to hire Sami's cousin and hires a Russian as a driver. Thus, it becomes clear that there is a distrust towards Muslims, and even if being only a Muslim, can be a frightening and disturbing element in society for a person. Journalist Alyssa Spier likens a Muslim group to terrorist suspects questioned by the police; "men, some of them in Islamic costumes, and a few women in headscarves, stood stiffly against the wall behind them, looking like a police lineup of terrorism suspects" (Ibid., pp. 116-117). Thus, any individual who is wearing clothes with Islamic characteristics, or in other words, being of her/his Muslim is clear from her/his clothing is equated with the potential to become a terrorist. In the novel, it is stated that "a Muslim gaining control of the memorial was the worst possible thing that could happen" (Ibid., p. 71). In a similar vein, there are opinions put forward which cannot accept the name of the owner of the design is the Muhammad and that the design is referred by this name. Debbie Dawson argues that "the Prophet Mohammad took slaves, raided caravans, and married a six-year-old, although it was not consummated until the ripe age of nine…Is that the name we want connected to this memorial?" (Ibid., p. 282). With these, on the one hand, the opinions which humiliates and insults the prophet of the Muslims are put forward and on the other hand, the equation is established so that a person bearing the Prophet Muhammad's name cannot make this memorial. She refers to Orientalist discourses that do not reflect the truth about the Prophet of Islam, in order to support her claims that someone with the name Mohammad, in other words, a Muslim, could not make this memorial. The audience by saying, "no Mohammad memorial!" (Ibid., p. 282) to the person who asserts these claims, integrates the negative discourses with the Prophet Muhammad and immediately exhibits opposing behavior to an architect who bears his name.

In the conversation of Paul Rubin and his wife Edith; his wife mentions that "a Muslim country would never let a Jew build its memorial" (Ibid., p. 83), and asks "why should we act differently?" (Ibid.). Paul says, "this isn't a Muslim country, Edith. We're better than that" (Ibid.). In these expressions, although Muslims seem to be advocated specific to a Muslim designer, the intolerance of Muslim countries and

therefore all Muslims is emphasized. Muslims are placed in an anti-Jewish position and thereby, the connotation that a Jew is not accepted in a Muslim country is placed in the minds. The result is that if Muslims are intolerant of individuals from different religions, the discourse that 'we can stand against them as Christians or Jews' is produced. Even though Paul says, "we can't deny him just for being Muslim" (Ibid.) then it is explained that he plans to do so; "that was his plan" (Ibid.). At this point, even though the idea is suggested that it is unreasonable not to accept Khan's design because he is only a Muslim, a problem of confidence has come up for the Muslims and the discourse that Muslims should not be trusted is produced. In another example about trust issue, there are various assertions about Khan in a news of *The New Yorker* magazine. In the magazine, it is stated that Khan's "opponents claim, absurdly, that Muslims can't be trusted because they have religious sanction to lie" (Ibid., p. 160). The writer of the article argues that "this is a bald misrepresentation of the concept of Taqiya, by which Shiites who live under Sunni rule are allowed to disguise their beliefs to protect themselves" (Ibid.). But in addition, he also asks, "but doesn't Mohammad Khan see that by refusing to discuss the possible meanings of his memorial, he fuels those stereotypes?" (Ibid.). In this example, Waldman, seems to have corrected the wrong idea of the Muslims by not accepting it through the magazine writer. However, in the description of the concept of taqiya, it is mentioned that it is a recognized right to conceal the Shiites living under the Sunni regime. The author's message given between the lines is that the Muslims living under American rule can resort to taqiya to disguise themselves or to maintain a low profile. Moreover, in this case again, by justifying the accusations directed against Khan, it is argued that his unresponsiveness caused these. Thus, it is justified that even if it is absurd, a Muslim is responsible for correcting all allegations about her/him and convincing her/his claimants, otherwise, it is justified that Muslims should not be trusted. In other words, Muslims themselves have produced their own claims about themselves and they are also guilty in this respect. Another example of this is in Khan's conversation with Claire Burwell, a jury member who chose Khan's design. Claire wants Khan to convince herself that Khan is not a threat and that his design does not involve Islamic influence. According to Jamil (2014), through this situation of asking for explanation Khan:

> …will confirm her superior position as the one who requires this response, and further the terms of engagement of the war on terror discourse according to which Americans are the innocent victims and "good Muslims" must reassure them by confirming their moral innocence (p. 34).

Bangladeshi Asma, who lost her husband in the 9/11 attacks, in her conversation with imam on the phone, says that "the men who killed Inam believed it was an act of devotion, one that would get them to paradise…Everyone said so. They believed they were fighting for God, and the Quran promised those who did so a great reward" (Waldman, op. cit., p. 93). After her comments, she asks that "how could the same paradise make room for both" the terrorists "and her husband?" (Ibid.). In response, imam says "God knows best" (Ibid.). In this example, the discourse that Islam supports terror and violence by emphasizing that individuals with a Muslim identity performing a terrorist act did so because of their religious beliefs. At the same time, the "God knows best" (Ibid.) answer given by the imam to the question of Asma's about how her husband and the terrorists could go to the same heaven, includes the connotation that the terrorists also go to the heaven. Thus, by reproducing the discourse that 'Islam affirms the actions of terrorists and promises them paradise' in the novel, the discourses of anti-Islamism in the society are kept alive. The phrases used such as "what they did to us—", "they hate us—" (Ibid., p. 111) by the families of those who lost their lives during the attacks, emerges the distinction of "us and them" and polarized non-Muslim Americans and Muslims. This situation causes even Muslims, who are American citizens, to be excluded by being seen as foreigners. The design of Khan, an American-born architect, is rejected because of his Muslim identity, and the "us and them" distinction is being strengthened.[32] The emphasis on this distinction also leads Muslim characters to define themselves as "them" and to produce a counter distinction.[33] As a result of this distinction, generalizations and prejudices against Muslims are formed and Muslims are seen as threatening individuals who are thought to hate American society. From this point of view, the situation of assimilation of immigrants in American society is important, and the question of where Muslims stand

[32] For other examples V. Waldman, 2012, p. 10, 21, 70, 86, 105, 113, 152, 215, 223, 347.
[33] V. Ibid., p. 232, 247, 249.

in this situation comes to mind. It has been suggested by some characters in the novel that Muslims are not assimilated, and they are trying to change the U.S. Emmanuel Roi, owner of the architecture company Khan works with says, “I am not fond of all Muslims, the ones who won’t assimilate (Ibid., p. 139) and Debbie Dawson asserts, “for generations immigrants came to this country and assimilated, accepted American values. But Muslims want to change America—no, they want to conquer it” (Ibid., p. 193). In these expressions, Muslims who migrated to U.S. are said to be not assimilated, and at the same time, they have a desire to occupy the U.S. Thus, the sense of hatred towards Islam and Muslims is fueled and with the creation of the perception of fear, the state of uncertainty of the age of turbulence is revealed. Furthermore, Dawson argues, “our Constitution protects religious freedom, but Islam is not a religion! It’s a political ideology, a totalitarian one” (Ibid., p. 193). To claim the religion that Muslims believe is not a religion, in fact, a political ideology means reducing it to a humane structure without recognizing the divine aspect of Islam. The fact that this assertion is expressed by the author in the novel causes the unfounded information and disinformation about Islam to remain on the agenda and continue to be influential.

The distortions that the journalist Alyssa Spier made throughout the novel about Islam are important for the effects on the development process of the events. As a journalist herself, Waldman is well aware of the influence and manipulation power of the media and reflects the media’s role aftermath of the 9/11, especially in the context of producing disinformation. Thus, discourses produced after the 9/11 through the media are reproduced in the novel and brought up against the readers. Spier, with her news, causes the negative judgments about the Islam to increase further. The journalist’s thoughts about Islam circulates in her mind and tries to create her article. The thoughts such as: “Islam was violent. It believed killing innocent people was acceptable. It didn’t like women. It didn’t like other religions. It was as hateful as her nausea…The problem with Islam is Islam” (Ibid., p. 136) are part of Spier’s thoughts about Islam. Spier’s newspaper column which is formed with those thoughts begins with the claim that “the problem with Islam is Islam” (Ibid., p. 139) and she talks about Islam’s “violent propensities, its oppression of women, its incompatibility with

democracy and the American way of life" (Ibid.) and therefore influences the view of the society on Islam and Muslims. The claim that "the problem with Islam is Islam" settles among the most important of the negative discourses reproduced throughout the novel by asserting that Islam is a completely problematic religion and that it is by no means logical. Even though, this expression is used by Spier, who is a journalist stands out with her manipulative news, the complication emerges that reinforcing an approach regarding Islam as a problem.

In another example on Islam involves violence, it is said that "the name Mohammad was connected to a religion of violence, of the sword" (Ibid., p. 294). In the article, which is also in a newspaper, inferences are made for the purpose of grounding the claim that Khan is hiding his Muslim identity, by a deductive method, starting from the meaning of Islam to the concept of taqiya:

> Islam means submission—it makes slaves of its followers, and demands that people of other religions submit to it, too. Their goal is to impose Sharia, Islamic law, wherever they can, including the United States. They will tell you this isn't true, but the problem is that Islam also sanctions lying—the Islamic term for this is taqiya—to help the faith spread or to wage jihad. The Muslim who entered this memorial competition practiced taqiya by concealing his identity (Ibid., pp. 169-170).

It is exerted that Islam wants submission by reducing its believers to the state of slave, the purpose of Muslims is to impose sharia wherever they can apply, and at the same time, that they can lie to you about the correctness of this because its name is taqiya in Islam and that it is allowed. In these expressions, it is tried to be shown that members of Islam are like slaves, in other words, people who do not have a free will, or not free to use their wills. In addition, wish of Muslims to practice Shari'a everywhere and the concept of taqiya is emphasized. For instance, according to the claims of Dawson "Muslims believe it is okay to lie to convert people to their truth" (Ibid., p.149). Throughout the novel, the notion of the taqiya is mentioned in five places (Ibid., p. 160, 170, 279) and the perception that Islam permits to lie is maintained. Therefore, the perception is created that a Muslim will never be trusted, even if their purpose is different since the Muslims are allowed to lie according to their

religion, what a Muslim says and do should never be relied upon. With these statements, the discourse that equated Muslims to unreliability is produced, and it is understood that whatever Muslims do, they cannot prove the reality of their claims. In another example, members of the Muslim American Coordinating Council discuss Khan's situation among themselves and Ansar, one of the members, by raising the question of 'whether the U.S. wants to live in peace with Muslims or not', points out that the result of its sanctions against terrorism, the U.S. killed thousands of Muslims in many Muslim countries:

> But does America want to live in peace with Muslims?...Since we're talking about memorials, where is the memorial to the half-million Iraqi children killed by U.S. sanctions? To the thousands of innocent Afghans killed in response to this attack, or the Iraqis killed on the pretext of responding to this attack? Or to all the Muslims slaughtered in Chechnya, or Kashmir, or Palestine, while the U.S. stood by? We keep hearing that it takes three hours to read the names of the dead from this attack. Do you know how long it would take to read the names of half a million dead Iraqi children? Twenty-one days (Ibid., p. 101).

Here, the discourse that 'Muslims do not develop an empathy against the 9/11 attacks', and 'although they express their sadness, they should not be believed' is produced. They are placed in a position caring more about the individuals killed in the Muslim countries while speaking among themselves but does not care much about the deaths in the U.S., where they live. In addition, by posing the question "does America want to live in peace with Muslims?" (Ibid.) its reality is questioned, and it is also implied that Muslims will retaliate against by not approaching U.S. society with peaceful feelings.

After the unreliability of Muslims, it is also pointed out that 'Muslims are not rational' in the novel. In the conversation of Khan and his father, Khan questions his father's increasing religious interest and wonders why. His father, Salman says, "curiosity…or maybe solidarity." When he asked again a few months later, Salman" says "Because I believe" (Ibid., p. 248). Khan, who cannot find any words to say to him, asks "which community, Baba?" (Ibid.) and states, "My community is people like me. People who are rational" (Ibid.). At this point, it turns out Khan does not feel close to the Muslim community in the U.S. and does not identify himself in that group. In

addition, Khan, by bringing the group into the forefront with rationality he identifies himself, underlines that the Muslim community is irrational which he does not feel close to. Thus, it is emphasized that Muslims are not rational and that Islam is also a religion that does not appeal to reason. An example of the negative portrayal of Muslims is also observed in the descriptions of the iftar meal given by the governor during Ramadan. Muslims are portrayed as a community that speaks aloud and quickly, interrupts each other's words, it is not understood what they are talking about, their eating seems rapidly and angrily:

> Suddenly everyone was yelling and interrupting one another so that their words seemed to be layered like the complicated, somewhat mystifying Middle Eastern dip the Gracie Mansion chef had put out on the buffet table. They also were still jamming food in their mouths because they had a whole day of fasting to make up for and the next day's fast to prepare for, so the food was going in as fast as the words were coming out—jabbering then gobbling, jabbering then gobbling. The very eating seemed angry (Ibid., p. 251).

A person who looks at this community from a distance will find herself/himself in a confusion by experiencing the situation of a group of people who try to talk and at the same time eat rapidly, who resemble a rude, almost primitive community devoid of courtesy. Likewise, in this example, where a Muslim community is presented together to the readers of the novel, it is tried to show how the Muslims are in fact rough and primitive, contrary to the present-day modernity.

The other issue in the novel that can be evaluated within the negative comments about Islam is the claims about the Quran. According to Khan's expressions, the gardens of heaven in the Quran are the gardens that the Prophet Muhammad saw during his visits to Damascus:

> The gardens predate Islam, so perhaps the gardens we read about in the Quran were based on what existed at the time, maybe the gardens Mohammad saw when he traveled to Damascus. Maybe man wrote the Quran in response to his context: compared to the desert, gardens seemed heavenly, and so that's the heaven they created. That became their model for paradise (Ibid., pp. 279-280).

The author wishes to be more convincing about her discourse in this way by made a Muslim character say that the Quran is written by man. If a non-Muslim character uses these expressions, these sentences, which can only be thought of as a continuation of negative perception, turn into a discourse narrated through a Muslim, which can influence readers' thoughts about Islam. The method of distortion of the Quran is used in the perception by placing the claim that it is written by "man" in the novel. Khan's comments on the Quran continue, and he states that "the virgins, the seventy-two virgins…seventy-two versions of the truth" (Ibid., p. 280). Although Khan does not define himself as a religious person, he can make comments on Quran that require a certain religious accumulation. In addition, Orientalist discourses related to the Quran is being referred to in the novel, and it is suggested that some verses give orders that non-Muslims should be killed in all cases; "Quranic chapters from Mohammad's time in Mecca gave the illusion of tolerance by praising the "People of the Book," while the chapters set in Medina showed Islam's true, harsh nature: "Kill them wherever you find them" (Ibid., p. 168). Thus, it is argued that this is the real and cruel face of Islam and it is trying to show how wild and brutal the orders the Quran gives to Muslims.

Waldman, in an interview with Jeffrey Brown,[34] talks about the themes of the novel and remarks that one of them is "in the wake of 9/11, who do we trust? How do we decide who to trust? American Muslims, how do we think about them? How do we understand Islam when there is so much fear and confusion around it?" (Brown, 2011). The confidence in the Muslims that has been encountered in a few examples has been observed as a reflection of the especially post-9/11 discourse and the age of turbulence, and it is obvious that a fear against Islam and Muslims cannot be denied. On the basis of this fear and anxiety are an ontological security problem stemming from distrust for external threats as well as a new kind of fear, intensified especially since President Obama's time, that Islam has become a dominant religion and the U.S. has been subjected to Islamization. In *The Submission*, there are examples of these two types of

[34] V. Jeffrey Brown, "Conversation: Amy Waldman, Author of 'The Submission'", 07.09.2011, (Online) https://www.pbs.org/newshour/arts/conversation-amy-waldman-author-of-the-submission, 25.01.2018.

fear, and the novel can be seen as a means to cause the fears of society to remain alive. For instance, one of the members of the jury, retired university president Leo states:

> But people are afraid. Two years on we still don't know whether we're up against a handful of zealots who got lucky, or a global conspiracy of a billion Muslims who hate the West, even if they live in it. We're rarely rational in the face of threats to our personal safety, let alone our national security (Waldman, op. cit., p. 25).

In this example, it is stated that it is not clearly known who is behind the terrorist act, and the suspicions about the clarity of the threat dimension continue. Since the lack of clarity leads to the emergence of confusion and anxiety, this state of fear is derived from the text as a feature of the age of turbulence. By expressing, "a handful of zealots who got lucky, or a global conspiracy of a billion Muslims" (Ibid.) all Muslims are lumped in with terrorists. This is also a sign of a state of fear to continue against Muslims. Claiming that there is no rationality about security, if it is rational, a sense of more serious precautions will be taken is constituted. At this point, especially Muslims are targeted and there is a connotation that feeling of security can be achieved by passivating Muslims in a certain way. The statement like these expressions is conveyed through the governor by indicating that "the fear is there…The fear is real" (Ibid., p. 132). "In posters…female fighters brandished AK-47s" (Ibid., p. 204) on the walls of an Albanian coffee shop journalist Alyssa Spier and Claire Burwell have chosen as a meeting place. Alyssa's thinking on that "Albanians were … Muslim" (Ibid.) and when the posters on the walls are evaluated, the thought conveyed by the author through the text that even the Muslim women should be feared. On the one hand, that there is fear, and its reality is being reflected, on the other hand, it is being attempted to show that the U.S. community is afraid of everything and lives in constant worry, with emphasis on the irrationality of even worrying about the design of a garden with Islamic features. Therefore, in a society where everything that calling Islam becomes horrific, flourishing of tolerance towards Muslims is a situation hardly expected. Another example related to concerns about design is a newspaper report that the design is "an assault on America's Judeo-Christian heritage, an attempt to change

its cultural landscape" (Ibid., p. 149). Afterward, it is said that "it would appear to be a covert attempt at Islamization" (Ibid.).

The disturbance and anxiety that Muslims will seize the U.S. from inside and Islamize will coincide with the formation of a belief that the actual threat will be from the inside starting from 2010 (Belt, 2016, pp. 216-217). Debbie Dawson tells that throughout history Muslims first destroyed something and replaced it with an Islamic symbol:

> This is what they've done all over the world, all through history: they destroy something, then build an Islamic symbol of conquest in the same place. Babur tore down Ram's temple in India and put up a mosque. The Ottomans conquered Constantinople and made the Hagia Sophia—what else?—a mosque. Here, one set of Muslims destroys the buildings and now another comes along to put a paradise there for his dead brothers (Waldman, op. cit., p. 167).

According to Dawson, Khan's design means a symbol of occupation as a garden design with Islamic characteristics to replace the Twin Towers, which were destroyed by Muslims. According to Dawson's similar claim, Muslims have built mosques wherever they occupy, there is a suggestion that Khan's design has also an Islamic connotation for this reason:

> Look at the history: Muslims build mosques wherever they've conquered. They could never get away with putting a mosque at this site, so they've come up with something sneakier: an Islamic garden, this martyrs' paradise, it's like a code to jihadis. And they've smuggled it in our memorial—it's the Trojan horse (Ibid., p. 149).

It is emphasized that Muslims secretly make plans and that the memorial designed by Khan is a Trojan Horse.[35] Thus, a memorial to be made by a Muslim architect is a secret agent placed by the enemy who attempts to invade the U.S. society. In the meeting where Dawson's committee and Sean Gallagher's group discuss their union decision, people chanting as "Hey, hey, ho, ho, dhimmitude has got to go!" (Waldman, op. cit., p. 168). The meaning of the word "dhimmitude" is explained in

[35] For information V. The Editors of Encyclopædia Britannica, "Trojan horse: Greek mythology", (Online) https://www.britannica.com/topic/Trojan-horse, 19.02.2018.

the novel as “the voluntary submission to being second-class citizens under Sharia law” (Ibid.). Afterward, it is defined as “it’s being stupid” (Ibid.) and “letting our own way of life be destroyed by liberal idiots as much as by Muslims” (Ibid.). In this example, it is emphasized that liberal-minded individuals in U.S. society are as dangerous as Muslims and that they are not belonging to the society. Individuals who are liberal and develop empathy for the situation of Muslims in the society are defined as dhimmitude and are portrayed as if they are submitted to Sharia. At this point, another aspect of the title of the novel is encountered.

