

## ***Unveiling the Post-9/11 Milieu: A Comparative Analysis of DeLillo's Falling Man, and Hamid's Exit West***

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### **Abstract**

This research explores the psychological impact of the 9/11 incident on the minds of people. It explores trauma, fear and identity crisis. This study includes the tragedy of 9/11 driving the unconscious minds of people enhancing societal upheaval. It investigates the sufferings of people after this calamity. The purpose of this research is to highlight the outcomes of this misfortune on the psyche and emotions of the people. The research has been delimited to DeLillo's *Falling Man* and Hamid's *Exit West*. It involves the psychological sufferings of people i.e., alienation, suicide, depression, post-traumatic stress disorder PTSD, separation among families, migration and displacement, war and political turmoil, insomnia, and the impact of technology. People's extreme mental illness inspired this research. It is based on the mental illness of people after witnessing the 9/11 disaster. This research throws light as to how traumatic past events are destroying the lives of innocent people. The human psyche is controlled through psychoanalysis that highlights the subconscious processes known as deep psychology. Sigmund Freud's (1896) Psychoanalytical theory has been applied as theoretical framework in this research study. The current literary works on post 9/11 compositions may not broadly probe the explicit psychological consequences depicted in figures within DeLillo's *Falling Man* and Hamid's *Exit West*. Therefore, the goal of the present research is to reduce this gap through the parallel study of how the selected novels portray traumatic conditions, displacement and identity crisis in the post-9/11 milieu, unveiling the mental issues and individual circumstances of societal trauma within the research scope.

**Keywords:** Depression, trauma, psychoanalysis, mental illness, 9/11 milieu, fear, identity crisis

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## Introduction

The current study examines how trauma affects both individual and societal psyches in the wake of 9/11 by psychoanalyzing Don DeLillo's novel *Falling Man* and Mohsin Hamid's *Exit West*. Despite using different storytelling techniques, these books both explore the social and psychological fallout from the September 11 attacks, providing perspectives on existential doubt, identity, and displacement.

The influence of 9/11 trauma on societal and individual awareness, as portrayed in *Falling Man* and *Exit West*, is the main research issue this study examines. According to the study's hypothesis, both novels show how trauma causes emotional upheaval, identity disintegration, and changes in social systems. The study attempts to reveal how these literary works depict the aftereffects of horror, dread, and forced migration by using a psychoanalytic framework. The psychoanalytic analysis of the post-9/11 world in Don DeLillo's *Falling Man* and Mohsin Hamid's *Exit West* explores how tragic events change both the individual and the collective psyche. The selected novels address the aftermath of the September 11 attacks, even if they do so from various narrative vantage points and themes.

In *Falling Man*, DeLillo explores identity disintegration and the meaning of a society altered by terrorism. The story closely examines the protagonists' responses to suffering, uprooting, and losing their pre-9/11 sense of certainty. The characters' psychological responses reveal how the fear of the attacks permeates both the personal and communal spheres, reflecting existential confusion and a broader cultural worry.

A more global perspective on migration and displacement can be found in Hamid's *Exit West*. Using the idea of magical doors as symbolic representations of psychological metamorphosis, the book explores themes of escape and change. These doors might be viewed as stepping stones to individuation from a Jungian perspective, where characters have to face their inner demons and negotiate their changing identities.

In their psychological travels, Saeed and Nadia, the main characters, represent Jungian archetypes. While Nadia's independence and rebellion are in line with the anima, which represents inner metamorphosis, Saeed's devotion to tradition and spirituality represents the persona, the mask one wears to fit in with society's expectations. The individuation process, in which the self is faced with the

shadow—unresolved anxieties, trauma, and repressed emotions—is echoed by their migration, which is characterized by frequent shifts.

By keeping his characters in perpetual transition, Hamid examines the ways in which political upheaval and violence impact people's relationships and mental health. Similar to the psychological process of self-integration, their journey through magical doorways compels them to relinquish their previous identities and create new ones. By presenting migration as both an external trip and an inward desire for wholeness, the novel highlights the profound impact of relocation on identity and the yearning for belonging.

An analysis of these texts from a psychoanalytic perspective reveals how each author illustrates the psychological effects of existing in a violent and uncertain environment like shifting realities. The topic of this research relates to the field of literary studies, with a particular emphasis on psychoanalytic theory and contemporary literature.

In the context of post-9/11 fiction, which delves deeply into themes of trauma, identity, and migration, psychoanalytic theory offers an essential perspective through which to view current literature. Mohsin Hamid's *Exit West* and Don DeLillo's *Falling Man* serve as examples of how psychological suffering appears in people and society dealing with the fallout from traumatic occurrences.

Keith's emotional detachment and dissociation after escaping the Twin Towers in *Falling Man* are consistent with Freud's theory of repetition compulsion, which holds that trauma survivors unintentionally recreate upsetting events. Although his withdrawal into poker games suggests an unresolved encounter with his trauma, his return to his estranged wife, Lianne, might be interpreted as an attempt at psychic reintegration. Freud's death drive, which states that people are driven to reminders of their mortality, is demonstrated by Lianne's increased anxiety and obsessive behaviors, especially in response to the performance artist's imitation of the 9/11 falling bodies.

In a similar vein, Lacanian ideas of identity construction are reflected in *Exit West* through Saeed and Nadia's psychological changes throughout their migration. In addition to serving as escape routes, the magical doors represent the mirror stage, where the self is faced with a changed reflection in an unfamiliar setting. Saeed's

growing devotion to prayer and nostalgia is a return to the imagined order, where he finds solace in earlier identity systems. Nadia's flexibility and eventual emotional distance, on the other hand, show a shift into the symbolic order, where repressing one's former self is necessary for survival.

This study illustrates how trauma, identity fragmentation, and displacement are internalized in post-9/11 literature by integrating these psychoanalytic readings with tangible textual examples. This exposes the unconscious anxieties and coping strategies of crisis-shaped characters.

*Exit West* (2017) by Mohsin Hamid and *Falling Man* (2007) by Don DeLillo are the two primary texts used in this study. These books provide an abundance of material for analyzing the psychological and societal ramifications of the September 11 attacks, but they do it using radically different narrative styles—Hamid's magical realism and DeLillo's realism.

With a strong foundation in realism, *Falling Man* painstakingly captures the confusion, psychological disarray, and existential ambiguity that ensue after the 9/11 tragedy. DeLillo presents a clinical, almost dispassionate portrayal of post-traumatic stress disorder by emphasizing Keith's trauma, his obsessive tendencies, and the disintegration of his interpersonal ties. The topic of identity dissolution in a world altered by terror is reinforced by the novel's shattered structure, which reflects the individuals' damaged psyches.

*Exit West*, on the other hand, uses magical realism to examine pain and displacement outside of the immediate 9/11 tragedy. By using magical doorways as entry points for migration, Hamid turns the book into a more comprehensive allegory of world crises, moving the emphasis from personal psychological suffering to social unrest. The narrative's fluidity of time and geography offers a symbolic rather than a physical representation of trauma, reflecting the migrant population's shifting identities. Hamid's work portrays trauma as a universal human experience that cuts over geopolitical boundaries, in contrast to DeLillo's intensely internalized psychological analysis.

This study illustrates how realism and magical realism influence the reader's interaction with trauma by contrasting these two different narrative techniques. While Hamid simplifies the event to make it universal and fluid, DeLillo immerses

readers in the specific, immediate psychological repercussions. By highlighting the various ways that modern literature addresses the psychological and societal ramifications of 9/11, this contrast enhances the comparative study.

The study focuses on the years following September 11, 2001, with a particular focus on how these events and the ensuing political and global upheavals have been portrayed in literature. The examination covers the wider cultural and psychological ramifications seen in the novels, even though the books themselves are set in the immediate aftermath and the ongoing effects of the attacks.

The purpose of this project is to investigate how *Exit West* and *Falling Man* symbolize the psychological suffering that people and communities went through after 9/11. It aims to comprehend the ways in which these novels portray the disintegration of identity, the pursuit of purpose, and the difficulty in adjusting to a changed environment. The research will examine characters' internal tensions and coping processes by implementing psychoanalytic theory.