In another example of the threat of Islamization, it is implied that not only wild Muslims but also passive ones, can be dangerous; “you think the violent Muslims are dangerous? Wait until you see what the nonviolent ones do!” (Ibid., p. 168). With reference to crescent[36] which is regarded as the symbol of Islamic countries, Dawson asks, “what’s next? The crescent over the Capitol? They’re trying to make this piece of land Dar al-Islam!” (Waldman, op. cit., p. 168). In this example, on the one hand, it is implied that all Muslims are dangerous, while on the other hand, a discourse that they want to turn the U.S. into an Islamic state is produced. Placing the crescent which represents Islam over the government building, brings the threat of Muslims taking control of the U.S. to the agenda and thus it reproduces this discourse in the novel. In another incident with crescent:

> Khan put his hands on his hips and looked up. Alyssa took a step back and saw that he was smiling. She looked up, too, to see a crescent moon so slight it was as if a fingernail had scratched the sky (Ibid., p. 335).

Including the crescent here, and Khan’s smile when he sees the crescent can be interpreted on the one hand, as a symbol of the beginning of the Ramadan festival, on the other hand, as a reference to the domination of Islam and the Islamization of the U.S., as in the previous example. As a result of these connotations, negative perceptions against Muslims are increasing and emphasizing the continuity of a threat together with fear. In an expression of the significance of the inner threat, it is stated

[36] For information, V. The Editors of Encyclopædia Britannica, “Crescent”, (Online) https://www.britannica.com/topic/crescent-symbol, 20.02.2018.

that "…most worrying for a country previously free of indigenous jihadist terrorism, three thwarted plots at home" (Ibid., p. 265). Thus, producing a discourse about not only a distant threat but the existence of a threat that is very close to being transformed into action, it is ensured that the fear dominated the society is kept alive. Another important character who reflects the influence of the media in the discourses produced, the radio host, Lou Sarge, is one of the owners of bad claims about Muslims and negative allegations directed at Islam throughout the novel. Sarge suggests that who the enemy of the U.S. is very clear; "we know who the enemy is!...Let's stop walking around like the emperor has clothes! He's naked! Radical Islam—naked radical Islam—is the enemy" (Ibid., p. 51). In one of his interpretation of Khan's design, he notes:

> Maybe there's something sneaky, maybe they're planning tunnels underneath. Or planting—putting—something dangerous in that memorial. I mean, how do we know the danger's just symbolic here? Maybe this becomes some kind of base for them. I mean, has anyone really checked out this Mohammad Khan? Is he the Manchurian Candidate of Islam? (Ibid. p. 151).

Even a memorial to be designed by a Muslim architect is likely to contain threats and thus the discourse that Muslims will never be trusted is reproduced here. Sarge, referring to Richard Condon's work *Manchurian Candidate*[37], argues that Khan may be an assassin in the name of Islam and therefore should not be allowed to actualize his design. The discourse is produced that Muslim individuals living in the U.S. community have a say in any subject and thrust themselves forward will be met with suspicion and the claim that the best Muslim is a passive Muslim is placed between the lines. As mentioned in one of the previous examples, 'the fact that passive and innocent Muslims may also be dangerous' reinforces the perception that Muslims do not belong to the U.S. society. In addition, the question "how we know the danger's just symbolic in Khan's design?" (Waldman, op. cit., p. 151) includes the question that 'how we can know whether the various negative discourses expressed about Islam and Muslims throughout the novel are just a reflection of the fears in society?'. Thus, the

[37] For information V. Richard Cordon, **The Manchurian Candidate**, New York, First Four Walls Eight Windows, 2003 (First published in 1959).

thought that the author thinks to be influential on the perception of the society with the discourses she mentioned and that she implies that the novel should not be read merely as a fiction text is occurred in the minds.

In the last part of the novel, it is learned that Khan left the U.S., done architectural activities in various countries and continued his life in Mumbai. The fact that Khan must leave the U.S. shows that he has submit to the oppressions in the society. One aspect of the title of the novel emerges here, too and although Khan seems to not submit in his reluctance to explain himself to the public, he is actually submitted to the U.S. community. This situation becomes a product of a general perception that sooner or later those who are seen as incompatible and alien in the society will be removed. When it comes to the issue of the novel, when Khan leaves the U.S., the problems are resolved and the state of chaos in the community has settled down. This produces a discourse that a Muslim cannot find space for herself/himself in the U.S. society even if s/he produces an architectural project, in other words, that Muslims are not accepted in the U.S. and that there is no room for them. Moreover, in the last chapter, Claire Burwell is informed, while watching the documentary about the memorial that Khan implemented his design as a "private pleasure garden of some rich Muslim—a sultan or emir or something" (Ibid., p. 382). However, on the walls where the names of those who lost their lives during the attacks, she notices Arabic calligraphy and asks her son William, who is the cameraman of the documentary; "across the walls, where the names should have been, flowed Arabic calligraphy. "The names…Where are they? What is that?" (Ibid., p. 383). In response, William says "it's the Quran" (Ibid., p. 384). Afterward, "the room wavered around Claire" (Ibid.) and she argues that "this wasn't a gift but a taunt. Doubt was all Khan deserved" (Ibid.). In the last chapter it is also confronted with the discourse that 'Muslims should not be trusted' which is continued throughout the novel, and Burwell, who is the only juror who advocates Khan in the beginning, is also persuaded about Khan's insincerity.

Khan left the U.S., but an implication is made that after twenty years, the U.S. community's negative sentiments towards Islam and Muslims, as well as discourses produced after 9/11, had undergone a change; "the country had moved on, self-corrected, as it always did, that feverish time mostly forgotten" (Ibid., p. 370). Thus,

in the novel, an American society emerges that is changing over time and trying to approach the Muslims more insightfully. Estévez-Saá and Pereira-Ares (2016) argue that the end of the novel is positive and shows that everything can change over time by stating "the novel leaves…the message that crises will eventually pass; that time is necessary to recover; and that a transcultural approach, which acknowledges difference and commonality, conversation and silence, is crucial to bridge the chiasm between cultures" (p. 276). When the last chapter of the novel is thought to have taken place twenty years later, it corresponds to the time around 2023. It is foreseen by the author that the prejudices against Muslims will decline and the perceptions of the U.S. society will change at a time not so long as five years from nowadays. Although a positive projection is tried to be done by the author, there is not much change for the present day both in the speeches of the U.S. Presidents and the enforced sanctions. From another point of view, the year of publication of the novel is 2011, whose plot takes place two years after the attacks. Thus, the author brought the discourses about Muslims in 2003 to the ten years further, leading to the continuity of the discourses. In the arguments throughout the novel, many negative discourses about Islam and Muslims on the agenda are reproduced.

Looking at the whole of the novel, it seems that some characters are trying to be prudent at the point of negative discourses on Islam and Muslims. It is debated whether a design can only be denigrated because the designer is Muslim and whether the Muslims are really a threat. There are also arguments against the allegations that Khan's design was designed as a "garden of heaven" on behalf of the terrorists who carried out the 9/11 attacks. For instance, although her idea has changed in the last chapters of the novel, Claire Burwell, one of the major supporters of Khan's design states that "it will send…a good message, that in America, it doesn't matter what your name is—and…that your name is no bar to entering a competition like this, or to winning it" (Waldman, op. cit. p. 22). Besides Burwell emphasizes the idea that "focus on the design, not the designer" (Ibid., p. 150). Paul Rubin criticizes the reactions against Khan's design for Khan being a Muslim and says, "Khan is as American as you are. He has rights, including the right not to be denigrated for his religion" (Ibid., p. 165). One of the significant supports for Khan comes from Burwell's friend Jack.

On the one hand, Jack while questions the situation of the U.S. community after 9/11, on the other hand he believes Khan and Khan's design should be trusted:

> The attack made everyone afraid of appearing unpatriotic, of questioning government, leaders. Fear has justified war, torture, secrecy, all kinds of violations of rights and liberties. Don't let it justify taking the memorial away from Khan. Everything these past couple of years has been about abdications. Don't succumb to the fear; don't mistake the absolutism of Khan's opponents for morality (Ibid., p. 257).
>
> That's the same mistrust…The same fear. A garden's just a garden until you decide to plant suspicion there. Has he said it's a paradise garden? (Ibid., p. 258).
>
> There's no evidence our Muslim population is a threat; why should we make them one? (Ibid., p. 259).

Harold Dybek, one of the lawyers of the governor Bitman argues that; "we're only deducing it's a martyrs' garden, what you will, because he's Muslim. That places the Constitution on his side, not ours. If a Catholic designed that same garden no one would care" (Ibid., p. 319). In addition to these supportive arguments, Waldman produces positive discourses about Islam and Muslims through Muslim characters, too. On the newspaper reports about Muslims want to bring Sharia to the U.S. and the issues about taqiyya, Asma Anwar thinks that "none of those people had ever told her to wage war against non-Muslims or try to impose Sharia…Certainly no one had told her to lie" (Ibid., p. 170). In the speech of the meeting where there are people who lost their relatives in the attacks, Asma says that Islam is the religion of peace and ordered goodness:

> My husband was a man of peace because he was a Muslim. That is our tradition. That is what our Prophet, peace be upon him, taught…You have mixed up these bad Muslims, these bad people, and Islam. Millions of people all over the world have done good things because Islam tells them to. There are so many more Muslims who would never think of taking a life. You talk about paradise as a place for bad people. But that is not what we believe. That is not who the garden is for. The gardens of paradise are for men like my husband, who never hurt anyone (Ibid., p. 296).

Another Muslim character, Zahira Hussain, talking about the rumors about Khan's design says that "how do you know he's trying to encourage terrorists? For all you know he's reminding Muslims that we'll never reach paradise if we do what they did" (Ibid., p. 233). Although the author tries to write her novel in the form of an argument-counter-argument (Lee-Potter, 2013), this form is not applied in terms of Islam oppresses and subjugates women, the Quran is written by man, and the allegations expressed on the Prophet Muhammad. As can be seen from the examples given, these arguments become insignificant among general negative discourses and they are not effective enough. In addition, the author does not develop counter-arguments in each issue, limiting her positive discourses to only a few issues. Thus, negative assumptions are presented as facts about Islam and Muslims, and because no counter-discourse is produced, they are not mistaken in the whole of the novel. As a result, readers are exposed to these discourses and it becomes easier to manipulate those who have no accumulation of knowledge except general information about Islam and Muslims. Due to the such claims included in the novel attributing negative aspects to Islam and Muslims, the discourses produced after 9/11 become more effective on readers. This situation emphasizes the aspect of social control and influence of literature and shows the importance of a literary product even if it is fiction in terms of society.

3. *All We Have Left*

> …when something terrible happens, all we have left is choice. You can fill that awful void inside you with anger, or you can fill it with love for the ones who remain beside you, with hope for the future."
>
> —Wendy Mills
>
> *All We Have Left*

Growing up in Virginia, Wendy Mills trained at English and Political Science at Old Dominion University.[38] She began writing at the age of twelve and her first

[38] "Wendy Mills Biography", (Online) https://www.bookbrowse.com/biographies/index.cfm/author_number/2847/wendy-mills, 24.02.2018.

professional book *Positively Beautiful* was published in 2015. Married with two children, the author lives in a tropical island on the west coast of Florida.[39]

Mills's second book, *All We Have Left*, first published in 2016, is being considered in the young adult category as genre and in the genre of historical fiction. In the different versions, the same cover is preferred[40] and the novel does not yet have a translated version in a different language. Mills has a website where the information about the two novels, discussion questions, and the author's blog is included.[41] *All We Have Left*, a recent novel written after 9/11, win the awards of A Kirkus Best Book of the Year, An Amazon Best Book of the Year, A Nerdy Book Club YA Fiction Award Winner, A YALSA-ALA Teens' Top Ten Nominee, A Notable Social Studies Trade Books for Young People, A Bank Street Children's Books Best Book of the Year, A Florida Teen Reads Nominee, A Florida Book Award Winner[42] and has received positive reviews from critics.

According to the criticism in Kirkus Reviews, the author:

> …artfully educates readers on both the aspects of Islam used as hateful stereotypes and the ruinous effects of Islamophobia. With almost poetic language, the author compassionately renders both the realistic lives, loves, passions, and struggles of Alia and Jesse as both deal with the fallout of that tragic day. Both a poignant contemplation on 9/11 and a necessary intervention in this current political climate.[43]

As for Davies (2016), Mills "movingly examines how easily pain can metastasize into hate, while demonstrating the power of compassion, hope, and forgiveness with equal force." In addition to these reviews, Lock (2016) states that the novel of Mills is a "haunting story of hope amid heartbreak and hatred. Leading up to the 15th anniversary of the horrific events of 9/11, Mills' compelling novel offers a

[39] (Online) http://www.wendymillsbooks.com/biopress-kit.html, 24.02.2018.
[40] For information V. (Online) https://www.goodreads.com/work/editions/42906004-all-we-have-left, 24.02.2018.
[41] (Online) http://www.wendymillsbooks.com/, 24.02.2018.
[42] (Online) http://www.wendymillsbooks.com/all-we-have-left.html, 24.02.2018.
[43] "Kirkus Review", **Kirkus Reviews**, 15.05.2016, (Online) https://www.kirkusreviews.com/book-reviews/wendy-mills/all-we-have-left/, 24.02.2018.

stark look at disturbingly prevalent issues of religious and ethnic stereo-typing and xenophobia[44].”

In *All We Have Left*, the plot is narrated by two teenagers, sixteen-year-old Alia Susanto, and sixteen-year-old Jesse McLaurin. The chapters of Alia, a Muslim American, take place in 2001 and often on 9/11, while Jesse’s narrations expand several months of 2016. Jesse lost his brother Travis fifteen years ago in the Twin Towers in the 9/11 attacks. No one in the family knows why Travis, who had left the house after discussing with his father some time before his death, went there. Travis’s father forbids talking about Travis after his son’s death and has become a man whose hatred against Muslims who are regarded as responsible for his son’s death continues to grow. Travis’s sister Jesse, on the one hand, experiences first love and first separation, while trying to illuminate the unknowns about her brother’s death. By getting information from her other brother, Hank, who left the family three or four years ago and began living in Africa, Jesse succeeds in solving the mystery of Travis’s death with the help of her friends. Travis went there that day to shed the ashes of his grandfather, whom he blamed himself for his death, from the roof of the Twin Towers. His intention is to make sure that his grandfather stays in these buildings where he worked both in their construction and then for thirty years. But being unable to accomplish his purpose, Travis’s way crosses Alia, whose father works in the Twin Towers, and meanwhile, the planes hit the Towers. Alia, the day of the attacks, decides to wear a headscarf and she gets out of the house with a headscarf. She goes to her father’s office to apologize for her mistakes, and to persuade him to sign the permission document for his drawing education at the University of New York she really wanted. Alia and Travis encounter in the elevator, and after the attack, they remain stuck in the elevator. The two youngsters who have managed to get rid of the elevator result of the long effort, show great struggles to descend from the tower, and at the time they lead down, the tower collapses. As a result of the collapsing of the tower, while Travis dies who overlies Alia to protect her, Alia is saved as an injured. At the end of the novel, succeeding in illuminating Travis’s death, Jesse reaches Alia

[44] Xenophobia, “strong and unreasonable dislike or fear of people from other countries”, V. John Sinclair (2001), **Collins COBUILD Advanced Learner’s English Dictionary**, 3rd ed., Glasgow, HarperCollins Publishers, p. 1817.

who is together with her brother on 9/11 and learns that Alia is saved owing to his brother.

Mills, in the "Author's Note" section at the end of the novel, states that she changed the novel's final upon the request of the editor (Mills, 2017, p. 369). The author wrote a final in which Travis and Alia could not survived but later turned it into a final that Alia had survived. In the beginning of the novel, by dedicating her novel "*for Zack and Gavin and all the children who were too young to remember the day the world changed*", Mills, therefore, emphasizes that her work will make people remember the 9/11, informing the youth about 9/11, and at the same time that it will be a reality-based fiction. The author, acting on the basis of the fact that young people should not forget their history by recalling 9/11, expresses that she remains true to the events and the truth in general:

> There are so many accounts of bravery in the towers, shown not only by first responders, but by ordinary people as well. I wanted Alia and Travis's story to do justice to as many of them as possible. Their story is not based on one person's experience, but rather on a montage of experiences, to try to capture the fullest extent of what was going on inside the Twin Towers that fateful day. In most instances I stayed true to actuality, but in a few cases it was necessary to stretch that to include what I thought Alia and Travis's narrative needed to show. Their escape from the elevator was based on the experiences of six men who were trapped in an elevator on the fiftieth floor and freed themselves with the help of a window washer's squeegee. Alia's miraculous escape was based on what happened to Pasquale Buzzelli, who became known as the 9/11 surfer (Ibid., p. 359).

As a non-Muslim author, Mills points out that she has the most difficulty in the process of conveying Muslim characters. She has underlined the reliability of the information given in the novel, saying that she has made various readings about Islam, including the Quran, in the research process she has spent to describe the Muslim characters well. In her interview with Diaz (2016), Mills also emphasizes, especially in her narrative of Alia and Islam, that Alia is an American youth at the same time, explaining that she paid attention to the description of this character:

> I worried about writing Alia's point of view, because I knew it would be difficult as a non-Muslim to write a realistic Muslim character. However, I felt strongly that this was a perspective I needed to show. I had read the Koran, as

> well as many books and articles about Islam, but it was only when I began meeting every week with a lovely group of people that I started to understand what it [might be] like to live as a Muslim. I witnessed the unabashed joy and peace of performing daily prayers and listened to the soft murmur of voices chanting in unison, punctuated by the crackling of old knee joints. I loved learning about the details that were unique to a Muslim character, but I also thought it was important to highlight the fact that Alia is an American teen: fasting through the long summer hours of Ramadan, without a sip of water or even a breath mint to soften your dry mouth; making up for prayers you missed during the school day; shopping for that perfect scarf, and the variety of different ways you could wear it; finding the best halal pizza joint. [Essentially,] her problems and issues are the same as those of any other American teen (Diaz, 2016).

The author, though, states that she has met Muslims every week for nine months to investigate Islam (Mills, op. cit., p. 361) she exstipulate the dependence on the truth. Thus, she argues that:

> As with any religion, there are many different ways in which a Muslim approaches the practice of his or her faith. It is impossible to capture the full breadth and scope of any religion, and the words and actions of my characters are not necessarily reflective of every Muslim's beliefs (Ibid., p. 360).

By making this statement, Mills points out that she has no purpose throughout the novel to convey the truth in Islam and Muslim characters.

Alia Susanto, one of the protagonists of the novel, is a Muslim American high-school student at the age of sixteen. Alia, who lives in Manhattan, New York with her parents and older brother, wants to study on drawing in college. Alia, who has a comic book character created by herself named Lia, wants to continue her future life as a comic book writer. Her family, by not taking kindly to her thoughts, wants Alia to take a more respected career as her lawyer mother. Alia thinks, "at least my parents are progressive enough that they aren't using the Quran as an excuse to keep me from drawing comic books, but in the end it amounts to the same thing" (Ibid., p. 26). These sentences, which can be interpreted as there are sanctions against the drawing in the Quran, and that the Islam does not take kindly to art can create such a discourse that 'Islam equals opposition of art' in the minds of the readers.

Alia decides to cover her hair in the morning of the 9/11 attacks and is prepared to go to the school by wearing a headscarf, which her grandmother presented. Her mother is surprised to see Alia headscarved and asks, “is this a joke?” (Ibid., p.39). Afterward, she says to Alia “of course it is your decision…and I support you” (Ibid., p. 40) in a “cold and formal” tone (Ibid.). According to Alia, whose mother does not wear a headscarf, her mother thinks that she is not “a good-enough Muslim to wear it” (Ibid., p.41). In this example, Alia’s decision of wearing a headscarf, who disappointed her family by some mistakes, on the day that her parents will speak to the principal of the high-school, met with suspicion by her mother and it is alleged that Alia did this not with a desire, but to soften her parents. Alia argues that she really wanted it, and even decided to do it in the camp she went in summer months before; “there’s so much going on, but if I don’t do it now, then when? I’ve thought about it for months, since camp” (Ibid., p. 38). There are girls with headscarf in Alia’s camp and it is understood that their influence over Alia is much greater than their parents. Thus, it appears that Alia’s family does not force her to cover her hair, and even her mother is surprised to this.

The attitude of the family about the headscarf is not the same in the case of Alia’s wish to go to the cinema with her schoolmate Mike. Alia’s family does not welcome her going to the cinema with Mike, and they do not allow it; “it’s not a good idea, Lala,” my father said, and at least he sounded sympathetic. Mama just shook her head and said, “Have you lost your mind, Alia?” (Ibid., p. 91). Although Alia’s family has shown a libertarian approach at the point of wearing or not wearing the headscarf, she does not get permission to go to the cinema with her friend. Alia finds her family’s attitude to her very strict and says, “they want me to act like some sort of, of nun, or something. It’s like I’m in prison” (Ibid., p. 93). As a result of all these approaches, the oppression of women, one of the discourses produced about Muslims, comes to the agenda and this discourse is reproduced in the novel.

Although Alia’s older brother Ridwan has been mentioned several times throughout the novel, there is only one example of his dialogue. Alia describes her older brother as a character who does not reveal his Muslim identity; “he prefers to slide under the radar, which is why he goes by Ricky at school, and a lot of people

think he's Hispanic" (Ibid., p. 53) and that his family does not know that Ridwan has a girlfriend; "he's got a new girlfriend, a pretty Filipino girl…who my parents do not know about" (Ibid.). A situation that has become evident in this example reveals the difference between Muslim men and women. While a Muslim man can easily hide himself, a headscarfed Muslim woman has brought forward her religious identity. While talking to Ridwan, passes through her mind that on her way to the school, her family wants Ridwan to accompany her on the subway. This is due to the thought that Ridwan could intervene if someone took Alia off the subway, as Alia thinks; "they expect him to protect me, like someone is going to throw me down on the subway and Ridwan is going to fight for my honor. We both get a big laugh out of that" (Ibid., p. 54). Although Alia narrates that they laugh at it, this situation show that the U.S. community has a prejudice against Muslims because of previous terrorist incidents before 9/11, too. The family, afraid of a reaction that can develop in consequence of xenophobia or Islamophobia, wants her brother to accompany Alia on the subway. This example has proven that negative perception towards Muslims in the society did not emerge suddenly after the 9/11, but also existed before.

Another important character of the novel is Jesse McLaurin, a sixteen-year-old high school student, a Christian American youth. As a result of the death of Travis, Jesse's big brother, in the 9/11 attacks, Jesse's family lives a great trauma within themselves. When the attacks happened, Jesse was a toddler in the age of two but as she grew she was affected by the trauma the family experienced and their becoming withdrawn. Jesse joins a group that writes on the walls at nights that her boyfriend Nick made its lead. One of the group members' brother lost his leg in Afghanistan, where he went as a soldier. In Jesse, who is influenced by his father's hatred against Muslims as well as his group of friends, equalizing the terrorists with the Muslims and thus a sense of hatred starts to become. Nick says Jesse that "you should hate them more than any of us…they killed your brother. You should want them to pay for that" (Ibid., p. 120). Jesse has begun to think a lot about her brother's death, though she says Nick that she did not think about it (Ibid., p. 121). Also, in the previous chapters of the novel, it is seen that Jesse's thoughts about this issue are beginning to appear; "*it was Muslims who hijacked those planes and drove them into the towers of the World Trade*

Center and killed all those people. It was Muslims who killed my brother" (Ibid., p. 115).

When they decide to write on the wall of the Islamic Peace Center, which is to be opened in the neighborhood they live in, they think Jesse, who has been mountaineering since her childhood, could do it, and Jesse confirms this decision. In addition to the word "Nothing" that the group chose as their tag and wrote on the walls, Jesse writes "terrorists go home":

> I shake the can, and then, quickly, without thinking about it too much, I write the next words just the way we talked about. They aren't bubbly, and pretty, but I'm running out of time. I try not to think too much as I paint the hard-edged letters, but I can't help it. This is about me, my father, 9/11, my dead brother, all that hurt and anger spilling out of me onto the wall. It feels good and bad at the same time, like screaming until you're hoarse inside a stadium of empty seats. I lean back again to see what I've written. Terrorists go home (Ibid., pp. 6-7).

In this example, it is seen that young people are influenced by both their families and their surroundings, and it is underlined the belief that an individual who has lost one of her/his family members during the attacks should automatically place herself/himself in a position that hates from the Muslims. In other words, it is seen that prejudices are the result of individuals influencing each other, and even if an individual does not recognize any Muslim, s/he equals Muslims with terrorism with generally accepted statements. Thus, it is ensued that a terrorist act carried by a group of people can be land upon all Muslims only by the analogy of religious identity. Jesse, who has been caught by police after she wrote the sentences on the wall and received a community service, has to complete this punishment at the Islamic Peace Center, where she writes on the wall. Jesse, who goes to the Center with hesitation, becomes a part of there where she went couple days a week, except a few unfriendly demeanors (Ibid., p. 138) and "some of the kids still whisper about" her (Ibid., p.177) even after few weeks. The sincerity and behavior of the Muslims in the Peace Center, in short, recognition of Muslims, change Jesse's negative attitude towards Muslims. Jesse thinks that "hate is just fear. Fear that we are powerless, ugly, small, *nothing*, so we hate people to make us feel better about ourselves, so we don't have to be so scared all

the time" (Ibid., p. 218). In Jesse's experience, an example of xenophobia is seen, and the strange feeling that the unknown brings is justified by turning it into hate. This evokes the feelings that the U.S. community felt toward the Muslims they met after the 9/11 attacks and placed them as foreigners. Muslims who are not similar in their religion, culture and language have become a source of fear and hatred for the U.S. society, and after that the only object of fear becomes religion and this feeling has turned into Islamophobia.

In the novel, Jesse's views on religion are usually given in her conversations with Adam. About religion Jesse thinks, "sometimes religion seems so messy and full of arbitrary rules, and really, why does it have to be so complicated?" (Mills, op. cit., p. 234). Jesse also meets Adam at the Islamic Peace Center, where she has met before in the mountaineering club and learns that Adam is a Muslim. Jesse, who advances friendship with Adam, gets great reactions from her father who learns that Adam is a Muslim. Adam as a Muslim is uneasy in his relationship with Jesse and it is emphasized that he remains between his love and his faith (Ibid., p. 336). In the novel, Adam and Adam's family are not described with negative qualifications and are presented as understanding Muslims. When assessed in general, no Muslim character throughout the novel is represented in the descriptions such as bad, hateful, etc., they are portrayed as respectful and understanding individuals.

Although positive statements are generally produced throughout the novel about Islam and the Quran, in some instances it is observed that there are references that Islam exercises control over women or in terms of the oppression of Islam on the Muslims in general. To illustrate, Alia's schoolmate Kaitlin, on the one hand, interprets wearing a headscarf of Alia and Tanjia as a courage; "I think you guys are brave. I'd be scared what people would say" (Ibid., p. 57) and on the other hand, says that people who see a woman with headscarf will think that she is under pressure (Ibid.). Afterward Kaitlin says them; "believe me, I've known you both long enough to know that it's not the case" (Ibid.). At this point, on the one hand, while a general Orientalist discourse, 'Islam equals pressure on women' is being reproduced, on the other hand, it is also shown that this may not be the case. In another instance, Alia's thoughts are narrated as:

> I know that there are some women who believe that wearing the scarf is their duty, that God asks it of them. There are also Muslim women like my mother who think that wearing the hijab is a personal choice, and that the tradition of covering a woman's hair is a cultural interpretation of the Quran (Ibid., p. 73).

In this example, again producing a double discourse, on the one hand, while indicating that covering hair is the order of God, on the other, it is claimed that this tradition is a cultural interpretation of the Quran. Here again, a point comes to the forefront and it is emphasized that the headscarf is both a tradition and a cultural interpretation. Thus, leaving aside the will of the God, given in the first sentence, it is argued with the produced secondary discourses that this is a tradition based on cultural interpretation rather than God's will. Alia thinks, those ideas "pretty confused in my head, and I really don't know what to believe. But I think wearing it will make me a better person, and that's what I want desperately right now" (Ibid., p. 73). In this example, although the author seems to give many views together, she ambiguates the issue on headscarf by not constituting a clarity in the readers' mind. In another example shaped through the headscarf, Alia tries to make Travis not to be affected by the smoke by removing and giving the headscarf to him in their efforts to escape from the Twin Towers. Also, referring to her own headscarved Muslim superhero character Lia, Alia thinks "I don't need the scarf to be strong, to be Lia. Today, despite all the fear and chaos, I *was* Lia. She's always been there inside me" (Ibid., p. 329). In addition, she asserts in her mind that "faith and strength aren't something you wear like some sort of costume; they come from inside you" (Ibid.). Here, the question arises as to whether a discourse on the headscarf is being produced through unnecessity by making an interpretation that the feelings of faith and power are heartfelt and that there is no need for an extra indication. The beliefs of individuals are of course heartfelt, and it is not seen as possible to instill faith by external interventions to an individual who does not believe. But it is also inadequate for an individual who says s/he believes that s/he thinks it is enough to just believe and sees the necessities of her/his religion as an extra. From this point of view, the belief that wearing of a Muslim woman a headscarf is not necessary, by equating that the earnestness of faith equals faith, a perception about the sufficiency of faith is composed.

The first day Jesse went to the Islamic Peace Center, Adam's mother Yalda meets her. The youths there are discussing in Yalda's moderation, "what it's like to be a Muslim in America?" (Ibid., p. 135). A young girl named Nadifa starts her speech by narrating her own experience:

> I was just saying that I wear the hijab because I'm proud of my Muslim identity. One of my teachers in high school asked me to stay behind class one day, and when we were alone she said in this real quiet voice, 'Sweetie, you're in America now, you don't have to wear that scarf if you don't want to' (Ibid., p. 136).

The teacher approached the situation with the prejudice that Nadifa wear a headscarf because of an oppression and reiterated the discourse that 'Islam sees women as second-class individuals and oppresses them.' A similar situation is seen in another example in this regard, and Maira mentions that questions of the product of Orientalist discourse are often asked:

> I'd be a millionaire if I had a dollar for every time someone asked me whether my parents make me cover my hair, or if my dad's going to force me to marry some old, fat guy. No, it's my choice to wear the scarf, and my dad wants me to be happy. But it does piss me off that they *make* women wear the veil in other countries. That they *beat* women who don't wear it, or even kill them. That's just so awful (Ibid., p. 136).

While the author Mills makes the same person emphasize that it is her choice to wear the headscarf, on the other hand reiterates the discourse that some other countries, since all Muslim countries can be taken to this group, as the name is not mentioned, forced women to wear veils, those who did not are beaten and even killed. This puts the minds into turbulence as an example in which both the free will of Muslim women are highlighted and the oppressive aspect of Islam is underscored. By producing the discourse that young Muslim girls are forced to marry older elderly people by their families, it is argued that women are always oppressed. The discourse that the Muslims almost have begun to oppress their daughters from childhood is repeated, just as in the previous example of Alia's family not allowing her to go to the

cinema with her friend. In addition, a reference is made that a Muslim woman can only live freely in a Western country like the U.S., and the discourse that women living in Muslim countries are suffered under oppression and persecution is produced. Following this example, Yalda notes that "it's important to remember that in the seventh century the Quran gave women more freedom and rights and equality than most other civilized nations at that time" (Ibid., p. 136). In the following question, it is asked that "so how come people use the message of the Quran to stifle women's freedom *now*?" (Ibid., p. 137). In response Nadifa says that those restrictions are "cultural, not religious…There are still some villages where people are following customs that go back a thousand years. It's all they know" (Ibid.). The encountered discourse in this example that traditions are preferred over the essence of the religion constitutes the perception that Muslims actually maintain their cultures and depend on it rather than religious beliefs. In other words, the discourse that 'Islam is distorted and that its original is no longer applied' has been produced. Although it is considered as approaching objectively when it is examined in general, the discourses have been repeated especially related to women and headscarf, in terms of repression, cultural interpretation, and unnecessity.

In one of the other examples of Islam and Muslims, the comparison of the U.S. with Muslim countries is mentioned. Alia's grandmother tells how they came to the U.S. Although she portrays Indonesia with its beauties, the country they came from, afterward, she talks about the coups and that people killing each other:

> The country we come from is beautiful," Nenek says, "more beautiful than I can put into words. Thousands of islands strung like pearls on a necklace, pink petals floating in the rain puddles, and the water touches the sky. Your mother was only four years old when everything went bad. There was a coup, and your grandfather was thought to be a sympathizer. We had to go into hiding. Thousands of people died, and the streets ran with blood (Ibid., p. 74).

When they escape from Indonesia and come to the U.S., she expresses how different everything is and that she feels like a dreamer; "I remember walking around that first year feeling like I was in a dream. Everything was so normal, while in my home country, people, my friends and family, were still dying. I felt guilty for living

in peace" (Ibid., pp. 74-75). As a result of comparing the U.S. and Muslim countries, as the U.S. is positioned as a country of liberties, a country where a normal life is experienced, Muslim countries are positioned as places where there are war, death and war and almost impossible to live. Following this example, after her grandmother's comments, Alia thinks; "I can't imagine living in a place where things like that happened" (Ibid., p. 75) and wonders "who would I be if my grandparents hadn't come to America? Those teenage girls I saw in the streets of Jakarta seemed so different from me" (Ibid.).

In other instances that can be taken into consideration in the scope of Islam, evaluations are made about Muslims dating of the opposite sex. Adam's sister Sabeen, who is one of the Muslim characters in the novel, responds to Jesse's question of "do you date?" (Ibid., p. 253) as "no, Muslims don't date. They marry" (Ibid.). Again, in another example, it is stressed that:

> Adam isn't supposed to be dating, and though he's told his parents that he has feelings for me, he is still struggling with his faith. But he's worth waiting for, and I'll be patient while he figures out how to balance religion and love in this messy, mixed-up world (Ibid., p. 336).

In these two examples, it is argued that Islam creates pressure on the issue of Muslims' flirtation with other sex and a conclusion is driven like Muslims marry without knowing their spouses. In addition, the emphasis on Adam's remaining between his religion and love in his relationship with Jesse reveals the thought that a Muslim man cannot marry a person belonging other religions. It is not clear what kind of hesitation Adam had when it is thought that there was no such a restriction in Islam.[45] The dilemma that Adam experiences between his belief and his love to Jesse is reflected as if he should choose one of them. There painted such a picture, if Jesse is going to be in his life, he must set aside his faith, and if he will prioritize his belief that Jesse is not going to be there. The discourses produced in this regard stress that Islam has a repressive aspect and it is asserted that the Islam is very rigid and hard when it comes to knowing of each other before marriage, which is seen as a very

[45] Quran 5: 5.

natural freedom. In the dialogue between Jesse and Alia, which is conveyed to readers through faith and belief, and in which Alia is now a grown-up woman, Jesse's thoughts on religion are emerging; "sometimes I think that so many people die in the name of religion and I just don't understand how we can keep believing in things that seem to tear us apart" (Mills, op. cit., p. 354). In these expressions quoted by Jesse's opinion, it is questioned that why we still continue to believe in religions, suggesting that the cause of death for many people is religion. In another example, in Travis and Alia's conversation, Travis says, "my family goes to church every Sunday, and I thought I believed in God, but lately I'm not sure I can believe in a God who sits back and lets so many bad things happen to good people" (Ibid., p. 170). Furthermore, he states, "I kind of envy people with all that faith; it would make things so much easier" (Ibid.). Thus, the discourses that faith has driven people not to question and that individuals who believe in complete submission move with a thought far from rationality are produced. A reference is made on the issue that people would doubt about their beliefs if they approach it in a logical way. In other words, in these instances, the phenomenon of religion is placed in a position that leads to the death of people and is far from rational thought.

There are also small examples in the novel about prayer and fasting and Islam is reflected in a positive and informative point of view in general. At the beginning of the novel there is a chapter where Alia performs a prayer and the peace that Alia feels is conveyed to readers:

> I quiet my breathing and my heart, making my intention known to God. Raising my palms to my shoulders, I whisper, *"Allahu Akbar." God is the greatest.* Peace seems to flow into me, and I stand for a moment, eyes closed. As I go through the familiar motions of prayer, bowing and then kneeling, so I can press my forehead, palms, and knees to the old prayer rug…I feel serenity and quietness fill me (Ibid., pp. 13-14).

In this example, the sure that Alia reads when she is performing prayer is given in full text and is explained why Alia chooses this sura[46]:

[46] Quran 113.

> *Say: I seek refuge in the Lord of the dawn, From the evil of what He has created, And from the evil of the utterly dark night when it comes, And from the evil of those who cast (evil suggestions) in firm resolutions, And from the evil of the envious when he envies.*
>
> I chose this particular surah this morning because of the dawn, and because sometimes it seems like being who I want to be is so hard (Mills, op. cit., p. 14).

Again, in an example related to Alia, she thinks "I don't pray five times a day like I'm supposed to, but I pray as often as I can. That's when God speaks to me in my heart, where there are no words" (Ibid., p. 170). Alia's comic book character, Lia, increases her energy by praying when her superhero energy is reduced; "in Lia's world, she goes to the mosque to recharge her superhero energy when she starts to run low, and always comes out stronger and braver after she prays" (Ibid., p. 212). Alia thinks of the calming effect of the prayer, expressing that the prayer she performed in the morning gave her a strength: "I think about how I felt when I prayed *Fajr* on the rooftop this morning, the great arc of the blue sky overhead, and it calms me, gives me strength" (Ibid.). Alia narrates her father's saying that "tears are prayers too. They travel to Allah when we can't speak" (Ibid., p. 144) and this quotation[47] from the Bible is uttered by a Muslim individual. Therefore, it is emphasized that the point of view of the Islam is the same by not mentioning that this sentence is from the Bible. In other instances, the conversations between Jesse and Adam is informative about Islam. Explaining to Jesse that his name is also in the Quran, Adam, reveals that in fact, many of the information in the Bible and the Torah, and that the prophets is also in the Quran:

> Adam and Eve are in the Quran too…Muslims respect the original Jewish Torah and the Christian Psalms and Gospel, and believe that all three religions worship the same God. Basically Islam just continues where Judaism and Christianity left off. The Quran talks about a lot of the same stuff as the Bible, like Abraham, Moses, Noah and his ark, and John the Baptist. Even Jesus. Especially Jesus. We don't believe he was the son of God, but we do believe he was a very important prophet" (Mills, op. cit., p. 256).

After these explanations, Jesse stated that she thought Islam is a completely different religion than Christianity and asks, "so who…is Allah, then?" (Ibid., p. 256).

[47] Psalm 56:8.

Adam explains that the word "God" in English is "Allah" in Arabic, just as the pronunciation of "hello" varies from one language to another:

> What's the Spanish word for 'hello'?
> *Hola."* I stare at him in confusion.
> The Spanish word for God?
> I think a moment, and then shrug.
> It's *Dios*. In French it's *Dieu*. In Arabic, it's *Allah*. It's all the same God (Ibid.).