The study will look into how these books represent broader cultural and social effects of 9/11. Don DeLillo and Mohsin Hamid both examine the societal effects of 9/11 as an existential revolution that alters individual identities, social ties, and ideas of belonging in *Falling Man* and *Exit West*. In *Falling Man*, DeLillo explores how familiar relationships fall apart and how the grief of 9/11 leaves people feeling vulnerable and alone. In addition to their interactions being strained by constant anxiety and a shattered sense of self, characters struggle with their absence of meaning. *Exit West*, on the other hand, goes beyond 9/11 to confront more general issues of migration and forced adaptation, universalizing the sensation of displacement and existential peril. With individuals traversing both physical and symbolic borders, Hamid employs a surreal technique to demonstrate how global turmoil creates a connected but fractured social fabric.

Though they are set in separate eras and locations, *Falling Man* and *Exit West* offer distinctive looks at the post-9/11 world that are the social effects of 9/11 reflect a collective trauma that transformed both individual psyches and broader societal structures. Psychoanalytically, this event induced widespread fear and vulnerability, resulting in defense mechanisms like projection and scapegoating, especially toward Muslims and Middle Eastern communities. This "Othering" helped society externalize fear, reinforcing divisions as a way to restore a sense of control. Hyper-

surveillance and intensified security measures emerged as societal attempts to manage anxiety and reassert safety. Additionally, the attacks marked a loss of innocence for many, leading to disillusionment and existential questioning that appeared in media and literature. These responses illustrate how trauma reshaped identity and coping mechanisms at both personal and collective levels.

The collective trauma that affected both people's psyches and the community's systems is reflected in the social repercussions of 9/11. According to psychoanalysis, this incident created a generalized sense of vulnerability and anxiety, which led to defensive strategies including scapegoating and projection, particularly against Muslims and Middle Eastern cultures. To regain control, society used this "Othering" to externalize fear and strengthen differences. In an effort to control worry and reaffirm safety, society adopted hyper-surveillance and heightThe social effects of 9/11 reflect a collective trauma that transformed both individual psyches and broader societal structures. Psychoanalytically, this event induced widespread fear and vulnerability, resulting in defense mechanisms like projection and scapegoating, especially toward Muslims and Middle Eastern communities. This "Othering" helped society externalize fear, reinforcing divisions as a way to restore a sense of control. Hyper-surveillance and intensified security measures emerged as societal attempts to manage anxiety and reassert safety. Additionally, the attacks marked a loss of innocence for many, leading to disillusionment and existential questioning that appeared in media and literature. These responses illustrate how trauma reshaped identity and coping mechanisms at both personal and collective levels.

#### ❖ **Background of the selected novels**

Falling Man by Don DeLillo goes around the existence of Keith Neudecker, a legacy of the 9/11 incident. The novel takes a look at sentimental and mental outcomes of the event, investigates how people suffer from turmoil and fear. Exit West and Falling Man both show how post-9/11 trauma exacerbates terrorism-shaped concerns and destabilizes interpersonal connections. DeLillo explores the stress on relationships in Falling Man, which reflects the psychoanalytic concepts of suppression and divided selfhood, as characters struggle with identity crises and detachment following 9/11. By depicting worldwide dislocation and a dread of the "Other," Hamid's Exit West emphasizes how conflict and terrorism cause internal and interpersonal divisions, requiring characters to negotiate love and loyalty in

precarious, frightening situations. Together, these books show how terrorism-related trauma shatters social ties and personal relationships.

The novel also explores the psychological effects on the number of individuals, such as Lianne, who experienced post-attacks issues with her own sense of self and purpose. DeLillo ingeniously combines many narrative strands to paint a nuanced picture of America.

*Exit West* by Mohsin Hamid revolves around the love story of Nadia and Saeed, two youngsters having a mode of living in an unidentified city on the edge of civil war. Both Nadia and Saeed escape through magical doors as violence increases rapidly. They both use one of these doors to travel around the planet and face displacement and seek refuge. They both faced the challenges of migration. The novel highlights the world's coordination by magical doors. Symbolizing the fluidity of borders in a globalized world, magical doors in *Exit West* act as portals for characters escaping conflict, bypassing traditional barriers to allow instant migration and illustrate humanity's interconnectedness in times of crisis. Hamid uses this surreal device to highlight the chaos and promise of a world where mobility is unrestricted, reflecting the complex realities of contemporary displacement.

In *Exit West*, characters may rapidly transcend borders and flee conflict thanks to magical doors, which stand for global connection. This gadget emphasizes the enduring cultural divisions as well as the freeing potential of migration, highlighting humanity's common desire for safety and belonging in a fractured world.

All the characters fight for a better life throughout the book. The horrific historical events and the destruction at the time, Hamid's story is remarkable its lyrical prose with the combination of realism with magical realism., which results in symbolism in the novel.

#### ❖ **Background of the study**

The novel *Falling Man* by Don DeLillo has a number of psychoanalytical elements. Some of the features that characterize psychoanalysis such as trauma and memory, defense mechanisms, identity and unconscious, relationship dynamics. *Falling Man* contains several psychoanalytical elements with complications of fear and turmoil. It explores the sense of fear in a person's consciousness. The collapse of the WORLD TRADE CENTER results in a number of mental disabilities because traumatic events

for so many people who watch it could be affected by it and it results in mental issues. Suspicion increased, dividing communities and causing long-lasting social and cultural tensions. The attacks caused a profound sense of fear and mistrust that spread throughout the world, affecting how people interacted and viewed one another. The World Trade Center collapse had an impact on society that extended far beyond individual trauma. The 9/11 attacks had a significant influence on people's social and emotional well-being, causing a generalized sense of vulnerability, fear, and worry. Trauma to the mind frequently resulted in PTSD, bereavement, and a changed sense of security. Specifically targeting particular ethnic and religious groups, the incident exacerbated xenophobia, heightened surveillance, and fostered mistrust in society. Long-lasting psychological and cultural damage resulted from this twin impact, which changed both individual identities and societal dynamics. After the 9/11 disaster, everyone struggles for stability in their life.

The novel *Exit West* by Mohsin West has also several psychoanalytical elements such as identity and migration, dreams and desires, attachment and loss, escapism and reality, social structures and power dynamics. *Exit West* has psychological elements to discover the psychological perspectives of migration, identity and human sufferings. The novel focuses on desire for belongings and meaning. They struggled hard to overcome the complications of their life after the civil war.

❖ **Brief Introduction of the works**

- *Falling man* by Don DeLillo
- *Exit west* by Mohsin Hamid

Don DeLillo's novel *Falling Man* delves with the unraveling of individual and societal identities following the September 11 attacks. Through a disjointed storyline and multifaceted characters, it explores themes of trauma, existential crises, and the pursuit of purpose in an altered world.

Mohsin Hamid's *Exit West* explores themes of migration, displacement, and the search for belonging as it follows a couple as they go through a series of enchanted doors to be transported from a war-torn city to various global places. A moving examination of the impact of violence on individual lives is provided by the novel, which skillfully weaves together personal development with more general socio-political upheavals.

### ❖ Focus of the study

The study seeks to bring to light the psychoanalytical elements in the novel *Falling Man* by Don DeLillo and *Exit West* by Mohsin Hamid. It focuses to probe the establishment of various grand narratives and their deconstruction by small, local narratives in the text. People are frequently required to follow the primary plot. Local narratives, on the other hand, are more intimate, smaller stories that center on the experiences of a person or community. These anecdotes might cast doubt on or offer fresh insights into the larger narrative. Examining these disparate stories in *Falling Man* and *Exit West* demonstrates how personal experiences can challenge or deepen the larger picture while also illuminating the inner lives and hardships of the protagonists.

This research explores the psychological complexities of individuals navigating the post-9/11 world through an examination of trauma, loss, and displacement in DeLillo's *Falling Man* and Hamid's *Exit West*. By doing so, it offers deeper insights into the human condition and societal responses to collective trauma. Collective trauma is the shared emotional and psychological impact on a community after a devastating event, like war or terrorism. It affects the group's sense of identity and can lead to lasting changes in social behaviors and attitudes.

This research study overviews the identification and alienation in post 9/11. The reading of DeLillo's *Falling Man* raised questions on post 9/11 environment in my mind, whereas going through Hamid's *Exit west* motivated me to further study the objectives and research questions of this research.

Psychoanalytic theory has been used to analyze the connections, motivations, and inner struggles of characters in *Falling Man* by Don DeLillo and *Exit West* by Mohsin Hamid. One could examine the protagonist's experiences during and after the terrorist attacks of September 11, 2001, in *Falling Man*, for instance, by using the lenses of trauma and the subconscious mind. The primary characters in *Exit West* might symbolize their unconscious wishes for transformation and escape through their trip to mystical doorways. While *Falling Man* lacks physical portals, characters experience internal changes such as Keith's dissociation following 9/11, signifying entry into altered mental and emotional states. Both novels use these "doorways" to illustrate the profound transitions brought about by trauma. In *Exit West*, mystical doorways are literal portals that transport characters across borders, representing their escape from trauma and the reshaping of their identities in new lands. Human

behavior and psyche in both the novels have been made more understandable by psychoanalytic philosophy.