Adam continues to inform and tells Jesse that "when we pray, all Muslims face Mecca" (Ibid., p. 257). All information about Islam shows the desire to give instructional information in the awareness that the author addresses young readers. The fact that young people have the right information about Islam and Muslims can affect the transformation of future discourses as an important element for the U.S. society. From this point of view, these informations of the author are evaluated to be positive.

In another example about Muslims, corrections are made in general discourses through Alia. While they were trying to get out of the Twin Towers after the attacks, one person in the conversation about the crash of the planes says, "it was Muslims who planted the bomb the last time, you know" (Ibid., p. 155). In response, Alia utters, "it was white Christians who used to burn crosses on people's lawns and owned slaves. Does that make all of you bad?" (Ibid.). The person who argues against Muslims, accuses Islam by saying "I'm just saying, my religion doesn't tell me to go out and kill people just because they don't believe what I believe" (Ibid.). In return Alia, by stating, "neither does mine…mine says, 'to you your religion, and to me mine.'[48] Just because people do bad things in the name of religion doesn't make the religion bad. People do crappy things, people do awesome things. That's just people" (Ibid., pp. 155-156) indicates that it is not Islam who is responsible for people doing bad things.

The positive approach of the author follows a different course in some cases and is narrated with emphasis on fasting worship, small incomplete information or negative situations. To illustrate, in the sentences that Alia expresses her first

[48] Quran 109: 6.

experience of fasting, it is stated that Muslims fast because the Quran started to be revealed to the Prophet Muhammad during Ramadan:

> Ayah took it very seriously when I told him I wanted to try, and sat down with me to make sure I understood why we were doing it, that it was during Ramadan that God first revealed the Quran to the Prophet Muhammad, peace be upon him, and that we were not only refraining from eating and drinking but also from evil actions, words, and deeds (Ibid., p. 248).

One reason why fasting is performed during Ramadan is that the Quran begins to be released in this month to the Prophet Muhammad, but other causes remain missing and the aspects that give the spirit to fasting worship are not mentioned. It is natural that the author does not feel compelled to mention every detail by giving explanatory information about fasting. However, she has informed the young readers of the novel incompletely by simply reducing the fasting for one reason. This incomplete information does not illuminate the point of giving up eating and drinking in fasting and causes the readers not to establish the connection between fasting and Ramadan very well. Alia also expresses in the other part of her narrative that fasting is the hardest thing she has ever done in her life, and it may be even harder to fast especially in summer:

> Fasting that month was the hardest thing I'd ever done, but thankfully Ramadan was in January that year, so the days weren't so long. I haven't done a summer Ramadan yet, when the sun rises so early and sets so late that we could be fasting for fifteen hours (Ibid., p. 248).

In an example of fasting is talked about the bad smell that occurs in the mouth after a day of not eating and drinking; "the worst is at the end of the day when your breath starts stinking and you can't even eat a mint. You just *know* you're gross, but there's nothing you can do" (Ibid., p. 258). Here, the author's use of informative approach about fasting and then mentioning about the bad breath, becomes an approach that turns her positive attitude to a negative one. While giving explanations about fasting through the Muslim characters, giving the additional information that the

fasting causing a bad breath is an unnecessary information on the one hand and it is placed fasting person in a position which annoys the people around on the other. In the following sentence in which Adam and Sabeen who give information about fasting, quote a statement from their father; "the smell of a fasting man's breath is like perfume to God!" (Ibid.). There is no reference made to this sentence which is similar to a hadith of fasting by the Prophet Muhammad, but it is reflected as a sentence always said by their father when they complain about the bad breath. In short, fasting is reduced to a level of worship that leads to unpleasant situations by making a deduction in the form of bad breath equals fasting. Although the author pursues a goal of informing about fasting, fasting is transformed into a worship to be remembered with difficulties and bad breath left in a mouth.

It is also encountered in *All We Have Left* with the ontological security problem experienced in the age of turbulence after 9/11 and the state of fear and anxiety. Jesse, on the day after a climbing day thinks, "about a plane flying toward the Twin Towers one ordinary morning" (Ibid., p. 99) and it makes her "feel precarious, as if anything could happen at any time" (Ibid.). The anxiety state, which is formed with the thought to be faced with a new danger at any moment and that can be exposed to a new danger, is the most important characteristic of the age of turbulence. In this period of uncertainty and fear dominated, the name of the danger that awakens these bad feelings is Islam and Muslims. Though the names of terrorist organizations are changing, the threat is always coming from Muslims and fear is identified with Islam. Jesse's father is one of the best examples of Islamophobia that has formed throughout the U.S. society since the death of his son in the attacks. The father of Jesse, who watches the act of beheading of a terrorist organization on television, yells, "damn terrorists! We ought to nuke those towel heads back to the Stone Age!...See what they're doing? That's what they want to do to every one of us" (Ibid., p. 105). Even though the name of the terrorist organization is not given in the dialogue, it is understood that it is ISIS from the nature of the action and the description of the clothes[49]: "it's another beheading…the man in an orange jumpsuit on his knees, a man in black standing behind him with a sword" (Mills, op. cit., p. 105). Although the word Islam is not

[49] For information V. "ISIS", (Online) https://www.history.com/topics/isis, 08.03.2018.

mentioned, referring to a terrorist organization claiming to carry out its activities on behalf of Islam, the discourse that Islam equals bad has been produced. At the same time, Muslims are implied by making the description of "towel heads" and thus all Muslims are positioned as individuals who want to cut off the heads of every individual in the U.S. society.

Anne Jonna, who came to the Peace Center as a speaker where Jesse has her community service, and who was in the Twin Towers during the 9/11 attacks, told them what she experienced that day and ask the people there to narrate what they experienced that day. While everyone is telling what they were doing and how they felt that day, Jesse thinks:

> I realize that maybe everybody's story is important, because 9/11 didn't just happen to the people who died, it happened to the entire country. People were living their lives, doing everyday things, when suddenly the planes hit, and time ripped into two pages titled "Before 9/11" and "After." With their clumsy stories, they are saying: "We all felt it. We remember where we were when the world changed" (Ibid., p. 179).

The statement of "when the world changed" (Ibid.) involves the connotation that nothing is going to be the same and it summarizes that the U.S. society can no longer live those safe, peaceful days. Ripping the time into "before and after 9/11", is again composes the same feeling, and shows that the states of fear, disturbance and uncanny which were not in the previous period are elements of the post-9/11 era. In the following sentences, Jesse poses a question about remembering the good old days; "which is worse? To know that things used to be different, or to never have known that more innocent day at all?" (Ibid.) by emphasizing that she remembers the day only from the footage because she was so young on 9/11. This is one of the most important questions raised by the novel when it is thought that the author dedicates this novel to the very young ones to remember the 9/11. The recollection of those old days that everything is claimed to be better relatively, leads to the identification of these days with fear and anxiety and strengthens the perception that nothing will ever be like the before. The reason why nothing is going to be the same as before emerges as the existence of Islam which still threatens the society. Moreover, in the comparison of

before and after 9/11, the Muslims, who are the reason behind the replacement of the confidence that existed in the past with the fear afterward, are positioned as the main cause of the disruption of this order. A different version of this problem is encountered again in Jesse's thoughts and Jesse thinks "I wonder what the world would be like if 9/11 never happened" (Ibid., p. 317). This question, on the other hand, could be interpreted as would the threat of terrorism and fears that emerged in the world occur, especially in the U.S., if the attacks did not happen, in other words, could the world be a better place; and on the other hand, starting from the matching of 9/11 and the Muslims, it can also be analyzed as what kind of place would the world be without Muslims. At this point, a discourse that can be formulated as 'no Islam no danger' and 'no Muslims no fear' revives inevitably in the minds. It is observed in another example that Muslims are labeled as individuals who pose problems and cause problems. When a person who was trying to get rid of the Twin Towers on 9/11 learned that the Towers were hit by planes, by saying "it's those damn Muslims again" (Ibid., p. 260) implies that the source of the problem is always Muslims. Alia, who heard these statements addresses that person; "you don't know that. Why would Muslims do something like this? It's against everything we believe" (Ibid.). It is a good choice for the author to give both an accusation and a defense that underscores the mistake of this accusation in the context of togetherness of opposing discourses. However, the word "again" in the phrase of "those damn Muslims" (Ibid.) also emphasizes that Muslims are the ones who cause problems and threats and thus increases the possibility of coming fore of the negative discourse for the readers.

Throughout the novel, the hate discourses against Muslims produced after 9/11 is reproduced through various characters. Although the author is in the endeavor to establish a balance by including counter-discourses, she provides the reproduction of these discourses in her novel and therefore their reaching to the society. In particular, the post-9/11 anti-Islamic and anti-Muslim discourses narrated through Jesse's father seem important to reflect the dominant discourses on the agenda. Jesse's father, in his comment on Muslims says, "they won't stop until we're all dead!" (Ibid., p. 105). Jesse's thoughts are reflected on this comment as "dad doesn't like anyone he considers a foreigner, but he carries a bottomless well of hate for Muslims, which he

often vents in a rage-filled rant at the TV" (Ibid., p. 106). Jesse's father's xenophobic and Islamophobic approaches define Muslims within this framework and cause him to internalize the idea that Muslims will not stop until all American people die. As a result of this attitude, all Muslim societies are transformed into hate items without distinction. This hatred is legitimized by a blind obedience to the belief that Muslims are dangerous and cruel. Again, Jesse's father says her, "a group of jihad-loving maniacs took out your brother and three thousand other people and all the *talking* in the world isn't going to change that!" (Ibid., p. 166). Here too, a state of hopelessness is observed, and it is said that nothing will change the current situation. As in the previous discourse that 'nothing is going to be the same', it is emphasized in this example too, that nothing to be done will bring back the dead and that it will not make a difference in the feelings of fear, disturbance, anger and hate that existed before.

In another example of Jesse's father's discourse, he asserts: "those people want to destroy us! They hate everything we stand for! They don't eat, they don't drink, they *live* on hate for America!" (Ibid., p. 297). Muslims are portrayed as monsters fed with hatred for the U.S., and it is claimed that their aim is to destroy the entire U.S. Furthermore, the discourse of "*they are not good people!* Those people won't stop until they have killed every one of us" is reproduced. Both a discourse of hatred against Muslims is being produced and the state of worry and anxiety of the age of turbulence is kept alive with the claim that Muslims will destroy all of American people. After these discourses, the author's effort to balance the situation comes into play and Jesse says her father; "you can't blame almost two billion people for what just a few of them did!" (Ibid., p. 298).

Another form of hatred that played the role of a character for Muslims was Dave, one of Jesse's friends. Dave's older brother, Craig, returned to the U.S. after losing his leg in Afghanistan, which caused Dave to fuel hatred. Seeing the opening announcements of the Islamic Peace Center, Dave and his friends find it difficult to combine the concept of peace with Muslims:

> "See?" Dave says. "Can you believe this crap? My brother got his leg blown off over there, and they want to open up a freaking *peace center*?"
>
> Nick reaches out and rips the flier off the wall. Dave follows suit and rips down another sign nearby. As we head down the hall, they tear down every blue sign they see (Ibid., p. 116).

Dave who rips the announcements off, get more furious by saying "we have to tell them that they should go the hell back to where they came from" (Ibid., p. 117) and says to Adam's sister Sabeen who overtakes them, "no one wants you here!" (Ibid., p. 118). Nick from the group, yanks off Sabeen's headscarf and throws to the ground:

> A group of college kids come by, and in the roiling crowd of people, Sabeen cries out. Her scarf lies in a puddle on the ground, the beautiful green silk slowly turning dark as the muddy water bleeds into it. Adam is yelling something at Dave and Nick, while people mill around in confusion. I quickly stoop and pick up Sabeen's scarf. I hand it to her, avoiding her eyes as my heart crumples…I know it's all so wrong, but I can't seem to find the words to say anything. I try not to think about what I saw. I try not to think about Nick grabbing the end of Sabeen's scarf and yanking it off her head as she cried out in pain (Ibid., pp. 119-120).

Although she is in that group, Jesse does not approve of Nick's behavior and takes Sabeen's headscarf from the ground and gives it to her. In this example, the author on the one hand while reproducing the dominant discourses after 9/11, on the other hand, by not approving transformation of the hatred to an action against Muslims, she corrects some of the mistakes made to Sabeen by Jesse.

In the novel, the hatred from Islam and Muslims is reflected not only through non-Muslim characters, but also in the speeches of the Muslim characters. To illustrate, the youth in the Islamic Peace Center, narrate their own experiences:

> "I was born here, and I think what those ISIS guys are doing is lousy, but it feels like people think we're all like that. I was trying to find a bathroom last year at the DMV, and a security guy got all suspicious on me, like I was casing the joint or something. Like I was looking for a place to plant a bomb." He shakes his head. "Flying while Muslim. That's my dad's only crime, and he gets stopped every time he gets on a plane," another guy says (Ibid., p. 137).

In these experiences transferred by the youth at the Islamic Peace Center, it is understood how the U.S. accepts all Muslims as potential terrorists, with the strict security sanctions especially imposed on Muslims. These young people, who are U.S. citizens and U.S.-born themselves, think that the only crime is to be a Muslim and evaluate what is to be done as wrong. They emphasize that they are sorry for what happened on 9/11 and that there is no request of God from Muslims about killing; "everybody is mad at *us* for what happened on 9/11, and all the crap that's been going on since, but why don't they understand that we think it's horrible too?...God never told us to kill like that" (Ibid., p. 137). Another youth comments on the situation:

> "But when you see what's going on with our brothers in Afghanistan, and Iraq and Palestine, it's like America hate Muslims. I thought we had religious freedom in this country, so why do they hate us so much?" the guy in the SUNY shirt says. "My cousin in Afghanistan got killed in a drone attack," a girl says, and she swallows hard. "How did she deserve to die? She was only fifteen!" (Ibid., pp. 137-138).

Muslim's hostility towards the U.S. is accepted as the reason of the 9/11 attacks, and as a result of this, the U.S. society becomes hated from Muslims. The hate discourse from Muslims surrounds the whole society, even the whole world by the transnational interventions, and Muslims becomes targets by being inculpated. Another example of this is the section where Adam tells his father's experiences after 9/11. Describing his father's arrest by the invasion of their house, Adam has revealed the treatment that many Muslims experienced:

> …there were all these strangers in the house, some of them with guns. They were all talking in loud voices, even to my mother…They took my dad to jail. He was there for two months, like he was a common criminal, not an engineer with a job and a family, who had never done anything wrong in his entire life. They said it was because he was here illegally, but it's not like he was hiding or anything. He had a lawyer, he'd put in an appeal, he was just waiting to hear back…Then one day they let him out of jail. No apologies or explanations, just *you're free to go* (Ibid., p. 268).

With these examples, the author tries to point out the causes and consequences of these discourses by giving place to what Muslims live, to those who cannot make

sense of the produced hate discourses, and to the narrations of those who have lost their relatives in transnational interventions.

In the last chapters of the novel, readers learn that Alia survived owing to Travis. Expressing that she owes her life to Travis, Alia thinks, she feels that Travis in near her in all her happy times:

> In my happiest times, like when I held my baby daughter for the first time, I feel Travis there. He is there in the unfinished part of my childhood, in the cocky smile of a young teenage boy I see on the subway. He is there in the potential of my daughter who would not be here today if it weren't for a shaggy-haired boy who died too soon (Ibid., pp. 354-355).

At this point an important detail comes to the forefront and can disturb the minds. While Alia and Travis are trying to go down the stairs, Alia meets her father's friend Morowitz and asks her father (Ibid., p. 278). In response, Morowitz says, "I don't know, Alia…He was standing near the door, and then I didn't see him again" (Ibid.). Then Alia wants to go up again, thinking that her father may still be upstairs and need help, and Travis goes with her. Later, when they come to a point where they cannot move because of smoke, they decide to return, but this made them lost time. Thus, the question that if they did not return, will they be able to get rid of both, comes to the fore and the fact is that Travis dies because of Alia. In the final that the author plans, Alia dies too with Travis, but it is stated that such a change was made at the request of the editor (Ibid., p. 359). This change made at the end places Travis in the position of a young hero who helps a person from a different religion and a race at the cost of his own life. Alia, on the other hand, is positioned to a Muslim young girl who causes this young man's death indirectly. The discourse that emerged between the lines here is that on the one hand Muslims have caused direct deaths from the attacks outside, and on the other, they have caused death indirectly from inside. This also implies that the tolerance shown to Muslims could lead to the destruction of American identity.

Looking at the whole of the novel, Mills, on the one hand, shows that the post-9/11 discourses extend as far as today, and on the other hand reveals that how has the

fear, disturbance, and hatred that these discourses constitute changed the view of the U.S. society towards Muslims. From another point of view, the author contributes to this continuity by reproducing these discourses in her novel and preserves the vitality of the discourses, even though she is trying to criticize. As the examples given in this chapter, it is thought that the author tries to be objective and wants to give some real information to the youth about how the society is influenced on 9/11 and after, even though there are occasional criticisms can be directed to her about the approaches of Islam and content of worships. The message that the author wants to give throughout the novel, is conveyed through the adult Alia to the readers in the chapter before the end:

> People do terrible things. People do beautiful things. It's against the black backdrop of evil that the shining light of good shows the brightest. We can't just focus on the darkness of the night, or we'll miss out on the stars (Ibid., p. 354).

Emphasizing the importance of the point of view, the author has planned a fiction of her novel with a dual narration, creating a fiction where different views are experienced and opposing arguments are put forward. At the end of the novel, by emphasizing the need to meet in a common point, she creates the perception that she wishes for the U.S. society as well by presenting an environment in which it can be realized.

CHAPTER FOUR

EVALUATION

In this section, produced and reproduced discourses related to religion in the novels studied and the used religious symbols will be evaluated by a comparison between the novels. In addition, the reader reviews of these novels will be evaluated in general, and the possible effect of the discourses produced in the novels on the readers will be discussed.

A. DISCOURSES

According to Foucault's definitions (1972, 1981), discourse is the whole of expressions that do not follow a historical continuity, which is controlled, extracted and reproduced in society, as well as can be a force that have a modifying function on the individuals. The evaluation of a selection of novels published in the U.S. in the fifth, tenth, and fifteenth years after the 9/11 attacks reveals that some discourses have been repeated in all novels, while others have changed according to the year the novel was published. Throughout the novels, various Orientalist discourses and that support the perception of age of turbulence about the view of woman in Islam, Quran, Prophet Muhammad, the idea that Muslims are terrorists, unreliable, intolerant and violent, the Islamization threat, and the ontological insecurity that arises from this in U.S. society, and the reflection of various religious symbols are being produced.

1. The View of Woman in Islam

When the novels that object of the study are evaluated, authors seem to have reproduced in their novels the general Orientalist discourses on the view of woman in Islam. Although there are differences between the novels in this matter, they usually correspond with each other.

Updike's novel *Terrorist* produces discourses about Muslim characters, considering women to be inferior and dirty. Shaikh Rashid, one of the Muslim characters in the novel, says, "women are animals easily led" (Updike, op. cit., p. 10) and thus places women in a lower position by removing them from the state of being human and produces the discourse that 'Islam is a sexist religion'. In addition,

Ahmad's mother Terry expresses that Shaikh Rashid hates her because she is Christian and sees her as unclean; "I could feel hatred. To him I was a piece of meat—un*clean* meat" (Ibid., p. 166). Here, the pollution of women comes to the forefront, and as it can be seen in other examples, it is not only the women of other religions, but Muslim women also, who are mentioned in association with impurity. Ahmad reads in the Quran that "women are a pollution" (Ibid., p. 156) and "it talked of uncleanness but only in regard to women, their menstruation, their suckling of infants" (Ibid.). While *Terrorist* talks about pollution and women being brought down to the level of animals, *The Submission* and *All We Have Left* differ from *Terrorist* in these aspects. These two novels, which do not contain any discourse about women being "dirty", generally include various discourses on Muslim women in terms of oppression and their suffering under man. *Terrorist* also refers to the fact that Muslim women are under pressure and it is said that "more Taliban—more oppression of women, more blowing up statues of Buddha" (Ibid., p. 258). Thus, all Muslims are identified with the Taliban, and the practices of a group are generalized.

The Submission is the novel in which the most discourses about Islam putting pressure on women are produced. On the one hand, while an attempt is made to reflect Muslims' view of women, on the other hand, it is shown how non-Muslims perceive Muslims with respect to this issue. As can be seen in the example of Asma's neighbors, Hasina and Kabir, a Muslim man both keeps his wife under pressure by not allowing her to go out without him, and also makes his wife feel worthless and inferior by beating her (Waldman, op. cit., p. 187). *The Submission* also emphasizes how Muslims are narrowminded about women having equal status with men and bringing themselves up. The example in this regard is that Asma speaks in a crowded meeting, since she affects everybody, she comes to the fore of the country and is then killed. Opinions are put forward that hold Muslims accountable for the murder of Asma (Ibid., p. 336), thus suggesting how conservative Muslim men are at the point of women's being in the forefront. On the one hand, Muslim men are positioned as those who oppress women and restrict their freedoms, as well as individuals who immediately intervene if women come forward. New York's governor, Geraldine Bitman, as a woman, while stressing that if the administration of the U.S. is taken over by Islamists, women will be affected

the most, and she has thus also produced the discourse that Muslims oppress women (Ibid., p. 130). This discourse also takes place in Mills's novel, *All We Have Left*, and in some instances, there is a desire to show that this is not the case by trying to falsify it with counter-discourses.

In *All We Have Left*, instances such as the fact that Alia's family's grounding her the whole summer after her two-day elope, to stop her from going to the cinema with her boyfriend, and her feeling under pressure by her family to choose a different career path despite her drawing skills, reveal the desire to emphasize that Islam has an oppressive aspect. The conflicts that Alia has with her family, and her family's practices as the consequences of those, make Alia feel like she is in prison (Mills, op. cit., p. 93). The oppression discourse produced in terms of Alia and her family is loosening at the point where Alia voluntarily wants to adopt hijab and wear the headscarf. Throughout the novel, the discourses that can be evaluated as 'Islam equals the oppression of women' are given about the headscarf and counter-discourses claiming the contradiction of these discourses are also produced. For instance, Nadifa and Maira, two of the young women speaking at the Islamic Peace Center, emphasize that they are bored by questions about the headscarf directed at them, and that they wear the headscarf out of their own will and that there is no pressure on them (Ibid., p. 136). It is a positive endeavor to mention the general discourses that is common throughout the society in the novel and to show that in fact these discourses do not reflect the reality. However, while Muslim women living in the U.S. are shown to be free and comfortable in their choices, it is argued that the freedoms of women living in Muslim countries are restricted (Ibid., pp. 136-137). Thus, it is claimed that while a Muslim woman can live freely in the U.S., women living in Muslim countries are being oppressed by the "veil" and other factors.

Analysis of the novels *Terrorist*, *The Submission* and *All We Have Left* from the perspective of the Islamic view of women, it is seen that discourses such as Islam and Muslims view women as inferior, impure, and that they oppress women are produced. While *Terrorist* and *The Submission* do not place any positive remarks or readjustment on this issue, *All We Have Left* tracks those two novels at some point,

though, it allows a kind of falsification of the generally accepted discourses by including counter-arguments.

2. The Quran and the Prophet Muhammad

In the novels including Islam-related discourses, it is not uncommon to mention some of the issues related to the Quran and Prophet Muhammad. The three novels examined include references to the Quran, and in the other two, except *All We Have Left*, there are some references that the Quran was written by Prophet Muhammad or man.

The verses quoted from the Quran are chosen in both *Terrorist* and *The Submission*, which contain negative expressions for non-believers, and include concepts such as fire, burning, punishment, hell, death, pollution (Updike, op. cit., p. 6, 76, 108, 156, 157, 175, 235, 273, 276, 294). In addition, the verses from the Quran are reflected as they were the words of Prophet Muhammad, and there are references that the Quran is written by Prophet Muhammad and hence, does not appeal to reason (Ibid., p. 7, 51, 103, 105). On the contrary, the author also uses the quotes from the Quran in some places to make positive comments, just as in the example of Ahmad's turning back from exploding the bomb (Ibid., p. 62, 94, 109, 272, 306, 307). When the verses referenced from the Quran are evaluated, it is seen that the verses that are quoted to support the negative discourses are in the majority, and it is understood that this is parallel to the discourses produced after 9/11. *The Submission* is similar to *Terrorist* and produces discourses that raise doubts about the Quran's divinity. The Quran is distorted in some way by being told by Khan, one of the main protagonists in the novel, that "maybe man wrote the Quran" (Waldman, op. cit., p. 280). Waldman also quotes the Quran in *The Submission*, which is reflected in support of negative views (Ibid., p. 168). In *All We Have Left*, Mills, without any assertion that the Quran is written by Prophet Muhammad or another person, interrupts the continuity of discourses produced in the other novels. While Mills has a positive attitude in her discourses about the Quran, she also poses negative opinions in a few examples. In the example of Alia, a reference is made to the Quran that there is a ban on drawing (Mills, op. cit., p. 26). It is also stated that the Quran is used in Islamic countries to restrict women's freedom (Ibid., p. 137). Thus, it is asserted that a deduction can be made from the Quran about

the suppression of women and the restriction of their freedom. Unlike these claims, the author also points out that the Quran gave women greater value and rights in the seventh century than other civilizations (Ibid., p. 136) and it is emphasized that the Quran shows similarity to the Bible and the Torah in terms of many prophet parables and knowledge (Ibid., p. 256). Moreover, Updike differs from the other two authors by including transliterations in his novel (Updike, op. cit., p. 6, 102, 103, 108, 109, 232, 235, 273) and thus suggesting that he aims to be more effective on readers.

Analyzing the produced discourses about Prophet Muhammad, in *Terrorist*, while mentioning the connotations that the Quran was written by Prophet Muhammad on the one hand and on the other hand it is stated that Prophet Muhammad is the "last, perfect prophet" (Ibid., p. 272) and "he became in his forties the vehicle God chose through which to deliver His final and culminating word" (Ibid., p. 109). Thus, while confirming the divinity of the Quran, it is underlined that Prophet Muhammad is also the last prophet. In *The Submission*, a negative discourse about Prophet Muhammad is produced in general and the allegation that "Prophet Mohammad took slaves, raided caravans, and married a six-year-old, although it was not consummated until the ripe age of nine" takes place (Waldman, op. cit., p. 282). In *All We Have Left*, there is no positive or negative discourse about Prophet Muhammad, and no claim is made in this respect.

When the discourses about the Quran's divinity and originality and Prophet Muhammad are examined, it is seen that *Terrorist* and *The Submission* have doubts in terms of the Quran's divinity, even though *Terrorist* includes the counter-discourse in this respect feebly. In addition, the verses quoted from the Quran generally function to support the negative comments in the three novels as well as take place in a positive meaning in *Terrorist* and *All We Have Left*.

3. Islam and The Age of Turbulence

Greenspan's (2007) post-9/11 age of turbulence, which he describes in his book *The Age of Turbulence*, through the senses of fear, insecurity and rapid change, seems important to reflect the general perception of society. One of the most important features of this period is the identification of distrust, uncertainty, confusion and fear

in U.S. society concerning Islam and Muslims and regarding Muslims as the cause of this state of turbulence. Thus, discourses about Muslims being terrorists, their unreliability, intolerance, cruelty and violence are produced, and Islam is accepted as a source of these. In addition, the existence of the threat of Islamization of the U.S. is brought to the agenda, and the presence of a permanent external and internal danger is kept alive. This situation causes a sense of fear toward Muslims by triggering the ontological security problem in the society.

a. Terrorist Muslims Discourse

After the 9/11 attacks, all Muslims are accused of being potential terrorists because of the Muslim identity of the organization that carried out the attacks, and Muslims are being associated with terrorists and Islam with terrorism. This discourse, which is frequently found in post-9/11 novels, is also kept up-to-date in the novels studied.

The novel, *Terrorist*, first draws attention with its title and shows that there will be a character who is a terrorist. Although Ahmad does not execute the bombing, the fact that he hates the U.S. community and volunteers to blow up the bomb, is a sign of his potential to become a terrorist. Thus, the fact that a Muslim character, who seems good and harmless, acts eagerly to perform a terrorist act, identifies all Muslims with terrorism. One of the people Ahmad and Charlie met for the bombing, says "all fight for God against America" (Updike, op. cit., p. 248) and implies a war in the name of God. Declaring all Muslims as enemies of the West and the U.S., he places everybody into a war and endeavors to legitimize terrorist acts. Thus, every Muslim is accused of becoming a terrorist, and the discourse of 'terrorist Muslims' is produced. Jack Levy says, "even our vaunted freedom is nothing much to be proud of, with the Commies out of the running; it just makes it easier for terrorists to move about, renting airplanes and vans and setting up Web sites" (Ibid., p. 27), and it turns out in the text that by terrorists he refers to Muslims. Besides, in response to his wife who says, "they would never bomb the desert" (Ibid., p. 32), Levy states, "that's right: *they*, as you call them, *love* the desert" (Ibid.). Thus, the implication that terrorists are Middle Eastern is made and a discourse that terrorists should be from the Middle East, Arab countries or Muslims is placed between the lines. A general assessment of the novel shows that

Muslims are equated with terrorism and that the text allows this recall even in places where the word Islam or Muslim are not mentioned. In *The Submission*, too, producing the discourse that 'Muslim equals terrorist', Khan's Muslim identity is mentioned together with terrorism. In the conversations among the members of the jury, it is stated that Khan has not yet won, there are measures against terrorists and the question of "are you saying he's a terrorist?" is replied by "no, no, I'm not saying anything. Nothing at all. I'm just saying if he were, we wouldn't let him build the memorial, would we?" (Waldman, op. cit., p. 23). Even the phrase "I'm just saying if he were" (Ibid.) produces the discourse that immediately associates Muslims with terrorism. Furthermore, Khan's design has gained different meanings in the public eye because of Khan's Muslim identity, and it is argued that the design was planned as a "garden of heaven" on behalf of the terrorists who carried out the 9/11 attacks (Ibid., p. 149). As a result, it is suggested that Khan is a Muslim who supports terrorist acts and that he may also be a terrorist. Lawyer Wilner, a member of the jury in the competition, claims that Khan being a Muslim will cause many associations for him and asks, "what if he is one of the problematic ones?" (Ibid., p. 21). Therefore, both a reference to the negative traits evoked by Khan being a Muslim and his being "one of the problematic ones" (Ibid.), in other words, his potential for being a terrorist is addressed. Khan describes himself as a middle-class Muslim, and in his thoughts on the terrorists of the 9/11 attacks, he says his own profile is similar to some terrorists. The question that "raised in another society, raised religious, could he have become one of them?" (Ibid., p. 36) strains his mind. Here again, the same discourse that 'every Muslim has the potential to become a terrorist' is reproduced. Journalist Alyssa Spier likens a Muslim group of men dressed in the traditional attire of Muslim countries and women wearing headscarves to terrorist suspects questioned by the police (Ibid., p. 116-117). Thus, any individual who wears clothes that bear Islamic characteristics, or in other words, them being Muslim is clear from their clothing is equated with the potential to become a terrorist. Leo, a member of the jury, indicating that despite the two years since the attacks, everything is still unclear says, "we still don't know whether we're up against a handful of zealots who got lucky, or a global conspiracy of a billion Muslims who hate the West, even if they live in it" (Ibid., p. 25). In this example, the 'terrorist Muslim' discourse is not limited to an action by a group and the connotation that it

cannot be known whether all Muslims are terrorists or not is made. Mills recreates the 'terrorist equals Muslim' discourse in *All We Have Left* and supports this especially in the opinions of Jesse's father. The father of Jesse, who watches the act of beheading of a terrorist organization on television, yells, "damn terrorists! We ought to nuke those towel heads back to the Stone Age!...See what they're doing? That's what they want to do to every one of us" (Mills, op. cit., p. 105). Muslims are implied through the description of "towel heads" (Ibid.) and thus all Muslims have a part in terror. Jesse, who is influenced by his father's hatred against Muslims as well as his group of friends, equating terrorists to Muslims and thus a sense of hatred starts emerging. In addition to the word "Nothing", which the group chose as their tag and wrote on the walls, Jesse writes "terrorists go home" (Ibid., p. 6, 7, 127). Thus, Muslims are again seen as terrorists and excluded from U.S. society.

The 'terrorist Muslims' discourse in the novels, supported by the discourses that Muslims are unreliable, intolerant, cruel and violent, and that they want to turn the U.S. into an Islamic state, feeds the perception of the age of turbulence.

(1) Unreliable Muslims Discourse

One of the most important discourses in the post-9/11 society is that Muslims are unreliable because the organization that carries out the attacks is Muslim. Among the three novels studied, *Terrorist* and *The Submission,* are reproducing this discourse and have an attitude of nurturing the perception of society. As for *All We Have Left*, there is no discourse that Muslims should not be trusted, and Muslim characters are portrayed as good and respectful individuals.

Ahmad, the protagonist of the novel *Terrorist*, is described throughout the novel as "a smart, clean-cut kid, with a lot of inner-directedness" (Updike, op. cit., p. 83) "too good a kid" (Ibid., p. 296) and he also creates a positive image with his costumes. It is also long depicted that Ahmad helps an inverted beetle (Ibid., pp. 252-254). Ahmad, from the outside, although regarded a little strange by his friends at school, seems to be a religious, clean-dressed, smart and good young man. The use of such a kid to explode a bomb-loaded truck, produces the discourse that even if a Muslim looks good, they can contain a terrorist within. The other Muslim characters

in the novel, Shaikh Rashid, who seems to be very religious, as well as Charlie, a Muslim, even if he does not seem religious, are in fact untrustworthy Muslims; they are not as they seem. At the end of the novel, it turns out that Shaikh Rashid, one of the two characters who supported Ahmad in the bombing action, disappears (Ibid., p. 300) and Charlie was a CIA agent (Ibid., p. 290). In *The Submission*, the discourse of 'unreliable Muslim' is produced through discussions of what Khan's design actually symbolizes is produced together with the concept of "taqiya", approaching it at a different dimension. Throughout the novel, questions are being raised about what Khan's 9/11 memorial is, whether it has Islamic characteristics or not, whether it is a monument even for those who carry out the attacks. Thus, due to the Muslim identity of the designer, a monument appears to have been subjected to many accusations. Here, too, there is a discourse produced that Muslims cannot be trusted, that even different ideas and threats (Waldman, op. cit., p. 151) can emerge under the design of a memorial. In *The Submission*, the concept of taqiya is mentioned five times (Ibid., p. 160, 170, 279) and it is said that Muslims have a religious right to lie. The concept of taqiya, combined with Khan's Muslim identity and design, implies that Khan might be a terrorist, and it also feeds the thought that he lies about what his design symbolizes. The perception that Muslims have no religious obstacle to lying produces the discourse that 'Muslims are unreliable'. Also, in *The Submission*, Paul Rubin is pleased that his driver who is a Muslim, leaves his job, after which he prefers to hire a Russian driver instead of hiring the cousin of the driver who quit (Ibid., p. 16). Here, too, the question of trust in Muslims comes to the fore, and it is understood that after the 9/11 attacks, every Muslim is suspected of being a terrorist.

(2) Intolerant, Cruel and Violent Muslims Discourse

The fact that the 9/11 attacks were carried out by a terrorist organization with a Muslim identity and it performed this action in the name of Islam has been generalized to include all Muslims and has led Muslims to be perceived as intolerant, cruel and violent. This kind of discourse is also encountered in the novels that are the object of the study of this work selected from the novels written after 9/11.

Ahmad, the protagonist of the novel *Terrorist*, is depicted throughout the novel with intolerance and ruthless feelings toward people in the U.S. community and other

religions (Updike, op. cit., p. 3, 15, 17, 49, 51, 53, 68, 310). Likewise, Shaikh Rashid constantly reminds Ahmad that he must be cruel, both revealing his own thoughts and influencing Ahmad's views (Ibid., p. 76, 77, 232, 233, 237). Charlie, another Muslim character in the novel, states that there must be a fight for everything in the U.S. (Ibid., p. 147) and "in war, pity has to be put on hold" (Ibid., p. 187). Charlie also has examples that emphasize that he sees the U.S. community as an enemy (Ibid.) and "all fight for God against America" (Ibid., p. 248). Charlie becomes the model of the 'intolerant and cruel Muslim' discourse, indicating that Ahmad's detonation results in "the CNN reports filling the Middle East with jubilation, making the tyrants in their opulent Washington offices tremble" (Ibid., p. 281). In *The Submission*, although the Muslim characters are generally discreet, attempt is made in a few examples to show their intolerance. To illustrate, while members of the Muslim American Coordinating Council are discussing Khan's situation among themselves, Ansar, one of the members, says the U.S. has killed thousands of Muslims in many Muslim countries as a result of war on terror sanctions (Waldman, op. cit., p. 101). Thus, it is implied that Muslims have mercy only toward those who have the same religious identity as themselves, but they are cruel at the point of killing those who belongs to other religions. In *All We Have Left*, the Muslim characters do not produce any discourse of intolerance, they are portrayed as individuals who try to understand the sensitivities of the U.S. society and condemn the attacks.

On the one hand, while trying to claim that Muslims are intolerant and violent through the discourses of the Muslim characters, on the other hand, the author tries, through the non-Muslim characters, to show how Islam and Muslims are cruel. Keeping the presence of the permanent threat in *Terrorist*, statements made by the Secretary for Homeland Security in particular are shared in terms of rising the terror threat level and showing that the society is vulnerable (Updike, op. cit., p. 43, 44, 46, 131, 132). It is also argued that Muslims hate the U.S. society and want to do horrible things (Ibid., p. 48). In Waldman's novel, it is alleged that Muslims hate the West (Waldman, op. cit., p. 25), and it is emphasized that the fear of the society is real and still exists (Ibid., p. 132). In addition to external threats, the existence of an indigenous threat is underlined and informed that three attacks have been prevented (Ibid., p. 265).

All We Have Left also features discourses expressed by non-Muslim characters toward the cruelty of Muslims. Jesse's father says that Muslim terrorists, whom he refers to as "towel heads", want to kill everybody and that they will not stop until everybody is dead (Mills, op. cit., p. 105, 298). In the same way, Jesse's father continues his discourses, claiming that Muslims hate the U.S. and want to destroy the U.S. (Ibid., p. 297). In addition to these, a person who tries to escape from the Twin Towers on 9/11, says that "it's those damn Muslims again" (Ibid., p. 260) in efforts to immediately identify the those who carried out the attacks as Muslims and thus implies that Muslims are always the source of the threat.

b. Threat of Islamization Discourse

The ontological insecurity that arises in the society because of the fear toward Muslims brings the danger of Islamization to the agenda and is perceived as a threat that will collapse the U.S. society from the inside. The discourses produced for this fear are also found in the examined novels and their reveal is considered important in terms of the social influence of literature.

The threat of Islamization is presented through the Secretary of Homeland Security, which is mentioned in only one section in Updike's novel; "well, when the Arab League takes over the country, people'll learn what duties are" (Updike, op. cit., p. 261). If such a situation occurs, the U.S. society is warned that no good things are expected. In *The Submission*, more room is allocated to this problem and it is exposed to readers in various examples. In a newspaper report on Khan's design, which it is an attack on the Judeo-Christian heritage of the U.S. and an attempt to change its culture, it is mentioned that this effort is actually a secret Islamization attempt (Waldman, op. cit., p. 149). Debbie Dawson makes a connotation of invasion saying that Muslims first destroyed something throughout history and replaced it with an Islamic symbol (Ibid., p. 167). Again, Dawson tells that Muslims want to make the U.S. Dar al-Islam, asking whether the next development will be putting a crescent on the government building (Ibid., p. 168). There is a concept emerging here, and it is claimed that if the U.S. is governed by the Sharia regime, non-Muslims will be pushed to the position of dhimmitude and, in fact, if Khan's design is approved, they will be positioned as

dhimmitude (Ibid.). There are no discourses about the Islamization threat in the U.S. in *All We Have Left*.