## **Review of the Literature**

An overview of previous studies that apply psychoanalytic theory to literature is given in Chapter 2, with a focus on understanding trauma, identity, and social responses to tragedies such as 9/11. Psychoanalysis provides understanding of the psychological effects of such crises by looking at unconscious motivations, fears, and traumas.

Falling Man and Exit West serve as examples of how people and cultures deal with tragedy, bereavement, and existential doubt within this paradigm. Hamid offers a more comprehensive examination of displacement and identity reconstruction, whereas DeLillo's work explores the immediate psychological fragmentation brought on by the attacks. It is possible to gain a greater knowledge of how literature depicts the aftermath of trauma by applying psychoanalytic theory to these pieces. Important psychoanalytic ideas that are pertinent to post-9/11 literature are also covered in this chapter, such as Jungian archetypes, Lacan's identity formation, and Freud's trauma model. The emphasis is still on how these frameworks improve textual analysis rather than restating theoretical justifications. In order to maintain coherence and prevent repetition, the discussion logically moves from theoretical viewpoints to their implementation in the chosen novels.

### **❖ Noesis**

Since the 1990s, artistic evaluation has increasingly centered on analyzing literary texts through a trauma-focused lens. A fundamental framework for examining Falling Man and Exit West is provided by Freud's idea of trauma and its enduring consequences on consciousness. Falling Man is especially pertinent to his idea of repression, which is the process by which painful events are forced into the unconscious but then reappear in fragmented or distorted forms. This is best illustrated by Keith's emotional detachment and dissociation, as he unconsciously avoids facing his near-death experience. Similar to Freud's theory of the need to repeat, his obsessive return to poker games can be interpreted as an unconscious attempt to recover control in an unpredictable world. Furthermore, the creepy portrayal of the Falling Man performance artist, whose reenactment of bodies falling from the Twin Towers unsettles Lianne, embodies Freud's concept of the uncanny—

where the familiar becomes strange. Both characters and readers are forced to face what they may otherwise repress by this outward manifestation of trauma. In a similar vein, the repressed reappears in the novel as the effects of 9/11 seep into ordinary existence and manifest in surprising ways, including Lianne's increasing fear and obsession with death.

The analysis's interaction with *Falling Man* is strengthened by a deeper examination of these psychoanalytic ideas, which show how repression, the eerie, and the return of the repressed influence both individual psychology and societal consciousness in the wake of catastrophe.

Through the ground-breaking conversion of writing departments across the world by post-structuralists (critics) such as Jacques Derrida, Paul de Man, and Roland Barthes, introductory works of literary trauma theory were in print in the 1990s by critics like Cathy Caruth and Shoshana Felman. Investigation, Caruth and Felman established a connection linking older psychoanalytic theory that analyzed the natural world of trauma and post-structuralist ways of literary analyses. During their study of literary texts from a trauma-fascinated perspective has been the subject of artistic evaluation since the 1990s. Sigmund Freud's lines can center on the primordial form of trauma that is comparable to how we currently recognize it at times. In his introduction to psychoanalysis, Freud introduced a theory of agony and the enduring effect that a distressing event may have on consciousness. The 1990s saw the publication of introductory works of literary trauma theory by critics like Cathy Caruth and Shoshana Felman, who connected older psychoanalytic theory with the groundbreaking conversion of writing departments around the world by post-structuralists (critics) like Jacques Derrida, Paul de Man, and Roland Barthes. In the course of their effort, they made it happen for critics to regard as trauma and the relationship between trauma and literary texts in novel traditions by using the texts themselves. In core, a trauma is an injury of some category. Although any sort of wound, even physical ones like burns or broken bones, can be regarded as "trauma," the word is presently most frequently used to illustrate psychological or mental wounds brought on by one or other distressing or violent former involvement of a person.

This illustration from *Beyond the Pleasure Principle* demonstrates the seven main aspects of Freud's theory of trauma. Any exterior exhilaration that is powerful to go through the barrier is referred to as traumatic by us. The pleasure principle is a

concept in Freudian psychoanalytic theory that refers to the instinctual drive of the human psyche to seek immediate gratification and avoid pain. It is primarily governed by the id, the unconscious part of the mind that operates based on basic desires and impulses, such as hunger, thirst, and sexual urges. According to Freud, the pleasure principle drives individuals to fulfill these desires instantly, without concern for reality or consequences. As people mature, the reality principle (guided by the ego) develops to mediate these desires, balancing them with societal expectations and delaying gratification when necessary. An exterior suffering of this class is to originate an important trouble in the power implementation of the living being, the researchers found out that the concept of trauma naturally introduced an association of this kind with a break in an otherwise strong protection to any internal or external change. and to start all defensive mechanisms. It indicates that trauma disrupts an individual's natural defenses, overwhelming their psychological system with distressing stimuli and impairing their ability to process experiences as they normally would. According to Freud, trauma breaks through an individual's usual protective barriers, activating intense defense mechanisms and temporarily halting the pleasure principle—the innate drive to seek pleasure and avoid pain. In the context of trauma, the mind can no longer filter or control incoming stimuli effectively; instead, it becomes inundated with difficulty that it cannot easily process or resolve. This idea builds on Freud's theories of trauma and defense mechanisms, which Cathy Caruth and Shoshana Felman later connected with post-structuralist concepts in trauma theory. The pleasure principle is also for the moment balanced at this position. The capacity to discontinue the brain's dealing out system from being stuffed with stimuli has gone astray It indicates that trauma disrupts an individual's natural defenses, overwhelming their psychological system with distressing stimuli and impairing their ability to process experiences as they normally would. According to Freud, trauma breaks through an individual's usual protective barriers, activating intense defense mechanisms and temporarily halting the pleasure principle—the innate drive to seek pleasure and avoid pain. In the context of trauma, the mind can no longer filter or control incoming stimuli effectively; instead, it becomes inundated with difficulty that it cannot easily process or resolve. This idea builds on Freud's theories of trauma and defense mechanisms, which Cathy Caruth and Shoshana Felman later connected with post-structuralist concepts in trauma theory. The pleasure principle is also for the moment balanced at this position. The capacity to discontinue the brain's dealing out system from being stuffed with stimuli has gone astray, which have grasped and are psychologically attacking them, permitting them to be free later It indicates that

trauma disrupts an individual's natural defenses, overwhelming their psychological system with distressing stimuli and impairing their ability to process experiences as they normally would. According to Freud, trauma breaks through an individual's usual protective barriers, activating intense defense mechanisms and temporarily halting the pleasure principle—the innate drive to seek pleasure and avoid pain. In the context of trauma, the mind can no longer filter or control incoming stimuli effectively; instead, it becomes inundated with difficulty that it cannot easily process or resolve. This idea builds on Freud's theories of trauma and defense mechanisms, which Cathy Caruth and Shoshana Felman later connected with post-structuralist concepts in trauma theory. The pleasure principle is also for the moment balanced at this position. The capacity to discontinue the brain's dealing out system from being stuffed with stimuli has gone astray, which have grasped and are psychologically attacking them, permitting them to be free later. According to Freud, "the capacity to discontinue the brain's dealing out system from being stuffed with stimuli has gone astray, which have grasped and are psychologically attacking them, permitting them to be free later" (Freud, 1920, pp. 172-173).

Cathy Caruth gives a perceptive explanation of suffering in her influential book *Unclaimed Experience of Disturbance*, the past and portrayal. This justification is aligned with Freud's in the earlier concept of fear with a bit of accuracy. On the broader scale trauma can be illustrated as an overpowering occurrence of swift and shattering dealings having the outer shell of figment of the imagination and disturbing process as a hysterically frequent, repeatedly postponed response to the happening (Caruth, 1996, p. 11). In *Falling Man* and *Exit West*, the post-9/11 psychological landscape is closely related to this description of trauma as an overwhelming experience that disturbs reality and shows up as a delayed, recurrent response Caruth's idea of trauma as a haunting, postponed reaction is echoed in both books as characters go through traumatic situations that cause them to lose sight of reality. The characters' inner lives are shaped by this delayed processing, which is consistent with Freud's theory that trauma has the power to overcome natural barriers and resurface as fragmented, involuntary recollections.