4. Symbols

An examination of the novels in question shows that the use of various religious symbols is encountered and some of them appear to be repeated. Symbols such as the headscarf, fasting, prayer, mosque, crescent and jihad function discursively and are used for information purposes while supporting negative discourses about Islam.

a. Headscarf

Headscarf is among the religious symbols seen most frequently in post-9/11 novels. The headscarf that is mentioned many times in the novels that are subject of the study, gains currency especially in terms of the view of woman in Islam and male-female relations.

In the novel titled, *Terrorist*, the headscarf is mentioned seven times (Updike, op. cit., p. 116, 117, 170, 226), and Ahmad's graduation ceremony is the most striking example of this in which he desires his mother to wear a headscarf. Terry states that Ahmad wants it for her so that she does not look like a "wanton"[1] (Ibid., p. 116). As a Muslim character, Ahmad making such a request from his mother produces a discourse that Muslims accept all women who do not wear a headscarf as bad and that only a woman wearing a headscarf can be described with good and positive qualities. Again, in this example Levy, who sees Terry's headscarf, thinks that it "speaks of submission" (Ibid., p. 117), and at this point another discourse is produced. With the expression "submission", a discourse that the headscarf is a tool to suppress women and restricts their freedom is constituted. In *The Submission*, similar discourses are encountered and as in the example of Lawyer Laila Fathi (Waldman, op. cit., p. 104), it is understood from the text that Muslims have a negative view of a woman who does not wear a headscarf and that even if she is a Muslim she cannot represent them. In *The Submission*, this symbol is mentioned in twelve places as scarf (Ibid., p. 56, 195, 226, 231, 232, 234, 251, 379) and thirty places as headscarf (Ibid., p. 102, 103, 146, 186, 195, 196, 208, 209, 217, 227, 228, 230, 234, 236, 250, 265, 287, 289, 291, 298, 299,

[1] The original word is different. V. Ibid., p. 116.

303, 336, 371, 379). Headscarf pullings, which began with Sean Gallagher's pulling off Zahira Hussein's headscarf (Ibid., p. 195), occasionally take place in the novel and events are settled by Sean's apology to Zahira. Debbie Dawson, who supports these actions, expresses that this is a liberation act, and that women are forcedly covered in Iran and Saudi Arabia (Ibid., p. 217). Thus, in Waldman's novel, the headscarf is reflected both as a restriction of freedom and it is implied that Muslims do not have positive views about women who do not wear headscarves. In *All We Have Left*, headscarf is mentioned eighty-six times (Mills, op. cit., p. 3, 13, 14, 15, 17, 25, 26, 37, 38, 39, 40, 54, 55, 57, 71, 72, 73, 89, 90, 98, 111, 112, 118, 119, 120, 121, 125, 130, 133, 136, 138, 142, 143, 162, 177, 188, 236, 237, 244, 245, 246, 248, 250, 251, 255, 259, 260, 323, 329, 330, 342, 343, 344, 350, 352, 356), and all female Muslim characters, except Alia's mother, are portrayed as headscarved. Through Alia's statements, it is indicated that the headscarf is considered both a religious necessity and that some women think that the headscarf is a cultural interpretation of the Quran (Ibid., p. 73). Mills, who tries to be objective by including various opinions, causes confusion and ambiguity. In yet another example, the perception that a wearing a headscarf does not determine a Muslim woman's faith, that belief is an internal thing and that is sufficient is formed (Ibid., p. 329). In addition, through examples of how the headscarf is regarded as an element of oppression, and the explanations by Muslim characters that this is not true and that they wear the headscarf by their own will, a discourse is created against the general discourses on this subject (Ibid., pp. 136-137). However, it is argued that this freedom is in the U.S., and that in Muslim countries the oppression and persecution on the headscarf issue is ongoing (Ibid.). Thus, while the U.S. is positioned as a country of liberties, Muslim countries are placed in the position of countries that exert pressure on women through the headscarf.

b. Fasting

Fasting also takes place in novels with religious discourses and is commonly associated with the negative consequences of fasting.

There is no example of fasting in Updike's novel, although he makes room for Muslim characters and their point of views. In *The Submission*, the month of Ramadan is mentioned thirteen times (Waldman, op. cit., p. 92, 95, 189, 236, 238, 246, 268, 271,

294, 311, 316, 327) and fasting nineteen times (Ibid., p. 92, 236, 237, 238, 246, 247, 251, 268, 271, 273, 276, 294, 327, 378), and is shaped by the example of Khan's fasting in general. Although Khan is a person who says he does not believe, like other Muslims, he starts to fast during Ramadan (Ibid., p. 236) and even though he fasts for days, one day, he suddenly stops fasting (Ibid., p. 271). Some examples given during the fasting period are generally in terms of the negative effects of the fasting on Khan (Ibid., p. 238). Moreover, in the last part of the novel, Khan makes possible the discourse that there is no need to fast for faith by expressing that the element that shaped his belief is neither fasting nor prayer (Ibid., p. 378). Hence, in *The Submission*, the symbol of fasting is leveled down by depreciation via the fasting of a person who says he does not believe, and by describing the negative effects of it, on the other hand, while suggesting that the road to belief will not be fasting, the insignificance of fasting is emphasized. In *All We Have Left*, fasting takes place as a symbol, too and is mentioned in nine places (Mills, op. cit., p. 231, 237, 248, 258) and Ramadan in seven places (Ibid., p. 231, 248, 249, 251). Mills informs about fasting and talks about why fasting is observed (Ibid., p. 248). However, her information is lacking and cannot reflect the spirit of fasting. Mills also makes comments on the effects of fasting and these effects are depicted negatively. By mentioning the difficulty of fasting (Ibid.) and the foul smell it causes in the mouth (Ibid., p. 258), fasting is abstracted from the essence in this novel, too.

c. Prayer

Although prayer is mentioned less often than fasting, it still finds its place in the selection of post-9/11 novels of this study.

Prayer is mentioned eight times (Updike, op. cit., p. 10, 118, 177, 184, 197, 252, 269, 275) in *Terrorist* and stands out through Ahmad's thoughts or practices. Ahmad cannot pray regularly due to his employment as a truck driver for the furniture company, but as often as he can, he tries to pray when he finds the opprtunity to do so (Ibid., p. 231). Another example of prayer is Ahmad's prayer in the hotel room where he made preparations to detonate the bomb (Ibid., p. 275). In this example, prayer is shown as a prayer that Ahmad performed for the purpose of purgation before his "so-called" martyrdom, creating the atmosphere to associate prayer with the terrorist act.

In *The Submission*, prayer appears in twenty places (Waldman, op. cit., p. 57, 90, 92, 170, 194, 215, 248, 271, 290, 321, 362, 378) and is shown through various examples in Khan, Khan's father Salman, and Asma. Though Khan is portrayed as a Muslim who does not pray, when he hears the adhan, Muslim call to prayer, during a journey on a day when he is in Afghanistan, he prays with the people of the town and defines it as "the truest submission" (Ibid., pp. 362-363). Therefore, it is emphasized that the righteous submission is the submission of man to God. Another dimension of this example is the depiction of prayer as "the truest submission" (Ibid., p. 363) by a Muslim who says he does not believe. The author both creates a character who does not believe in praying and interprets this act as "the truest submission" (Ibid.) and implies that a character who says he does not believe throughout the novel actually has a core of belief in himself. Other examples are the examples that Asma Anwar prayed and says she found peace in prayer (Ibid., p. 90, 290). It is also stated that Khan's father, Salman, first started to perform his prayers alone, and later preferred to perform his prayers at the mosque (Ibid., p. 248). In general, the descriptions of prayer in *The Submission* are positive, and there are only a few negative connotations. To illustrate, in the demonstrations against Khan's design, the actions performed in prayer are imitated; "some five hundred well-spaced people kneeling as one, the move meant to mimic, then mock, Muslims praying: instead of touching their heads to the ground, they stretched out on their backs. 'Giving Allah the Navel,' Debbie called the move" (Ibid., p. 194). Another example is the opposite, reflecting the fact that Muslims supporting Khan's design are "praying en masse" (Ibid., p. 215). In these examples, while being mocked by prayer on the one hand, the fears in the society are revived by reflecting Muslims' "praying en masse" (Ibid.) as a show of strength. Mills, in her novel, makes positive references to prayer and informs the readers. In *All We Have Left*, prayer is mentioned in eleven places (Mills, op. cit., p. 13, 14, 112, 170, 212, 257, 258) and these are generally found in the examples of Alia, her father Ayah, and Adam's informative examples. There are examples such as Alia finding peace while performing the prayer (Ibid., p. 13, 14, 212), Alia's definition of prayer as talking to God (Ibid., p. 170), and Alia's comic book character Lia energizing through prayer when she is low on energy (Ibid., p. 212). In addition, while Adam informs Jesse about prayer, he says that "all Muslims face Mecca" while praying (Ibid., p. 257). As can be

seen from the examples, the descriptions of prayer in *All We Have Left* are positive and encouraging.

d. Mosque

One of the most important symbols that come to mind in terms of Islam and Muslims is the mosque. The mosque symbol is also included in the novels studied, and it is conveyed to the readers sometimes through positive, sometimes negative connotations.

In *Terrorist*, the word mosque appears in thirty-seven places (Updike, op. cit., p. 5, 37, 50, 68, 69, 71, 72, 74, 77, 86, 88, 91, 97, 99, 100, 131, 142, 165, 166, 177, 197, 229, 231, 234, 240, 265) and is mostly used in reference to the mosque of which Shaikh Rashid is the imam and where Ahmad gets Quran lessons. When this mosque is introduced in the novel, it is stated that it used to be a dance studio (Ibid., p. 100) and thus, it is understood that it is far from the typical model of a generally-accepted mosque with a minaret and a dome. Apart from this, Ahmad's mother Terry mentions that she has never heard her ex-husband, Omar, went to the mosque (Ibid., p. 86). Updike, by giving place to the mosque symbol converted from a dance studio, both makes readers to question the legitimacy of Ahmad's education there and implies that the mosque may be used for a different purpose than a normal mosque. In another example related to this, Levy's wife says, "poor Jack…he's been knocking himself out to get this boy out of the grip of his mosque. They're like Baptist fundamentalists, only worse, because they don't care if they die" (Ibid., p. 131), to produce a discourse that mosques are used as terrorist cells. In *The Submission*, mosque is mentioned thirty times (Waldman, op. cit., p. 34, 56, 61, 90, 101, 126, 149, 167, 248, 265, 271, 286, 327, 361, 362, 363, 369) and it appears when Khan is talking about the mosques he saw in Afghanistan (Ibid., p. 56, 361), when he criticizes the architecture of the mosques (Ibid., p. 271), when the Islamization threat of the U.S. comes to the forefront (Ibid., p. 149, 167), and when discussing the coercions toward mosques in post-9/11 (Ibid., p. 101, 126, 248, 265). In the last part of the novel, Khan says, "even in a mosque you should feel yourself in a garden…Nothing between you and God" (Ibid., p. 369). In general, positive comments are made about mosques in the novel, but mosque is called a symbol of occupation when talking about the Islamization threat of the U.S.

(Ibid., p. 149, 167). Furthermore, after the 9/11 attacks, bringing to the agenda increased attacks on mosques, the reaction of the U.S. society toward mosques after 9/11 is reflected. In *All We Have Left*, the mosque is mentioned in just one part and presented to the readers as the place where Alia's comic book character Lia charges her low energy level (Mills, op. cit., p. 212). Thus, mosques are depicted as places where Muslims store energy, and find peace.

e. Jihad

As a result of linking Islam and Muslims with terrorism, the concept of jihad also gains symbolic meaning and is presented as the objective of terrorists in post-9/11 novels.

In *Terrorist*, the concept of jihad appears in ten places (Updike, op. cit., p. 149, 183, 198, 233, 237, 286, 292) and emphasizes that terrorists' war against the U.S. has a religious characteristic. Charlie's father Habib says that terrorists "think Nine-Eleven was a great joke. It is war for them. It is jihad" (Ibid., p. 149). Charlie, as a character emerging with his anti-U.S. discourses, combines his fight against the U.S. with a religious discourse, by saying "our jihad" (Ibid., p. 183). Charlie asks Ahmad, "are you with the jihad?" (Ibid.) and Ahmad says, "how could I not be? The Prophet urges it in the Book…*Mohammed is Allah's apostle. Those who follow him are ruthless to the unbelievers but merciful to one another*" (Ibid.). In this example, the author tries to make a deduction for jihad by quoting a verse from the Quran[2]. Shaikh Rashid tells Ahmad that Charlie informs him about Ahmad's "willingness to die for jihad" (Ibid., p. 233). Hence, the implication that Muslims are very willing and ready to die for jihad, which is generalized in Ahmad's character, is a deduction made in the novel to provoke readers to ponder. In another example of this connotation, Shaikh Rashid says that "there are many others eager for a glorious name and the assurance of eternal bliss. Jihad is overwhelmed by volunteers, even in this homeland of evil and irreligion" (Ibid., p. 237). Apart from these examples, in only one example, Ahmad states that jihad does not mean a physical warfare, it is the inner struggle; "jihad doesn't have to mean war…It means striving, along the path of God. It can mean inner struggle" (Ibid.,

[2] Quran 48: 29.

p. 149). This statement, which is very silent among other examples, is expressed by a weak voice by Ahmad in such a way that cannot prevent the readers from equating jihad with terror. In *The Submission*, jihad is mentioned eight times (Waldman, op. cit., p. 31, 159, 170, 206, 228, 269, 283, 355) and while on one hand Khan's ideas on this subject are questioned (Ibid., p. 31, 206), on the other hand comments are made about jihad. It is argued that Muslims are engaged in a stealth jihad and Khan's design is the product of such a movement (Ibid., p. 159, 170, 269). Mentioning jihad with taqiya, it is claimed that Muslims can lie to initiate jihad (Ibid., p. 170). There is also a reference in *The Submission* that jihad is an internal struggle, but it is underlined by the narrator that this claim is not believed; "people who say this is benign probably also believe jihad means merely 'inner struggle,' and if they believe that, I've got a bridge to sell them in Brooklyn" (Ibid., p. 283). Therefore, ridiculing the opinions advocating that jihad is an inner struggle, it is argued that this is used by Muslims for taqiya. *All We Have Left* is quieter about the concept of jihad, gives place to this concept in only one example. Jesse's father says, "a group of jihad-loving maniacs took out your brother and three thousand other people" (Mills, op. cit., p. 166) and thus a discourse has been produced that adds a religious character to the terrorist act carried out on 9/11.

f. Crescent

The crescent, which is regarded as the symbol of Islamic countries, has discursive meanings in novels and thus some connotations are made. In Updike's novel, the crescent symbol appears in four places (Updike, op. cit., p. 51, 177, 228, 242). It is used only as a religious symbol in one place, and when passing through a place to distribute furnishings, Ahmad likens the place to "the city neighborhoods where shops advertise in mixed Arabic and English and mosques have been created by substituting a crescent for the cross on a deconsecrated Protestant church" (Ibid., p. 177). Here, as mentioned earlier in carrying the meaning of the occupation of the symbol of the mosque, it is mentioned that a cross has been replaced by the crescent which is the result of the renovation of a church into a mosque. Thus, the connotation that the neighborhood has been turned into a place of residence by Muslims and it is kind of invaded reaches from the text to the minds. Waldman refers to the crescent

symbol in six places in *The Submission*, and they generally used to symbolize the beginning and ending of the Ramadan (Waldman, op. cit., p. 95, 236, 335) or in the examples of the Islamization threat of the U.S. (Ibid., p. 168, 335). *All We Have Left* makes no references to the crescent.

B. READER REVIEWS

The reader reviews of a book are important in terms of how and how well a book is understood, whether it is appreciated, its effect on the increase or decrease of sales, and most importantly indicating the power of a literary product (Chevalier and Mayzlin, 2006).

1. *Terrorist*

Terrorist, whose different printed and audio versions are scored by a total of 6,197 readers was liked by the 76% of the readers.[3] When looking at the overall number of votes, it appears to have received a maximum of three stars out of five stars, and that it is clustered as in the order of four stars, two stars, five stars and one star. Some readers comment on the novel as "frightening, scary, thriller-like, disturbing, depressive, stereotypical and provocative", indicating the uneasiness of the novel on themselves. When the novels are discussed in the context of their influence on the societies and their changing power, the effect of the novel called *Terrorist* on the readers is generally defined as negative and disturbing. Although novels are accepted as fictional texts, their influence on the feelings of the readers and that they change these feelings cannot be denied. Thus, the existing state of uneasiness, uncanny and fear in the society is reinforced by such novels. Readers who look at the novel from another angle, adopting an opinion that the author researched Islam well, write that they learned about Islam and Muslims through this novel instead of the knowledge obtained by reading many books and articles on the subject. There are also readers who think this novel is an interesting way to get information about current social events such as terrorism. At this point, the prominence of reflection theory arises, and it is understood by the readers that novels are considered a good means of reflecting the social reality, and that novels are also read to obtain information about social realities.

[3] V. (Online) https://www.goodreads.com/book/show/11657.Terrorist?from_search=true, 24.01.2018.

There are also readers who advocate the opposite of this thought and question how much Updike can reflect the reality, even though he asserts that he did good research. Moreover, even though the author has the claim that he has created a character by looking through the eyes of Muslims, many readers alleged that Updike fails to avoid the cliché stereotypes about Islam. From this point of view, it is seen that the novel *Terrorist* contains stereotypes, and this is actualized especially through Islam and Muslim characters. As a result, the novel does not destroy the stereotypes in the society but directly reflects and thus supports them. An analysis of the reader reviews, as it can be seen in the reviews and repeated words given above, it turns out that *Terrorist* is a tool to support the state of fear and anxiety in the readers and thus the society cannot be refined from stereotypes.

2. *The Submission*

The reader reviews on the printed and audio versions of *The Submission* show that the book was liked by 89% of the readers.[4] When evaluating the novel, it is observed that there are at most four stars, followed by three stars, five stars, two stars and one star, respectively. Those who rated the novel with four stars make up 40% of the total number and almost cover half of the readers. The last part of the novel in particular is either very popular, not liked at all, or considered unnecessary. For readers waiting for events and characters to be clarified, the last part is a disappointment, but it is the majority who say that it has a distinctive feature in the novel and is thought-provoking. In the positive reviews of the novel, it is stated that the author gave the conflicting views together and encouraged people to think about issues such as prejudices, racism and anti-Muslim sentiment. In general, negative comments are made on character development in both positive and negative reviews. There are a lot of readers who say they cannot empathize with characters, that the characters are stereotypes, that the characters are distant and cold, and that they even seem like cartoon characters. In addition, there are readers who point out that although the novel's premise is intriguing, the plot has progressed straightforward. In general, the prominent opinions expressed in the reviews is that the novel has features that are

[4] V. (Online) https://www.goodreads.com/book/show/10364994-the-submission, 18.02.2018.

thought-provoking, realistic, well-written, including all the views, but at the same time the characters do not arouse empathy, they are weak, one-dimensional, and cartoonish, and the plot is straightforward and flat.

A remarkable point in the reviews is that in the case of recent reviews compared to the reviews of the book in the years it was published, evaluations are made in terms of the situation concerning Islam and Muslims in the novel, and the similarity with respect to today's U.S. society and the current situation is emphasized. Although the author made a positive projection at the end of the novel, unfortunately, the perceptions of today's U.S. society have not changed much. At the same time, finding the novel as realistic, while on the one hand, emphasizes the reality of the events and the characters, on the other, can support belief in the reality of the information given about Islam and the Quran. Some readers' likening the novel to non-fiction rather than fiction and thus evaluating it in this respect, evokes full belief in what they read and cause the produced discourses to sound to be more effective and convincing. Another important point in terms of the reality of the novel is that the author accurately conveys the social *aura* of the post-9/11 era to the readers, reflecting the features of the age of turbulence with a state of fear, confusion, insecurity and uncanny. But at this point, the question that should be assessed, 'how much reality is reflected especially in terms of characters', comes to the forefront in interviews with the author as an important detail.[5] In response to the question addressed to Waldman, "did you interview actual people on which to base some of these characters?" (Brown, 2011), she replies:

> I felt, if I'm going to do this, I have to imagine it… and the journalist in me would come out too much if I went and interviewed someone…I would be too faithful to the facts, so I didn't do any of that (Brown, 2011).

Thus, while the author creates the plot and characters in the novel, it is thought that although the novel is called very realistic, the author relies on her imagination and does not feel the necessity to depend on facts. Although the discourses produced about

[5] V. Jeffrey Brown, "Conversation: Amy Waldman, Author of 'The Submission'", 07.09.2011, (Online) https://www.pbs.org/newshour/arts/conversation-amy-waldman-author-of-the-submission, 25. 01.2018 & Heather Grossmann, "Q&A With Amy Waldman: What if a Muslim American Had Won the 9/11 Memorial Competition?", (Online): http://www.thirteen.org/metrofocus/2011/08/qa-with-amy-waldman-what-if-a-muslim-american-had-won-the-911-memorial-competition/, 25.01.2018.

Islam and Muslims seem to reflect the social perception in the sense of fear and insecurity, it is understood that the information provided on these topics is a product of the Orientalist point of view and that the author wants to convey her discourses to the readers by producing them.

3. *All We Have Left*

As much as 98% of the total 1,504 people who rated the print and audio versions of the novel liked the novel.[6] A total of 51% of the readers rated the book with five stars, followed by four and three stars, and one and two stars are very few. Among the features that *All We Have Left* has often received in favor of positive comments are due to the story being an emotional, heartbreaking, well-written, realistic and thought-provoking. The most discussed aspect of the novel is its dual perspective that the parts of Alia in the Twin Towers on September 11, 2001 and the other parts of Jesse in 2016. However, some readers find this dual perspective uncomfortable, indicating that this makes difficult to read and that they cannot tell which character's part they read. Statements such as 'I cried while reading' or 'I cried at the end', which is seen in almost all reviews, show that the story affects the readers, and it is understood that 9/11 has maintained its vitality as an event that is still a serious reflection in the U.S. society. As stated in the reviews, *All We Have Left* puts forward the argument that novels are a reflection of a society by seeing the function of transferring contemporary U.S. politics and the dominant discourses. Another important comment is that the novel is either completed within a day or finished in a very short time. This is an important marker to show that Mills fictionalizes her story nicely and creates curiosity in the readers. It is liked considering that the author did good research and utilized the experiences of the real characters, and this provides that *All We Have Left* is regarded as a historical novel. The author is thought to reflect Muslim characters well, and information about Islam is generally didactical in terms of young people. There are readers who comment on the fact that the novel has refuted some myths about Islam, and it shows that the author tries to stay away from stereotypes. Some readers, approaching author's information on these issues with

[6] V. (Online) https://www.goodreads.com/book/show/23347746-all-we-have-left?from_search=true, 24.02.2018.

doubt, stated that they are unsure about the accuracy of the information provided on Islam, because they do not have enough knowledge on this issue. But, the general information about Islam in the novel, constituted the opinion that the author researched Islam and Muslims well —the author states this at the end of the novel— and provides confidence in this issue. Thus, the information given about Islam and Muslims is fully accepted as facts, and this novel, particularly addressing young readers, is positioned as a reference about Islam.

Among the reasons the readers who rate the novel with low scores are usually that they find the beginning of the novel slow and confusing, to find the double perspective complex, and to find secondary characters flat. Although these reviews can be considered negative in terms of writing technique, the same readers review the novel positively in terms of its story and think that it is effective. Another point, both in positive reviews and negative ones, is to find Jesse's relationships with her boyfriends unnecessary for the whole of the novel.

As a result of all the reviews, the novel can be regarded as a positive projection in terms of reversing the negative attitudes of younger generations toward Islam and Muslims, functioning to cause the readers to question themselves and examine their prejudices. This is described as "a message of hope even in the midst of tragedy" by the statements of the author (Mills, op. cit., p. 359).

CONCLUSION AND SUGGESTIONS

As a consequence of the terrorist attacks on September 11, 2001 in the U.S., politicians have produced anti-Islamic and anti-Muslim discourses on the one hand and the media, on the other, because the organization that carried out the attacks is Muslim. Due to the audacious, transformative characteristics of the discourses, the society has been under the influence, various protest actions against Muslims have been organized and transnational interventions are made, bringing to the agenda that Muslims are a threat. As well as the Orientalist viewpoint of the West, the spread of Islamophobia, which is formed in the whole of the U.S. society, to almost all Western countries, has turned into a general acceptance that Islam and Muslims are objects of fear. Negative discourses against Muslims has been reproduced by finding themselves a place in many areas and continues to be reproduced by sustaining their influence today.

Literature is an area in which the negative discourses of 9/11 have found place for themselves. There are novels that take the 9/11 attacks in various forms and generally use elements in their plots such as towers, terrorist attack, fear, anxiety, effects of a catastrophic event. These novels are generally referred to as 'post-9/11 novels' and make room for themselves in literary literature. Among these novels, by creating a selection based on the years, the hypothesis that post-9/11 novels are sociological tools in which negative discourses about Islam and Muslims are produced and:

a) Reproduction of Orientalist discourses

b) Production of the discourses reflecting the age of turbulence

c) In the case of the reader reviews, the power of social influence of the produced discourses

d) The discontinuity of the discourses by years have been tested.

Novels are undoubtedly influenced by social events, but on the other hand, they are sociological tools that influence the perceptions of readers and even change their power with discourses produced within themselves. For this reason, three out of the

best-selling and highly-prized and award-winning novels published in the fifth (2006), tenth (2011) and fifteenth (2016) year of the 9/11 attacks have been selected and became the object of study in this analysis. At the point of revealing the power of these discourses, the continuity of discourses and the analysis of reader reviews gain importance.

The object of the study novels *Terrorist* (2006), *The Submission* (2011) and *All We Have Left* (2016) have been examined in terms of the discourses produced about Islam and Muslims, and it has been revealed that certain discourses continued in all three novels and others differed. The analysis of the novels revealed that various discourses are produced in terms of the negativity of Islam's attitude toward women, the negative messages of the Quran and that it is human-made, the negative connotations about Prophet Muhammad, the threat of Islamization in U.S. society, usage of the headscarf, fasting, prayer, mosque, jihad, and the crescent as symbols. These discourses are not only the discourses produced by Orientalism and Islamophobia, but also, they support the perception of the age of turbulence.

When evaluated in terms of the process, it is observed that the negative discourses are more effective in the first ten years, and when the fifteenth year comes, on the one hand, the negativity is evolving toward a neutral situation and on the other hand toward understanding the 'other'. The dominant discourses of the age of turbulence, bringing the 'unreliable Muslims' and the 'Islamization threat' to the agenda, followed a negative course in the first decade, revealing the possibility of a change from unreliability to trust, not taking place in the novel written in the fifteenth year. The discourses of 'terrorist, intolerant, cruel, violent Muslims' which are among the other discourses of the age of turbulence perception maintain their vitality by not undergoing much change over a period of fifteen years. The discourses about 'Islam's view of women and the headscarf', which are frequently found in all three novels, are gathered around the issues of pollution, oppression, restricting freedom. In these discourses, which progress in a linear line on the time chart of the selected novels, there is a small decline in the novel *All We Have Left* published in the fifteenth year. A positive effort is being made to understand women who wear headscarves and approach them with empathy in this novel where the option of individual choice is

brought to the agenda. The general Orientalist discourse that the Quran was written by Prophet Muhammad or another man, is also included in two novels published in the first decade and thus conveyed to the society. In the fifteenth year, this discourse is disappearing and there is no production of information on this novel in this aspect, especially preferred by young readers. The verses that support the various negative discourses cited from the Quran take place in all three novels, bringing their influence to the fifteenth year.

When novels are evaluated in terms of discursive symbols related to Islam, it is observed that especially in the point of fasting, it is observed that the general declining trends of the discourses based on years, displays a reverse graphic. In the fifth year, there was no mention of fasting in the novel *Terrorist*, but in the tenth year the fasting of an individual who said he did not believe and partially based on its negative effects, and in the fifteenth year, a discursive approach, mostly based on negative effects, was adopted. Other symbols are repeated as mosque, jihad and crescent, and the crescent symbol cannot make it to the fifteenth year. In the mosque symbol, a positive trend is observed, and in the fifteenth year the mosque is positioned with a positive discourse compared to previous years. In terms of jihad, there are discourses in all three novels, but it is clear that it has declined in recent years.

As a result of examining the selected novels, it is seen that the negative discourses produced and reproduced in the novels about Islam and Muslims showed a partial change from negative to positive within fifteen years after the 9/11 attacks. In the first decade, it arises that no change has taken place, and in the following years the change is more favorable. Although the dominant discourses maintain the social update after the tenth year, more empathic discourses are produced, and positive information is provided with the decrease of the effect of the attacks. Thus, when considered within the context of the novel published in 2016, it can be understood that although the negative perception continues with the continuous reproduction of the discourses, the society wants to approach Islam with commonsense. The repetition of the calls for empathy, like the repetition of negativities in the previous years, will be a good marker for showing the social power of these novels. In particular, post-9/11 novels written in the recent years are more promising in this regard. Positive discourses

produced in the novels are thought to be a transformative effect on the readers and it is hoped that this work will be an incentive for the works to be done on newly published novels to analyze this possible effect.

When the reviews of the readers about the three selected novels are examined, it is clear that the positive change seen in some discourses is realized in the direction of interpretations based on the years. The negative discourses produced in the novel *Terrorist*, that was published in the fifth year, are also reflected in the reader's reviews and the novel is described as 'frightening, scary, disturbing, depressive'. Thus, the effect of the novel *Terrorist* on the readers is in general negative and disturbing. This situation feeds the perception of the age of turbulence and causes the discourses produced in the novel to feed the fears toward Islam and Muslims that are associated with terrorism in the society. In the reviews on *The Submission*, it is mentioned that the plot encourages readers to think about the issues on racism, anti-Muslim sentiment and that the novel is accepted as realistic. While forcing readers to contemplate these matters, it creates an expectation that the social effects of the novel are positive, the fact that fiction is accepted as realistic can lead to the problem of not questioning the reality of the discourses produced. Thus, on the one hand the author produces negative discourses about Islam and Muslims in the U.S. society together with the counter-discourses and seems to encourage readers to question them, while on the other hand producing some discourses that are the product of the Orientalist point of view, and not falsify them leads them to remain unquestioned. From this point of view, the discourses in the novel in terms of the view of Islam to the woman and the Quran is not divine are preserving their existence and reach the society in this manner. The novel *All We Have Left* is appreciated by almost all readers and is the most popular and recommended novel among the three. The readers are very emotionally influenced by the novel, and this shows the reaching effects of 9/11 today.

As one of the most important signs of reading novels as sociological texts, it is understood that the novel conveyed the discourses of contemporary U.S. society and encouraged readers to question these discourses. In response to these discourses, the novel communicates with the readers by producing its own discourses, too. This novel, which is reflected in dominant discourses and discourses produced against them, is

important in that it shows the changing and transformative effects of literary works on society. Making informative explanations of the novel about Islam to the mass of young readers is meaningful in terms of the effort to change stereotypical information that exists in society.

In this study, the hypothesis that post-9/11 American novels are sociological tools to convey negative discourses to the society produced about Islam and Muslims has wanted to be tested and it is understood specific to these novels that;

a) Orientalist discourses are reproduced
b) Discourses produced that reflect the state of fear, anxiety, and uncanniness which are the characteristics of the age of turbulence
c) As a result of analyzing the reader reviews, the novels cannot be read as one-way, passive, sociological texts only, and the possibility of authors' being influential on the society's attitudes toward an event or community on the one hand including social events in their fiction and on the other by producing new discourses
d) Post-9/11 discourses are mainly continuing, though some changes can be seen in the last years respectively.

Thus, the hypothesis of the study has been confirmed by uncovering the sociological power of the novels in terms of production of the discourses, and it has been partially falsified concerning the discontinuity of the discourses. Although, it is seen that the social influence of the novels cannot be denied when the discourses related to religion produced in the novels studied are reflected in the readers and the effects mentioned in the reader's reviews are taken into consideration, testing the effects of discourses produced in the novels in the case of reader reviews falls short in this study and therefore it can be regarded as an initial trial in terms of such studies. Especially discourses related to religion found in the novels can have the power to question and change the information and images in the minds of readers. For this reason, more detailed studies of the literary works in terms of examining the social power of influence are very important especially in the discipline of sociology of religion.

APPENDIX

APPENDIX 1: Statement by the President in His Address to the Nation[1]

September 11, 2001

8:30 P.M. EDT

THE PRESIDENT: Good evening. Today, our fellow citizens, our way of life, our very freedom came under attack in a series of deliberate and deadly terrorist acts. The victims were in airplanes, or in their offices; secretaries, businessmen and women, military and federal workers; moms and dads, friends and neighbors. Thousands of lives were suddenly ended by evil, despicable acts of terror.

The pictures of airplanes flying into buildings, fires burning, huge structures collapsing, have filled us with disbelief, terrible sadness, and a quiet, unyielding anger. These acts of mass murder were intended to frighten our nation into chaos and retreat. But they have failed; our country is strong.

A great people has been moved to defend a great nation. Terrorist attacks can shake the foundations of our biggest buildings, but they cannot touch the foundation of America. These acts shattered steel, but they cannot dent the steel of American resolve.

America was targeted for attack because we're the brightest beacon for freedom and opportunity in the world. And no one will keep that light from shining.

Today, our nation saw evil, the very worst of human nature. And we responded with the best of America -- with the daring of our rescue workers, with the caring for strangers and neighbors who came to give blood and help in any way they could.

Immediately following the first attack, I implemented our government's emergency response plans. Our military is powerful, and it's prepared. Our emergency teams are working in New York City and Washington, D.C. to help with local rescue efforts.

Our first priority is to get help to those who have been injured, and to take every precaution to protect our citizens at home and around the world from further attacks.

The functions of our government continue without interruption. Federal agencies in Washington which had to be evacuated today are reopening for essential personnel tonight, and will be open for business tomorrow. Our financial institutions remain strong, and the American economy will be open for business, as well.

The search is underway for those who are behind these evil acts. I've directed the full resources of our intelligence and law enforcement communities to find those responsible and to bring them to justice. We will make no distinction between the terrorists who committed these acts and those who harbor them.

[1] “Statement by the President in His Address to the Nation”, (Online) https://georgewbush-whitehouse.archives.gov/news/releases/2001/09/20010911-16.html, 08.09.2017.

I appreciate so very much the members of Congress who have joined me in strongly condemning these attacks. And on behalf of the American people, I thank the many world leaders who have called to offer their condolences and assistance.

America and our friends and allies join with all those who want peace and security in the world, and we stand together to win the war against terrorism. Tonight, I ask for your prayers for all those who grieve, for the children whose worlds have been shattered, for all whose sense of safety and security has been threatened. And I pray they will be comforted by a power greater than any of us, spoken through the ages in Psalm 23: "Even though I walk through the valley of the shadow of death, I fear no evil, for You are with me."

This is a day when all Americans from every walk of life unite in our resolve for justice and peace. America has stood down enemies before, and we will do so this time. None of us will ever forget this day. Yet, we go forward to defend freedom and all that is good and just in our world.

Thank you. Good night, and God bless America.

END 8:35 P.M. EDT

APPENDIX 2: Remarks by the President Upon Arrival[2]

September 16, 2001

The South Lawn

3:23 P.M. EDT

THE PRESIDENT: Today, millions of Americans mourned and prayed, and tomorrow we go back to work. Today, people from all walks of life gave thanks for the heroes; they mourn the dead; they ask for God's good graces on the families who mourn, and tomorrow the good people of America go back to their shops, their fields, American factories, and go back to work.

Our nation was horrified, but it's not going to be terrorized. We're a great nation. We're a nation of resolve. We're a nation that can't be cowed by evil-doers. I've got great faith in the American people. If the American people had seen what I had seen in New York City, you'd have great faith, too. You'd have faith in the hard work of the rescuers; you'd have great faith because of the desire for people to do what's right for America; you'd have great faith because of the compassion and love that our fellow Americans are showing each other in times of need.

I also have faith in our military. And we have got a job to do - just like the farmers and ranchers and business owners and factory workers have a job to do. My administration has a job to do, and we're going to do it. We will rid the world of the evil-doers. We will call together freedom loving people to fight terrorism.

And on on this day of - on the Lord's Day, I say to my fellow Americans, thank you for your prayers, thank you for your compassion, thank you for your love for one another. And tomorrow when you get back to work, work hard like you always have. But we've been warned. We've been warned there are evil people in this world. We've been warned so vividly - and we'll be alert. Your government is alert. The governors and mayors are alert that evil folks still lurk out there.

As I said yesterday, people have declared war on America, and they have made a terrible mistake, because this is a fabulous country. Our economy will come back. We'll still be the best farmers and ranchers in the world. We're still the most innovative entrepreneurs in the world. On this day of faith, I've never had more faith in America than I have right now.

Q Mr. President, are you worried this crisis might send us into a recession?

THE PRESIDENT: David, I understand that there are some businesses that hurt as a result of this crisis. Obviously, New York City hurts. Congress acted quickly. We worked together, the White House and the Congress, to pass a significant supplemental. A lot of that money was dedicated to New York, New Jersey and Connecticut, as it should be. People will be amazed at how quickly we rebuild New

[2] "Remarks by the President Upon Arrival", (Online) https://georgewbush-whitehouse.archives.gov/news/releases/2001/09/20010916-2.html, 08.09.2017.

York; how quickly people come together to really wipe away the rubble and show the world that we're still the strongest nation in the world.

But I have great faith in the resiliency of the economy. And no question about it, this incident affected our economy, but the markets open tomorrow, people go back to work and we'll show the world.

Q Mr. President, do you believe Osama bin Laden's denial that he had anything to do with this?

THE PRESIDENT: No question he is the prime suspect. No question about that.

Q Mr. President, can you describe your conversation with the President of Pakistan and the specific comments he made to you? And, in addition to that, do you see other - you've asked Saudi Arabia to help out, other countries?

THE PRESIDENT: John, I will - obviously, I made a call to the leader of Pakistan. We had a very good, open conversation. And there is no question that he wants to cooperate with the United States. I'm not at liberty to detail specifically what we have asked him to do. In the course of this conduct of this war against terrorism, I'll be asked a lot, and members of my administration will be asked a lot of questions about our strategies and tactics. And in order to protect the lives of people that will be involved in different operations, I'm not at liberty to talk about it and I won't talk about it.

But I can tell you that the response from Pakistan; Prime Minister Vajpayee today, of India, Saudi Arabia, has been very positive and very straightforward. They know what my intentions are. They know my intentions are to find those who did this, find those who encouraged them, find them who house them, find those who comfort them, and bring them to justice.

I made that very clear. There is no doubt in anybody's mind with whom I've had a conversation about the intent of the United States. I gave them ample opportunity to say they were uncomfortable with our goal. And the leaders you've asked about have said they were comfortable. They said, we understand, Mr. President, and we're with you.

Q Mr. President, the Attorney General is going to ask for enhanced law enforcement authority to surveil and - things to disrupt terrorism that might be planned here in the United States. What will that mean for the rights of Americans? What will that mean -

THE PRESIDENT: Terry, I ask you to talk to the Attorney General about that subject. He'll be prepared to talk about it publicly at some point in time. But what he is doing is, he's reflecting what I said earlier in my statement, that we're facing a new kind of enemy, somebody so barbaric that they would fly airplanes into buildings full of innocent people. And, therefore, we have to be on alert in America. We're a nation of law, a nation of civil rights. We're also a nation under attack. And the Attorney General will address that in a way that I think the American people will understand.