A description is the unfolding of an outer happening and its portrayal. My attraction in the tale connected with my assurance that we classify and figure our life to make logic of them. Even though our stories consistently disfigure and forge and give stability to the course of dissimilar events in our existence. Through our illustrations and coastal defenses as we are changing stories of our lives. We are self-conscious

by living in our stories about our emotions and intellectual ideas for clarity, if it is accurate, you can present it as a direct quotation like this:

The progression of disparate events in our lives. By means of our illustrations and coastal defenses, we are transforming the narratives of our existence. We are self-conscious because we live out our tales about our feelings and thoughts (Schwarz, 1990, p. 1).

Otherwise, correct representation will be guaranteed by confirming the precise wording and setting in Schwarz's work. These sentences relate to your study of *Falling Man* and *Exit West* because they show how people create stories about their identities and lives, which trauma shatters.

In Tasso's tale *Tancred*, by chance murders Clorinda, when she is wearing protective covering on the theater of war *Tancred* is triumphed over with grief after Clorinda's internment and feels himself in the core of a mysterious kingdom woodland. He swings his weapon at a tree out of horror. *Tancred* is shocked to see blood spurting from the tree where the sword landed. Then Clorinda's wailing voice appears from the tree's wound, addressing *Tancred* and letting him know that he has hurt her once more (1920, Freud, p. 165) Freud's retelling of Tasso's story of *Tancred* and Clorinda uses *Tancred*'s terror at unintentionally injuring her twice, once during combat and again when her ghost resurfaces inside the bleeding tree as a metaphor for the recurring, eerie nature of trauma. This storyline is similar to how people in *Falling Man* and *Exit West* are unable to move past their horrific experiences in the post-9/11 world, even in unfamiliar settings. The characters played by DeLillo and Hamid find themselves psychologically repeating their experiences, much as *Tancred* struggles to adequately digest his grief and remorse. Similar to the symbolic return of Clorinda's anguish in the tree, this is consistent with Freud's theories of unresolved trauma that resurfaces in unexpected ways, upsetting the characters' sense of reality and self. This is how trauma badly affects our life. Trauma indulges us in extreme depression and other mental issues.

In *Exit West*, Hamid highlights Nadia and Saeed's suffering in a country torn apart by war. The horrors of battle cause their lives to become strange. They lose loved ones in conflict.

They are utterly devastated by the acts of terrorism and the deaths caused by them. They get so depressed from their trauma-induced death desire that they start to romanticize death.

Their conflicts are based on differences in identity. They have assumed new identities and names, yet they are stuck in a state of confusion and mental sickness. People become more aggressive when they are confused, which feeds on additional bewilderment. Nadia and Saeed had to go through a lot just to survive. As Nadia and Saeed negotiate the difficulties of surviving in *Exit West*, they suffer greatly. Their experience of migration and their travel through war-torn areas demonstrate the severe psychological and emotional costs of relocation. Their struggle highlights how difficult it is for people to remain resilient in the face of traumatic upheaval, as they deal with both internal and external threats (Hamid, 2017). This experience demonstrates how both individual and social trauma molds people's identities and interpersonal relationships, exposing the profound wounds caused by traumatic and upsetting experiences.

Nothing remains the same when you're reduced to the rank of second-class citizen. Mohsin Hamid also uses *Black Doors*, another tactic that demonstrates mystical realism. We consider those departures from one country to another as an integral aspect of the journey. They are forced to flee their own nation first, which is so painful and distressing that it plunges them into a deep state of hopelessness. It seems to be a broad explanation of themes found in Mohsin Hamid's *Exit West*, specifically the dislocation experiences and the application of magical realism with the "Black Doors." However, it's unclear who penned this particular paragraph in the first place without more context or a precise citation. Instead of being a direct quote from Hamid's work, it could be a summary or critique from a secondary source.

After the trauma of leaving their own nation comes the trauma of racism, diaspora, and identity confusion. It was almost impossible for Saeed and Nadia to go back to their home country, but they were also afraid that the people in their new country would reject them. After migration, the Nadia character is thought to have caused the most character misunderstanding. She finds it difficult to decide between the two of her. The former wants to settle down and looks forward to a bright future, while the latter is still enmeshed in the trauma of the past. Horrible nightmares and flashbacks from her past afflict Nadia. Caruth claims that the symptoms of this

particular trauma include uncontrollably repeated dreams and disturbing memories.

Even though they are very close, Saeed and Nadia's PTSD present serious problems for their relationship. One of the main causes of their love partnerships' breakdown is war trauma. They were terrified of their relationship ending and of the world they had made together a world of intimacy, feelings, and hope even though they didn't discuss it much. They thought that they were always inseparable. Both Saeed and Nadia experienced trauma, and it took fifty long years for their problems to be resolved. It takes a while, and by then, the characters are all worn down from age, weariness, stress, and life's fever. It marked a sea change for all characters.

Individual differences in definitions of trauma can sometimes arise from an internal struggle that leaves a person unclear of how to proceed or where to turn. They are in a state of flux due to their survival instinct and their chaotic attitude. It's also challenging to fight the desire to move anywhere in the world and live as a second-class citizen.

One is more prone to depression as a result of exile and solitude. In actuality, Hamid is at the top. It seems to be a broad explanation or examination of themes found in Mohsin Hamid's *Exit West*, specifically the dislocation experiences and the application of magical realism with the "Black Doors." However, it's unclear who penned this particular paragraph in the first place without more context or a precise citation. Instead of being a direct quote from Hamid's work, it could be a summary or critique from a secondary source. When it comes to understanding the challenges faced by emigrants, many undergo profound transformations, often "murdering" their former identities to begin anew. Starting a life in a foreign country demands immense effort and adaptation. In *Exit West*, Nadia and Saeed symbolically "murder" their old identities to rebuild their lives in unfamiliar lands, reflecting the psychoanalytic concept of identity reconstruction following trauma. This process aligns with Freud's notion of the "work of mourning," where the self is reconstituted after loss (Freud, 1917; Hamid, 2017). Wilfred Owen's poem serves as a pertinent reminder while discussing war and the collateral damage it causes. Trauma from war always follows, whether or not depression is a frequent ailment. It consistently hinders personal growth and negatively impacts cohabiting individuals. Imagine a widow whose spouse vanished to serve on the front lines. Wilfred Owen's poem offers a poignant reminder of the enduring trauma caused by war, which, as he

illustrates, persists long after the battle ends. The psychological scars of war, whether through depression or other forms of trauma, disrupt personal growth and affect those left behind, such as a widow whose spouse is lost to the front lines. This mirrors psychoanalytic theories of trauma, where the impact of loss and violence hinders emotional recovery and alters relationships (Owen, 1917).

It hurts so much more as well. Humans are ultimately the ones who suffer the most from wars once they are ended. Both characters say goodbye to one other on good terms as the plot progresses. By embracing their concerns, they both strive to recover from their tragic pasts. They try to get over their pain by leading independent lives. When the pair finally gets together, they are filled with optimism and nostalgia for the past.

The literature review highlights the gap in research as this study deals with Alzheimer in addition to alienation, suicide, depression, PTSD, Alzheimer, displacement, identity crisis and insomnia as impact of 9/11 milieu.

## **Theoretical Framework**

All the mental issues with therapy are controlled by the term psychoanalysis. It highlights the subconscious neurological processes known as deep psychology. Sigmund Freud (1896), an Austrian psychiatrist introduced the term Psychoanalysis. His thoughts and practices are regarded as the base of psychoanalysis. Freud and Josef Breuer (1895) presented tests of sufferers of schizophrenia and they concluded that victims manifest progress at the start of their feelings carried out in consciousness. Due to his findings that a lot of his subjects talked instinctively without being manipulated. Freud created the method known as free connection of thoughts. The patient was encouraged to convey anything was on their mind, without regard to how much it seemed suitable or appropriate. Freud let his patients speak unconsciously. In *Exit West*, Nadia and Saeed "murder" their old identities to start anew in foreign lands, reflecting the psychoanalytic concept of identity reconstruction after trauma. This process requires significant emotional work, akin to Freud's "work of mourning" in rebuilding the self (Freud, 1917; Hamid, 2017).