We need to go back to work tomorrow and we will. But we need to be alert to the fact that these evil-doers still exist. We haven't seen this kind of barbarism in a long period of time. No one could have conceivably imagined suicide bombers burrowing into our society and then emerging all in the same day to fly their aircraft - fly U.S. aircraft into buildings full of innocent people - and show no remorse. This is a new kind of -- a new kind of evil. And we understand. And the American people are beginning to understand. This crusade, this war on terrorism is going to take a while. And the American people must be patient. I'm going to be patient.

But I can assure the American people I am determined, I'm not going to be distracted, I will keep my focus to make sure that not only are these brought to justice, but anybody who's been associated will be brought to justice. Those who harbor terrorists will be brought to justice. It is time for us to win the first war of the 21st century decisively, so that our children and our grandchildren can live peacefully into the 21st century.

Q Mr. President, you've declared we're at war and asked those who wear the uniform to get ready. Should the American public also be ready for the possibility of casualties in this war?

THE PRESIDENT: Patsy, the American people should know that my administration is determined to find, to get them running and to hunt them down, those who did this to America. Now, I want to remind the American people that the prime suspect's organization is in a lot of countries - it's a widespread organization based upon one thing: terrorizing. They can't stand freedom; they hate what America stands for. So this will be a long campaign, a determined campaign - a campaign that will use the resources of the United States to win.

They have roused a mighty giant. And make no mistake about it: we're determined. Oh, there will be times when people don't have this incident on their minds, I understand that. There will be times down the road where citizens will be concerned about other matters, and I completely understand that. But this administration, along with those friends of ours who are willing to stand with us all the way through will do what it takes to rout terrorism out of the world.

Q Mr. President, in your conversation with Pakistan's leader, was there any request or demand you made of him that he failed to satisfy?

THE PRESIDENT: The leader of Pakistan has been very cooperative. He has agreed with our requests to aid our nation to hunt down, to find, to smoke out of their holes the terrorist organization that is the prime suspect. And I am pleased with his response. We will continue to work with Pakistan and India. We will work with Russia. We will work with the nations that one would have thought a couple of years ago would have been impossible to work with - to bring people to justice. But more than that, to win the war against terrorist activity.

The American people are used to a conflict where there was a beachhead or a desert to cross or known military targets. That may occur. But right now we're facing people who hit and run. They hide in caves. We'll get them out.

The other day I said, not only will we find those who have affected America, or who might affect America in the future, we'll also deal with those who harbor them.

Q Mr. President, would you confirm what the Vice President said this morning, that at one point during this crisis you gave an order to shoot down any civilian airliner that approached the Capitol? Was that a difficult decision to make?

THE PRESIDENT: I gave our military the orders necessary to protect Americans, do whatever it would take to protect Americans. And of course that's difficult. Never did anybody's thought process about how to protect America did we ever think that the evil-doers would fly not one, but four commercial aircraft into precious U.S. targets - never. And so, obviously, when I was told what was taking place, when I was informed that an unidentified aircraft was headed to the heart of the capital, I was concerned. I wasn't concerned about my decision; I was more concerned about the lives of innocent Americans. I had realized there on the ground in Florida we were under attack. But never did I dream we would have been under attack this way.

That's why I say to the American people we've never seen this kind of evil before. But the evil-doers have never seen the American people in action before, either - and they're about to find out.

Thank you all very much.

END 3:36 P.M. EDT

APPENDIX 3: Presidential Address to the Nation[3]

The Treaty Room

October 7, 2001

1:00 P.M. EDT

THE PRESIDENT: Good afternoon. On my orders, the United States military has begun strikes against al Qaeda terrorist training camps and military installations of the Taliban regime in Afghanistan. These carefully targeted actions are designed to disrupt the use of Afghanistan as a terrorist base of operations, and to attack the military capability of the Taliban regime.

We are joined in this operation by our staunch friend, Great Britain. Other close friends, including Canada, Australia, Germany and France, have pledged forces as the operation unfolds. More than 40 countries in the Middle East, Africa, Europe and across Asia have granted air transit or landing rights. Many more have shared intelligence. We are supported by the collective will of the world.

More than two weeks ago, I gave Taliban leaders a series of clear and specific demands: Close terrorist training camps; hand over leaders of the al Qaeda network; and return all foreign nationals, including American citizens, unjustly detained in your country. None of these demands were met. And now the Taliban will pay a price. By destroying camps and disrupting communications, we will make it more difficult for the terror network to train new recruits and coordinate their evil plans.

Initially, the terrorists may burrow deeper into caves and other entrenched hiding places. Our military action is also designed to clear the way for sustained, comprehensive and relentless operations to drive them out and bring them to justice.

At the same time, the oppressed people of Afghanistan will know the generosity of America and our allies. As we strike military targets, we'll also drop food, medicine and supplies to the starving and suffering men and women and children of Afghanistan.

The United States of America is a friend to the Afghan people, and we are the friends of almost a billion worldwide who practice the Islamic faith. The United States of America is an enemy of those who aid terrorists and of the barbaric criminals who profane a great religion by committing murder in its name.

This military action is a part of our campaign against terrorism, another front in a war that has already been joined through diplomacy, intelligence, the freezing of financial assets and the arrests of known terrorists by law enforcement agents in 38 countries. Given the nature and reach of our enemies, we will win this conflict by the patient accumulation of successes, by meeting a series of challenges with determination and will and purpose.

Today we focus on Afghanistan, but the battle is broader. Every nation has a choice to make. In this conflict, there is no neutral ground. If any government sponsors the

[3] "Presidential Address to the Nation", (Online) https://georgewbush-whitehouse.archives.gov/news/releases/2001/10/20011007-8.html, 08.09.2017.

outlaws and killers of innocents, they have become outlaws and murderers, themselves. And they will take that lonely path at their own peril.

I'm speaking to you today from the Treaty Room of the White House, a place where American Presidents have worked for peace. We're a peaceful nation. Yet, as we have learned, so suddenly and so tragically, there can be no peace in a world of sudden terror. In the face of today's new threat, the only way to pursue peace is to pursue those who threaten it.

We did not ask for this mission, but we will fulfill it. The name of today's military operation is Enduring Freedom. We defend not only our precious freedoms, but also the freedom of people everywhere to live and raise their children free from fear.

I know many Americans feel fear today. And our government is taking strong precautions. All law enforcement and intelligence agencies are working aggressively around America, around the world and around the clock. At my request, many governors have activated the National Guard to strengthen airport security. We have called up Reserves to reinforce our military capability and strengthen the protection of our homeland.

In the months ahead, our patience will be one of our strengths -- patience with the long waits that will result from tighter security; patience and understanding that it will take time to achieve our goals; patience in all the sacrifices that may come.

Today, those sacrifices are being made by members of our Armed Forces who now defend us so far from home, and by their proud and worried families. A Commander-in-Chief sends America's sons and daughters into a battle in a foreign land only after the greatest care and a lot of prayer. We ask a lot of those who wear our uniform. We ask them to leave their loved ones, to travel great distances, to risk injury, even to be prepared to make the ultimate sacrifice of their lives. They are dedicated, they are honorable; they represent the best of our country. And we are grateful.

To all the men and women in our military -- every sailor, every soldier, every airman, every coastguardsman, every Marine -- I say this: Your mission is defined; your objectives are clear; your goal is just. You have my full confidence, and you will have every tool you need to carry out your duty.

I recently received a touching letter that says a lot about the state of America in these difficult times -- a letter from a 4th-grade girl, with a father in the military: "As much as I don't want my Dad to fight," she wrote, "I'm willing to give him to you."

This is a precious gift, the greatest she could give. This young girl knows what America is all about. Since September 11, an entire generation of young Americans has gained new understanding of the value of freedom, and its cost in duty and in sacrifice.

The battle is now joined on many fronts. We will not waver; we will not tire; we will not falter; and we will not fail. Peace and freedom will prevail.

Thank you. May God continue to bless America.

END 1:07 P.M, EDT

APPENDIX 4: Remarks by the President in Address to the Nation on the End of Combat Operations in Iraq[4]

The White House

Office of the Press Secretary

August 31, 2010

8:00 P.M. EDT

THE PRESIDENT: Good evening. Tonight, I'd like to talk to you about the end of our combat mission in Iraq, the ongoing security challenges we face, and the need to rebuild our nation here at home.

I know this historic moment comes at a time of great uncertainty for many Americans. We've now been through nearly a decade of war. We've endured a long and painful recession. And sometimes in the midst of these storms, the future that we're trying to build for our nation -- a future of lasting peace and long-term prosperity -- may seem beyond our reach.

But this milestone should serve as a reminder to all Americans that the future is ours to shape if we move forward with confidence and commitment. It should also serve as a message to the world that the United States of America intends to sustain and strengthen our leadership in this young century.

From this desk, seven and a half years ago, President Bush announced the beginning of military operations in Iraq. Much has changed since that night. A war to disarm a state became a fight against an insurgency. Terrorism and sectarian warfare threatened to tear Iraq apart. Thousands of Americans gave their lives; tens of thousands have been wounded. Our relations abroad were strained. Our unity at home was tested.

These are the rough waters encountered during the course of one of America's longest wars. Yet there has been one constant amidst these shifting tides. At every turn, America's men and women in uniform have served with courage and resolve. As Commander-in-Chief, I am incredibly proud of their service. And like all Americans, I'm awed by their sacrifice, and by the sacrifices of their families.

The Americans who have served in Iraq completed every mission they were given. They defeated a regime that had terrorized its people. Together with Iraqis and coalition partners who made huge sacrifices of their own, our troops fought block by block to help Iraq seize the chance for a better future. They shifted tactics to protect the Iraqi people, trained Iraqi Security Forces, and took out terrorist leaders. Because of our troops and civilians -- and because of the resilience of the Iraqi people -- Iraq has the opportunity to embrace a new destiny, even though many challenges remain.

[4] "Remarks by the President in Address to the Nation on the End of Combat Operations in Iraq", (Online) https://obamawhitehouse.archives.gov/the-press-office/2010/08/31/remarks-president-address-nation-end-combat-operations-iraq, 06.10.2017.

So tonight, I am announcing that the American combat mission in Iraq has ended. Operation Iraqi Freedom is over, and the Iraqi people now have lead responsibility for the security of their country.

This was my pledge to the American people as a candidate for this office. Last February, I announced a plan that would bring our combat brigades out of Iraq, while redoubling our efforts to strengthen Iraq's Security Forces and support its government and people.

That's what we've done. We've removed nearly 100,000 U.S. troops from Iraq. We've closed or transferred to the Iraqis hundreds of bases. And we have moved millions of pieces of equipment out of Iraq.

This completes a transition to Iraqi responsibility for their own security. U.S. troops pulled out of Iraq's cities last summer, and Iraqi forces have moved into the lead with considerable skill and commitment to their fellow citizens. Even as Iraq continues to suffer terrorist attacks, security incidents have been near the lowest on record since the war began. And Iraqi forces have taken the fight to al Qaeda, removing much of its leadership in Iraqi-led operations.

This year also saw Iraq hold credible elections that drew a strong turnout. A caretaker administration is in place as Iraqis form a government based on the results of that election. Tonight, I encourage Iraq's leaders to move forward with a sense of urgency to form an inclusive government that is just, representative, and accountable to the Iraqi people. And when that government is in place, there should be no doubt: The Iraqi people will have a strong partner in the United States. Our combat mission is ending, but our commitment to Iraq's future is not.

Going forward, a transitional force of U.S. troops will remain in Iraq with a different mission: advising and assisting Iraq's Security Forces, supporting Iraqi troops in targeted counterterrorism missions, and protecting our civilians. Consistent with our agreement with the Iraqi government, all U.S. troops will leave by the end of next year. As our military draws down, our dedicated civilians -- diplomats, aid workers, and advisors -- are moving into the lead to support Iraq as it strengthens its government, resolves political disputes, resettles those displaced by war, and builds ties with the region and the world. That's a message that Vice President Biden is delivering to the Iraqi people through his visit there today.

This new approach reflects our long-term partnership with Iraq -- one based upon mutual interest and mutual respect. Of course, violence will not end with our combat mission. Extremists will continue to set off bombs, attack Iraqi civilians and try to spark sectarian strife. But ultimately, these terrorists will fail to achieve their goals. Iraqis are a proud people. They have rejected sectarian war, and they have no interest in endless destruction. They understand that, in the end, only Iraqis can resolve their differences and police their streets. Only Iraqis can build a democracy within their borders. What America can do, and will do, is provide support for the Iraqi people as both a friend and a partner.

Ending this war is not only in Iraq's interest -- it's in our own. The United States has paid a huge price to put the future of Iraq in the hands of its people. We have sent

our young men and women to make enormous sacrifices in Iraq, and spent vast resources abroad at a time of tight budgets at home. We've persevered because of a belief we share with the Iraqi people -- a belief that out of the ashes of war, a new beginning could be born in this cradle of civilization. Through this remarkable chapter in the history of the United States and Iraq, we have met our responsibility. Now, it's time to turn the page.

As we do, I'm mindful that the Iraq war has been a contentious issue at home. Here, too, it's time to turn the page. This afternoon, I spoke to former President George W. Bush. It's well known that he and I disagreed about the war from its outset. Yet no one can doubt President Bush's support for our troops, or his love of country and commitment to our security. As I've said, there were patriots who supported this war, and patriots who opposed it. And all of us are united in appreciation for our servicemen and women, and our hopes for Iraqis' future.

The greatness of our democracy is grounded in our ability to move beyond our differences, and to learn from our experience as we confront the many challenges ahead. And no challenge is more essential to our security than our fight against al Qaeda.

Americans across the political spectrum supported the use of force against those who attacked us on 9/11. Now, as we approach our 10th year of combat in Afghanistan, there are those who are understandably asking tough questions about our mission there. But we must never lose sight of what's at stake. As we speak, al Qaeda continues to plot against us, and its leadership remains anchored in the border regions of Afghanistan and Pakistan. We will disrupt, dismantle and defeat al Qaeda, while preventing Afghanistan from again serving as a base for terrorists. And because of our drawdown in Iraq, we are now able to apply the resources necessary to go on offense. In fact, over the last 19 months, nearly a dozen al Qaeda leaders -- and hundreds of al Qaeda's extremist allies -- have been killed or captured around the world.

Within Afghanistan, I've ordered the deployment of additional troops who -- under the command of General David Petraeus -- are fighting to break the Taliban's momentum.

As with the surge in Iraq, these forces will be in place for a limited time to provide space for the Afghans to build their capacity and secure their own future. But, as was the case in Iraq, we can't do for Afghans what they must ultimately do for themselves. That's why we're training Afghan Security Forces and supporting a political resolution to Afghanistan's problems. And next August, we will begin a transition to Afghan responsibility. The pace of our troop reductions will be determined by conditions on the ground, and our support for Afghanistan will endure. But make no mistake: This transition will begin -- because open-ended war serves neither our interests nor the Afghan people's.

Indeed, one of the lessons of our effort in Iraq is that American influence around the world is not a function of military force alone. We must use all elements of our power -- including our diplomacy, our economic strength, and the power of America's example -- to secure our interests and stand by our allies. And we must project a vision of the future that's based not just on our fears, but also on our hopes -- a vision that recognizes the real dangers that exist around the world,

but also the limitless possibilities of our time.

Today, old adversaries are at peace, and emerging democracies are potential partners. New markets for our goods stretch from Asia to the Americas. A new push for peace in the Middle East will begin here tomorrow. Billions of young people want to move beyond the shackles of poverty and conflict. As the leader of the free world, America will do more than just defeat on the battlefield those who offer hatred and destruction -- we will also lead among those who are willing to work together to expand freedom and opportunity for all people.

Now, that effort must begin within our own borders. Throughout our history, America has been willing to bear the burden of promoting liberty and human dignity overseas, understanding its links to our own liberty and security. But we have also understood that our nation's strength and influence abroad must be firmly anchored in our prosperity at home. And the bedrock of that prosperity must be a growing middle class.

Unfortunately, over the last decade, we've not done what's necessary to shore up the foundations of our own prosperity. We spent a trillion dollars at war, often financed by borrowing from overseas. This, in turn, has short-changed investments in our own people, and contributed to record deficits. For too long, we have put off tough decisions on everything from our manufacturing base to our energy policy to education reform. As a result, too many middle-class families find themselves working harder for less, while our nation's long-term competitiveness is put at risk.

And so at this moment, as we wind down the war in Iraq, we must tackle those challenges at home with as much energy, and grit, and sense of common purpose as our men and women in uniform who have served abroad. They have met every test that they faced. Now, it's our turn. Now, it's our responsibility to honor them by coming together, all of us, and working to secure the dream that so many generations have fought for -- the dream that a better life awaits anyone who is willing to work for it and reach for it.

Our most urgent task is to restore our economy, and put the millions of Americans who have lost their jobs back to work. To strengthen our middle class, we must give all our children the education they deserve, and all our workers the skills that they need to compete in a global economy. We must jumpstart industries that create jobs, and end our dependence on foreign oil. We must unleash the innovation that allows new products to roll off our assembly lines, and nurture the ideas that spring from our entrepreneurs. This will be difficult. But in the days to come, it must be our central mission as a people, and my central responsibility as President.

Part of that responsibility is making sure that we honor our commitments to those who have served our country with such valor. As long as I am President, we will maintain the finest fighting force that the world has ever known, and we will do whatever it takes to serve our veterans as well as they have served us. This is a sacred trust. That's why we've already made one of the largest increases in funding for veterans in decades. We're treating the signature wounds of today's wars -- post-traumatic stress disorder and traumatic brain injury -- while providing the health care and benefits that all of our veterans have earned. And we're funding a Post-9/11 GI

Bill that helps our veterans and their families pursue the dream of a college education. Just as the GI Bill helped those who fought World War II -- including my grandfather -- become the backbone of our middle class, so today's servicemen and women must have the chance to apply their gifts to expand the American economy. Because part of ending a war responsibly is standing by those who have fought it.

Two weeks ago, America's final combat brigade in Iraq -- the Army's Fourth Stryker Brigade -- journeyed home in the pre-dawn darkness. Thousands of soldiers and hundreds of vehicles made the trip from Baghdad, the last of them passing into Kuwait in the early morning hours. Over seven years before, American troops and coalition partners had fought their way across similar highways, but this time no shots were fired. It was just a convoy of brave Americans, making their way home.

Of course, the soldiers left much behind. Some were teenagers when the war began. Many have served multiple tours of duty, far from families who bore a heroic burden of their own, enduring the absence of a husband's embrace or a mother's kiss. Most painfully, since the war began, 55 members of the Fourth Stryker Brigade made the ultimate sacrifice -- part of over 4,400 Americans who have given their lives in Iraq. As one staff sergeant said, "I know that to my brothers in arms who fought and died, this day would probably mean a lot."

Those Americans gave their lives for the values that have lived in the hearts of our people for over two centuries. Along with nearly 1.5 million Americans who have served in Iraq, they fought in a faraway place for people they never knew. They stared into the darkest of human creations -- war -- and helped the Iraqi people seek the light of peace.

In an age without surrender ceremonies, we must earn victory through the success of our partners and the strength of our own nation. Every American who serves joins an unbroken line of heroes that stretches from Lexington to Gettysburg; from Iwo Jima to Inchon; from Khe Sanh to Kandahar -- Americans who have fought to see that the lives of our children are better than our own. Our troops are the steel in our ship of state. And though our nation may be travelling through rough waters, they give us confidence that our course is true, and that beyond the pre-dawn darkness, better days lie ahead.

Thank you. May God bless you. And may God bless the United States of America, and all who serve her.

END 8:19 P.M. EDT

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