Sigmund Freud, the originator of the field of psychoanalysis was born in Austria and resided in Vienna all the way through the mainly of his teenaged days and mature time (Gay, 2006). He put into practice and started treating persons who had mental

healthiness issues. His partner Dr. Josef Breuer's infrequent encounter with a patient named Anna O with a series of psychosomatic problems with no medical substantiation. (Breuer & Freud, 1895/2001). When he provided assistance in recuperating memoirs of heartbreaking days that she had buried from her minds, Dr. Breuer noticed that her symptoms vanished.

#### ❖ **Freudian theory: Sigmund Freud & psychoanalysis**

Natural processes that influence our interactions govern the experiences and impulses that are stored in our brains (Pick, 2015). Expanding upon this notion, Freud presented organized mental models that differentiate between conscious and subconscious operations, providing a revolutionary comprehension of how these strata impact human cognition and conduct (Gaztambide, 2021).

#### ❖ **ID, EGO AND SUPEREGO**

The id drives at an insensible point as the cruise of our two major impulsive operations. Concupiscence and the continued existence intuition that operates us to connect in basic actions and the demise intuition that drives critical, violent, and aggressive actions. The ego proceeds as a strain for the id that facilitates mutually a channel to ensure our insensible drives. The ego secures our desires and meets in a communally suitable means. It is slanting to navigate authenticity and tackle to expand in youth. The superego is the term Freud introduced to ethics, where morals and advanced values exist in, heartening us to take action in communally and honorably adequate conduct (Pick, 2015).

#### ❖ **Defense mechanisms**

Each of these parts of the mind, as illustrated by Freud, frequently at variance with each other as they all have different aims. The ego can at times connect an arrangement of self-protective processes to end mental separation when a psychosomatic heated discussion influences its psychological fitness (Burgo, 2012). Some of these methods of protection are: In regression, the ego operates by hurting memories and terrifying conceptions into our intuition so as to put off from getting consciousness. In refusal, the ego ceased tricky and overwhelming sensations, thus understanding it hard for us to figure out or consider what is truly captivating. In forecasting, the basic goal of ego is to free us from tensions and worries and to ease us from unwanted commotion and feelings. In digression, personage proceeds to former degrees of psychosomatic development, time and again as a defense mechanism adjacent to angst.

### ❖ **Psychodynamic vs. Psychoanalytic Theory**

Significant essentials of the psychoanalytic vision of personal development and cerebral fitness, and management approach have been conserved in the notion of psychodynamic speculation, that is an enlargement of psychoanalysis theory (Berzoff et al., 2008). In agreement by psychoanalytic theory, a regular's preliminary associations can repeatedly be the grounds of their mental challenges in adulthood. It furthermore acquires hooked on thoughtfulness how an entity involves by their ambiance accurate as well as existing communal surroundings.

### ❖ **Criticisms of Psychoanalytic Theory**

Psychoanalytic theory is subject to a wide range of criticisms, from cultural criticisms to scientific skepticism, all of which raise fundamental issues regarding its validity and applicability. The validity of psychoanalysis as a science is one of the most notable areas of criticism. Critics contend that ideas from psychoanalysis, like the unconscious, repression, and the Oedipal complex, are not supported by actual data and do not adhere to the strict guidelines of scientific psychology. Since it is difficult to test or witness these concepts in a way that satisfies the evidence-based methods of contemporary psychology, some have dubbed psychoanalysis "unscientific."

Freud's theory is based on the three main mental entities known as the id, ego, and superego. Internalized cultural and moral values are represented by the superego, while the id pursues immediate gratification of primal desires and operates on the pleasure principle. The ego mediates between these conflicting demands, balancing social norms with intrinsic desires. The unconscious mind is central to psychoanalytic theory. Freud believed that conflicts and unconscious processes that people are unaware of have a big role in human behavior. Freudian slips, dreams, and other unintentional behaviors are examples of these unconscious urges.

Psychoanalytic methods to therapy and human behavior analysis depend on a knowledge of early relationship patterns and the dynamics of attachment.

Psychoanalytic theory recognizes the impact of society and culture on the psyche of the individual. Freud understood how cultural taboos, values, and standards shaped people's psychological growth and functioning. Psychoanalytic theorists of today continue to investigate the relationship between psychology and culture, acknowledging the intricate relationship between society influences and personal

experience. Though psychoanalytic theory was initially based on Freud's views, it has since been expanded upon and improved by other theorists and practitioners. Carl Jung, Alfred Adler, and Melanie Klein were among the Neo-Freudians theorists who broadened the field of psychoanalytic theory by introducing novel ideas and viewpoints.

#### ❖ **Research Methodology (Qualitative Analytical Technique)**

The current study uses a qualitative research methodology to analyze Don DeLillo's *Falling Man* and Mohsin Hamid's *Exit West* through textual analysis. These books were picked because they include deep psychoanalytic elements and provide understanding of how trauma, identity crises, and coping strategies appear in the wake of 9/11. In order to investigate how major world events—9/11 in *Falling Man* and conflict-driven migration in *Exit West*—reshape people's individual and communal psyches, the study combines Freudian and Jungian psychoanalytic ideas. Characters reacting to trauma are examined for internal conflicts using Freud's id, ego, and superego paradigm. Saeed's emotional difficulties in *Exit West* and Keith's dissociative behavior in *Falling Man* are examples of the id, which stands for primal desires and anxieties. The superego shapes characters' post-trauma adaptation by reflecting moral and social influences. The ego acts as a mediator between instinct and the outside world, as seen in Nadia's survival strategies and Lianne's craving for control.

Jungian concepts such as individuation, the shadow self, and archetypes help decode character transformation. The shadow self, representing repressed fears and desires, emerges through Keith's detachment and Nadia's rebellious nature. Magical doors in *Exit West* symbolize the collective unconscious, representing both escape and existential rebirth.

While thematic analysis looks at recurring themes like trauma, identity crises, and displacement, close study of specific passages reveals psychoanalytic aspects. To comprehend how DeLillo's realism and Hamid's magical realism depict post-traumatic identity differently, a comparative analysis is conducted. This study offers a nuanced analysis of how significant global crises affect identity development, psychological resilience, and the quest for meaning in the chosen texts by methodically using psychoanalytic theory.

### ❖ Textual Analysis

Falling Man is a work of fiction that shows the consequences of the awful happening that confiscated the place on 11 September 2001. The leading role of Keith Neudecker is existing in the narrative. Keith is a legal representative who was operational at the World Trade Center when it distorted, administrating on the way to ramble gone all the way through the rubble, in anticipation of emerging a motor vehicle transitory through. The automobile operator assists in the direction to take him to a residence with his former spouse Lianne and his adolescent lady Justin. Keith and Lianne had conked out up and about a at the same time as ago, so Keith stimulated to a different apartment building, open handed him the capability to stroll to labor regularly. Subsequent to the calamity of whatever has taken place and Keith triggers to pursue the cheers of house for a second time. He initiates considering Lianne another time, and they revive their connection. Despite the fact that stuff gives the impression resembling what they were prior to and they are not psychologically.

Lianne considers that her affiliation with Keith be supposed to persist, except she sensate a more powerful tie with her mom Nina. Her momma considers that she in no way is supposed to encompass wedded Keith. Nina is fanatical with sculpture, essentially an archive, and she dates an art dealer named Martin. A differentiation of notions flanked by these two heads to a separation of equals. Keith, not capable of coming back to his usual existence, becomes a card game entertainer. One of his colleagues that passed away in the assault did the similar obsession earlier than his conclusion. The narrative split ends with a necessary recurrence of the commencement, screening how terrified and perplexed the figures are and how a great deal their existence has altered from the assaults. All the means throughout the narrative, there are Fragments concerning the West Asian chap labeled Hammad. It is afterward exposed that Hammad was truly one of the sky pirates implicated in the collapse. Keith is the major personality of the work of fiction and in essence the central character. He was there the day the extremists targeted the World Trade Center and even as he had a disturbed day. Keith's ex-wife is Lianne, who he used to be married to and once again has become intimate with. However, things aren't the same between them, so Keith isn't sure that he should stay with Lianne. She is the ex-missus of Keith and her installation at a prop up grouping serving mend in the early hours Alzheimer's subjects. She is continuously speculating concerning the belongings that declined on 9/11 and frightened for her own time. Abiding with the sick people is not creating any more advanced stuff as she doubts that she possibly winds up akin to them. Justin is the child of Keith and

Lianne. He is not noted in the novella. However, hang out with his links occasionally to see for more aircrafts in the skies. He and his acquaintances entitle bin Laden Bill Lawson. Nina is the mother of Lianne who hates Keith. She believes that she by no means is supposed to wed him in the first prime spot and is adjacent to her living being with him over again. Nina is going out with Martin, who is a performer and fine art merchant. Nina's house is roofed with all diverse types of portraits.

Martin is the lover of Nina and is also known as Ernst Hechinger. A stagnant personality in the narrative and is the father of Lianne. David Janiak is a gentleman who recreates diving out of structures to replicate what transpired on 9/11. He smartens up in professional attire and carries and manipulates to persist protected whilst executing his execution. Hammad is an Eastern Mediterranean whose storyline is told in little segments all over the story. We discover that Hammad is truly one of the militants that assisted in taking control of the jets.

Loss is an open subject matter that incorporates equal calamity as well as bereavement. Not merely have the personas misplaced their confidence in the globe after the strikes of 9/11. They have mislaid their means on the Planet. No one actually recognizes courses of action and life is being tattered because of it. The subjects Keith and Lianne cannot secure their connection with one another. All the characters in the novel have terrified recollections of that dreadful day. Lianne works with patients of Alzheimer's having the issue of memory loss. Lianne and Keith have recollections of the attacks, both of them fearing that there might be another attack one day. In all, every spirit is overflowing with reminiscences and all are bad.

The declining top that Keith observes subsequent to the evasion of 9/11 is a strange picture and it shifts a hover from the preceding planet subsequent to 9/11 and a globe is noticeable by fear and destruction. The narrative has been titled following the excluded depiction that was accidentally captured throughout the assault by a visual storyteller because it was so upsetting. The earth of dread is noticeable by horror, suspicion and impassiveness from the globe natives reside in as well as the more citizens just about them. The hero Keith becomes computerized to recognize the crash the disaster has on the psyche of Americans. After the assault, Keith recedes to the residence Justin, their child struggling to deal with the calamity in his own irrelevant conduct. He utilizes his optics to stare during the skies for Bill Lawton

who is in fact Bill Laden as he implements the shock of his father and is frightened of the opportunity of one more assault.

Don DeLillo's *Falling Man* gives a close representation of these retorts. One of the novel's essential personalities, Keith breaks out from one of the Twin skyscrapers and comes home roofed in dust and circulatory fluid. His practice signifies the straight corporal and disturbing shock endured by per sisters. All the way through the narrative, Tussles with trauma related stress, disentanglement from his past days, and the face up to endurance. (DeLillo, 2007).

DeLillo clearly demonstrated the impacts of trauma in modern times specifically through the themes of existential crises. In *Falling Man*, Don DeLillo depicts trauma through the character of Keith Neudecker, a 9/11 survivor.

The work of fiction reflects the wider communal response of a post-terrorism era that undergoes unknown as well as loaded with invisible risks. Group therapy of Leanne's conferences with patients of Alzheimer's became a symbol for the state's effort with reminiscence. The wish to memorize and credit, compared with the soreness suchlike memoirs suggest, grabs the uncertainty of the state. Bodily traumas, like Keith's blemishes along with poignant marks such as fear of Lianne, corresponding to America's long-term abrasions. The state tackled concrete fatalities, akin to life and hallmarks, along with insubstantial ones, in the vein of an intellect of protection and also faith. Conversation on permanent wounds and outcomes of this incident on humans. Countless thrivers, like Keith, fought with PTSD, described by haunting dreams, recalls and keen anxiety (DeLillo, 2007).

The chief intent of this research enterprise is to systematically consider the implications of the harrowing happening branded as 9/11 on the illusory figures pictured within the fictional work. In addition, this research strives to investigate how the manuscript efficiently demonstrated the more inclusive communal shock practiced by the Americans as a whole (Blight, 45).

Blight focused how Americans were badly affected by 9/11 incident. In *Falling Man*, Keith who survived after 9/11 incident emotionally disturbed by such destruction. In his discussion of the post-9/11 communal trauma that Americans went through, David Blight highlights how the incident came to be seen as a shared national memory that influenced people's identities and states of consciousness. He draws

attention to the loss and sensitivity that characterized American culture. As he battles his own experience of the attacks, Keith Neudecker represents this collective pain. Memories of the collapse and the mayhem he saw haunt him. Keith's confusion and emotional numbness are reflections of the larger vulnerability that Blight talks about. (Allue, 2012) Don DeLillo depicts the fear and suffering that Americans endured in the wake of 9/11 in *Falling Man*. This battle is embodied by Keith Neudecker, a character who struggles with unresolved trauma while trying to reestablish a connection with his loved ones and identity. His frequent trips to Ground Zero serve as a metaphor for the national trauma that changed people's lives and how they view safety in the United States.

Blight frequently writes about how 9/11 affected families, emphasizing the psychological toll that losing a loved one takes and the challenge of starting over in the wake of the tragedy. He places particular emphasis on the upheaval of family dynamics and the chronic grief that families experience. (Ataria, 2018)

The pain of 9/11 had a significant impact on Keith's relationship with his divorced wife Lianne and their kid Justin. Because of Keith's emotional distance and poor communication skills, the attacks have caused a gap in their family. Lianne's anguish and attempts to get in touch with Keith highlight the stress that 9/11 has had on their family, confirming Blight's findings regarding the effects on families. (caruth,1996)

Blight discusses the psychological effects of 9/11, including how witnesses and survivors continue to struggle with PTSD, sadness, and anxiety. He points out that many Americans' preexisting sense of safety and security was destroyed by the assaults.

*Falling Man* Corresponding Example: As he struggles with the memory of the attacks, Keith displays symptoms of PTSD, including emotional numbness and flashbacks. Since he can never go back to his old life, he takes comfort in short-term diversionary hobbies like poker. DeLillo illustrates how the trauma of 9/11 still impacts survivors' lives by using Keith's psychological struggle as a mirror of the larger mental health epidemic that Blight draws attention to. (conniff,2013)

Blight talks on how, after 9/11, people looked for meaning and purpose in their lives. He investigates the ways in which individuals used community, art, and religion to process the tragedy and start over.

A major topic in the book is Keith's quest for purpose. He vacillates through life, searching for meaning and reestablishing his sense of self. His relationships with other people, such as his poker club and other survivors, shed insight on his struggle to find purpose in the midst of turmoil. Similar to Blight's views regarding the search for meaning, DeLillo uses Keith's trip to illustrate the larger social battle to make sense of 9/11. (conniff,2013)

His work frequently looks at the creation of historical narratives, the influence of memory on the formation of national identity, and the consequences of these tales for modern society.

The incidents of September 11, 2001, everlastingly distorted the route of the past and left an ineffable spot-on Americans and the human beings. (Abu-Ras et al. 24-25). Maha Abu-Ras, an academic who has researched the psychological and social effects of the terrorist attacks of September 11, 2001, claims that the event caused a great deal of bewilderment for a number of reasons:

- Both the general population and those who were immediately impacted by the assaults suffered from significant trauma. Because of the shock and horror of what had happened, some people developed symptoms of despair, anxiety, and post-traumatic stress disorder (PTSD).
- Communities split along religious and cultural lines, creating tension in the social fabric. There was a feeling of unease and worry due to the increase in hate crimes and anti-Muslim prejudice. (Davidson 2013)
- Many Americans' daily lives were altered by the implementation of new security regulations and laws, such as the USA PATRIOT Act. Concerns concerning civil rights and individual freedoms were raised by these developments, which also caused discomfort. (DeLillo 2007)
- The attacks and the ensuing "War on Terror" were extensively covered by the media, which added to the atmosphere of unease and anxiety. Negative perceptions about Muslims and Arabs were frequently reinforced by media portrayals, which made these populations' sense of confusion worse. (Davidson 2006)

- Abu-Ras emphasized how, taken as a whole, these elements produced a significant sense of confusion that had an impact on people's mental health, sense of identity and safety in the post-9/11 age, and community cohesion. (Horney,1950)

One can apply Maha Abu-Ras's three characteristics of disorientation after 9/11 to Don DeLillo's *Falling Man* and Mohsin Hamid's *Exit West*. These themes appear in each work in the following ways. The violence and instability in their war-torn city cause psychological damage for the characters, Saeed and Nadia. Their relationship deteriorates as a result of their inability to deal with the anxiety and uncertainty, highlighting the psychological cost of their situation. (Hamid, 2017)

Their mental health suffers as a result of the psychological effects of being frequently uprooted and in danger when they depart their city through magical portals. This is similar to the trauma that many refugees actually experience. The couple's incapacity to lead a steady existence while relocating emphasizes the psychological confusion brought on by losing their feeling of security and normalcy. (Horney,2013). Nadia and Saeed experience difficulties relating to their cultural identities when they travel. As they attempt to make sense of their identities in light of the new circumstances, the collision between their past and present selves causes an internal conflict. (Horney,1950)

There are conflicts in their relationship and sense of self because of Nadia's rejection of conventional religious traditions and Saeed's adherence to them. This is a reflection of larger community battles to preserve cultural practices in a changing global environment. Nadia and Saeed frequently experience feelings of alienation and isolation from one another as well as from the people they come across on their travels. Those who have been displaced by war or warfare frequently feel disconnected from society. (Butt,2020)

Keith Neudecker, the main character, has PTSD as a result of escaping the 9/11 events. He becomes detached from reality and has a bad relationship with his family as a result of his incapacity to digest the trauma. The book examines how the 9/11 attacks questioned Americans' and New Yorkers' shared identity. Characters struggle with what it means to live in a country and city that have gone through such severe catastrophe

The narrative depicts the general climate of mistrust and anxiety that followed.

Lakoff, R., & T. R. (2004). *Falling Man*. Publisher. the attacks. The fear and suspicion that permeate the neighborhood cause the characters to be cautious around strangers. (Miller, J. B.1976)

In the novel *Exit West*, the characters Nadia and Saeed, survive in a very annoying environment. They both face uncertainty at every step as they move through magical doorways. They also search the meaning of their life throughout the novel. They also suffered with cultural displacement, clash of traditions and transition as they move from one place to another. (Niaz, A., Stanikzai, S. M., & Sahibzada, J. (2019) Both Nadia and Saeed showed the disintegration of community, like the fragmentation experienced by Americans after 9/11. Nadia and Saeed also suffered from isolation like many Americans became the victim of it after 9/11. (Juma,2019)

In Mauro's 2017 analysis of the psychological and cultural impact of 9/11 on Americans, the theorist highlights the emotions of terror on American society. Mauro illustrated the three basic characteristics of this event: trauma and psychological impact, cultural conflict and identity crises. (Lapsley, 2012)

These features can be applied in both novels *Falling Man* and *Exit West*. It reflects the terror and anguish faced by Americans in the wake of September 11 incident, as demonstrated by Mauro. (Grudev,2016)

The suffering of 9/11 has been a subject matter of powerful assessment and inquiry, and Don DeLillo's *Falling Man* gives a forceful lens during which to discover the thoughtful belongings of this disaster on persons and the communal consciousness of the US. This research aims to demonstrate how the twinge of 9/11 replicates through the life of the citizens. This research is to discover how the portrayal of 9/11 suffering in *Falling Man* depicts the collective anguish tolerated by the Americans. This study discards the beam on the determined scars departed by this immense occurrence by seeking into the arousing and emotional exercise fully on persons in a straight line affected by the devastation, as mentioned in the book (Grey, 156).

Grey highlights how Americans faced terror and anguish. Gray is a symbolic color used by Don DeLillo in *Falling Man* to represent the widespread suffering and desensitization that Americans experienced following 9/11. The color is used frequently in descriptions of places, things, and emotions, portraying a world devoid

of life and enshrouded in existential numbness. DeLillo, for example, depicts the post-attack cityscape as being full of "gray dust" and "gray light," describing a scene in which hope and clarity appear to dissolve into a veil of ash and wreckage (DeLillo 33). Characters float across this gloomy setting, representing the repressed fear and emotional paralysis that plague everyone.

It can be seen in the character of Keith Neudecker, whose painful experiences and emotional destruction after the 9/11 attacks underscore the massive impact of trauma.

Put down in the domain of September 11 attacks, the thematic concerns of *Falling Man* are identification, disorientation and alienation. Members of a Manhattan family are the chief figures in the narrative who endure and fight to make peace in their existence after the 9/11 attack. The protagonist, 39-years-old Keith Neudecker, is one of those who managed to flee the building. Through a psychoanalytic lens, the 9/11 attacks can be seen as a traumatic rupture that deeply affected the mental and social lives of individuals and communities. Psychoanalysis helps us understand the lingering effects of trauma, where repressed fear and vulnerability manifest as anxiety, identity crises, and defensive behaviors. Individually, people often experienced symptoms of PTSD and a disoriented sense of self, as the mind struggles to reconcile with such an overwhelming event. Socially, the trauma led to collective defense mechanisms like projection and scapegoating, seen in the rise of xenophobia and suspicion toward specific ethnic groups. This framework illustrates how both individual and societal psyches attempt to regain a sense of control and security by unconsciously channeling fear and loss, highlighting the persistent psychological and cultural wounds inflicted by 9/11.

when the book opens. He was supposed to work in the World Trade Center. After this terrible incident, Keith visits the flat of his wife, Lianne. A long time ago, the pair had split. Keith had engaged in a segregated flat not very far from the world trade center. Keith begins to indulge in domesticity again as his house and folk provide him peace and pleasure after this hardest site. As far as their marital status is concerned, their sexual relationship is not fully friendly again. Keith has strong affiliation with Florence, who also escaped from the attack. When Keith leaves the building, he unconsciously brings her briefcase with him. Their ability to survive is the proof of the fundamental, enduring constituent of their growing connection. Both Keith and Florence reflect on their situation and call on each other to

determine if the 9/11 incident transformed their identities or not. Lianne also becomes the victim of identity crises. She cannot get rid of the throwbacks of the attack. As a psychotherapist, she runs an Alzheimer's support group. Losing the memory is the ultimate result of this disease. Victims of this disease face extreme trouble in recollecting current happenings. The consequences of this disease are confusion, language complexity, lack of interest, fluctuating mood and many other behavior disorders. Lianne goes through her time with patients by charging them writing tasks in order to get rid of their memory. Lianne is facing extreme mental disorder and suffering of 9/11 attacks, with the exception of this. She considers the pictures of towers all around her. She exhibits undivided attention in the execution of an artist named as falling man, who tries to save the life of the victims of 9/11 incident by jumping from the pillars, dressed up in business clothes. By using a telescope, Justin and his buddies look for Bill Lawton. After the 9/11 incident, it is the usual custom of youth. Lianne used to discuss emotional attachment towards Keith with her mother Nina, in order to save her marriage. Lianne's mother is not in favor of their union and condemned their association after the 9/11 incident. The shift to materialism following 9/11 might be viewed within the psychoanalytic framework, especially from a Jungian perspective, as a communal defensive mechanism that conceals deeper, unconscious concerns and existential worries. Characters in Don DeLillo's *Falling Man* and Mohsin Hamid's *Exit West* deal with trauma-exacerbated internal tensions and turn to materialism as a coping mechanism for avoiding confronting their inner selves. According to Jungian philosophy, people create "masks" or identities in order to suppress their actual, frequently darker feelings in the unconscious and adjust to social constraints. This general retreat into commercial culture in the wake of 9/11 is a reflection of society's desire to protect the ego from what Jung refers to as the "shadow"—the suppressed parts of the self, such as vulnerability, fear, and identity loss.

In *Exit West*, Mohsin Hamid examines how characters deal with the difficulties of migration, displacement, and cross-cultural interaction as they assimilate, resist, and adapt. An examination of how these dynamics develop throughout the book is provided below:

Characters are portrayed as going through a difficult process of assimilation in which they struggle to lose their own cultural identity while simultaneously adjusting to new surroundings and civilizations.

There is varied pressure on characters such as Nadia and Saeed to integrate into the societies they migrate to. This pressure can take the shape of learning the local language, following social standards, or taking up new rituals. Assimilation is frequently shown as having two sides: while it can present chances for integration and a sense of belonging, it can also weaken cultural and personal identities. In *Exit West*, characters fight back against the forces of injustice, oppression, and assimilation, and resistance becomes a recurrent theme. Through overt defiance or covert resistance, Nadia and Saeed oppose efforts to obliterate or minimize their identities. For instance, Nadia questions social norms and conventional gender roles.

expressing her liberty and independence in the face of patriarchal expectations. Characters also fight against prejudice, bigotry, and other types of persecution, claiming their freedom to live and prosper as they see fit. Characters are shown using adaptation as a survival strategy to help them deal with the difficulties of relocation and displacement. Nadia and Saeed adjust to the difficulties of their new surroundings by figuring out how to go through strange social situations, cultural norms, and topographies. In addition to making pragmatic changes, adaptation also entails developing emotional and psychological fortitude in the face of difficulty. The way that the characters adjust to pain, grief, and uncertainty gives them strength to keep going and reinvent themselves in the face of adversity.

The novel honors the hybridity of civilizations that result from the blending of various identities and cultures. The characters in *Exit West* negotiate many cultural influences to create hybrid identities that go beyond conventional limits and classifications. Characters embrace the complexity and depth of cross-cultural interchange through their encounters with others, fusing aspects of their own cultural heritage with those of the societies they come across. This hybridity of cultures challenges fixed ideas of identity and belonging and is a source of resilience and strength. The phenomena of assimilation, resistance, and adaptation ultimately mold the identities and sense of belonging of the protagonists in *Exit West*.

In the face of dislocation and turmoil, characters struggle with issues of identity, home, and belonging as they navigate their sense of self in relation to the larger world. Characters embrace a sense of belonging that cuts across boundaries, cultures, and identities as they navigate the conflicts between resistance and assimilation.

Assimilation, resistance, and adaptation processes provide a comprehensive examination of the complexity of migration, displacement, and cultural interchange in *Exit West*, emphasizing the agency and resilience of individuals navigating the always shifting terrains of identity and belonging. In *Exit West*, characters must manage the upheavals of migration, displacement, and violence while suffering great personal and social loss. An examination of how these encounters impact the characters' travels is provided below:

The loss of their homes as a result of conflict, violence, and political unrest is the most acute and palpable loss that people like Nadia and Saeed go through. Their physical surroundings being destroyed symbolizes their loss of security, comfort, and belonging, making them face the terrible reality of homelessness and displacement. As they are split off from loved ones or watch as their villages are destroyed, the characters in the book likewise struggle with the loss of friends, family, and community ties. Both Nadia and Saeed have a greater sense of loss and loneliness when they lose family members to wartime violence. Their sense of separation and loss is exacerbated by the disintegration of their social and familial networks.

Characters' sense of identity is disrupted by migration and displacement, which results in a loss of identity and cultural belonging. Nadia and Saeed grapple with issues of identity, belonging, and cultural assimilation as they attempt to balance their cultural background with the realities of their new surroundings. As people struggle to create new identities in strange places, the loss of cultural traditions and roots only serves to heighten their sense of isolation and displacement.

As they come to terms with the brutal reality of conflict, bloodshed, and human suffering, the characters in *Exit West* also lose their innocence and idealistic outlook. Through their travels, Nadia and Saeed are exposed to the harshness and cruelty of the outside world, which challenges their preconceived ideas about morality, justice, and humanity. They are demoralized and discouraged by the loss of innocence and struggle with the moral duplicity of their own decisions and behaviors.

The novel looks at the memories and collective trauma of communities that have experienced violence and war. Through bearing witness to the pain and grief that their fellow refugees experience, characters develop empathy and a sense of unity in

the face of common hardship. Characters are brought together by their shared memories of tragedy, which also helps them to remain resilient and strong in the face of turmoil and devastation.

The characters in *Exit West* show courage and resilience in the face of severe loss they fight to live and start over. Nadia and Saeed overcome the difficulties of displacement and loss by relying on their inner strength and the assistance of others. Despite the destruction, they occasionally find moments of beauty and optimism. Their tenacity is evidence of the human ability to adapt and survive in the face of extreme adversity.

In *Exit West*, characters' lives are impacted by individual and group loss, which changes how they see the world, interact with others, and define who they are. The book provides a moving examination of the long-lasting effects of loss and the human spirit's ability to persevere in the face of extreme adversity via their travels. In the post-9/11 environment, escapism became a popular coping strategy because of the increased levels of fear, uncertainty, and societal trauma that were prevalent. There was an increase in media coverage of terrorism, war, and international upheaval after the 9/11 attacks. A common response to this deluge of upsetting news was to turn to media that provided solace and diversion, such video games, movies, and television series. A brief diversion from the depressing reality of the post-9/11 world was offered by the escapism media. The post-9/11 era saw a sharp increase in the popularity of science fiction and fantasy literature. These genres frequently use magical kingdoms, futuristic societies, and fanciful environments to explore themes of escapism. Many found that losing themselves in these made-up worlds was an effective means of escaping the worries and uncertainties of the real world.

For some people, escape became a tangible experience through travel and tourism. The want to travel and experience different cultures offered a chance to momentarily disengage from the prevailing climate of anxiety and unease. Regaining agency and control in a world that seemed more and more uncertain became possible through travel. In the post-9/11 environment, the emergence of social media and online networks offered even another means of escape. People could meet others who share their interests, connect with like-minded people, and get away from the strains of daily life by using online platforms. People were able to establish different personas and identities through virtual interactions, which offered a momentary escape from the realities of the actual world. Following the

events of 9/11, there was an increase in consumer culture as individuals turned to material items for solace and diversion. Amidst the chaos of the post-9/11 world, shopping and materialism turned into a means of escape, providing a momentary sensation of fulfillment and pleasure. But frequently, this focus on material possessions as a coping method covered up underlying psychological demands and issues. Shopping became a coping mechanism for people's anxiety and uncertainty following 9/11. Purchasing items helped people feel more secure, connected, and even proud of who they were, giving them a sense of control in a world that was suddenly hazardous. Because every new purchase provided a fleeting sensation of comfort and escape, shopping also provided an easy way to avoid dealing with unpleasant emotions. Although material possessions offered temporary solace, they were unable to alleviate the more profound emotional challenges that people encountered following such a terrible incident. Psychoanalytical demands mean and ups and downs in life. All things considered, escapism was a common coping strategy in the post-9/11 environment, providing people with a way to momentarily remove themselves from the anguish and uncertainty that characterized the time. Although escapism offered momentary solace, it also highlighted the necessity of more long-term strategies for resilience and dealing with hardship.

the psychological effects of using escape as a coping strategy in the wake of 9/11. It explores how escapism appears in a variety of contexts, such as media consumption, travel, imagination, social media, and consumerism, by drawing on psychological theories and empirical research. The study examines the possible advantages and disadvantages of escapism, as well as how it affects mental health and wellbeing and has wider societal ramifications. This research offers insights into the intricate interactions between coping techniques, trauma, and escapism following major societal events by a critical analysis of the literature that has already been published.

## **Conclusion**

By using psychoanalytic theory to examine the psychological aspects of trauma and dislocation, the study makes a significant contribution to post-9/11 literary interpretation. The research can make a more significant scholarly contribution to literary trauma studies by improving clarity, fortifying theoretical applications, and honing structural coherence.

Don DeLillo's *Falling Man* and Mohsin Hamid's *Exit West* offer two different but related depictions of trauma and identity difficulties in the wake of 9/11. A greater comprehension of how the protagonists in both stories deal with psychological anguish, grief, and displacement is made possible by psychoanalytic philosophy. While Hamid's *Exit West* takes the conversation to a global level and depicts migration as a psychological and physical struggle, DeLillo's *Falling Man* encapsulates the confusion and existential fear of both individual and societal tragedy.

In *Falling Man*, Keith hides his trauma, emotionally isolates himself, and does self-destructive acts.

In *Falling Man*, Keith hides his trauma, emotionally isolates himself, and does self-destructive acts. Freudian psychoanalysis, in particular repression, the death drive (Thanatos), and the Oedipus complex, explains this. His obsession with reliving his pain and his disengagement from his family are signs of a subconscious battle to balance his need to survive with his incapacity to comprehend the tragedy. The novel emphasizes the psychological barriers that arise in the wake of collective suffering by highlighting the ways in which trauma shatters social ties and personal identity.

On the other hand, Hamid's *Exit West* integrates Jungian psychoanalytic theory, exploring the migrant experience through individuation, the collective unconscious, and archetypes. In the book, the magical portals stand in for a classic journey that symbolizes change and the pursuit of belonging. As they confront their prejudices and anxieties while navigating unfamiliar cultural environments, Nadia and Saeed's changing identities are consistent with Jung's idea of individuation. The book also explores the Jungian shadow, showing how characters struggle with their repressed feelings and biases before coming to terms with themselves and developing.

Through the use of psychoanalytic ideas like the shadow self, individuation, repression, and the eerie, the study advances our knowledge of how trauma affects human relationships and identity in post-9/11 literature. Readers are prompted to consider existential issues and the universality of psychological resiliency in both books. DeLillo and Hamid's works are crucial for examining trauma, displacement, and identity in modern literature because of their unique storytelling approaches—

realism and magical realism—which provide important insights into the long-lasting psychological impacts of disaster.

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