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THE FALLING MAN OF THE 9/11 NOVEL

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Abstract: *Focusing on two 9/11 American novels, Jonathan Foer's Extremely Loud and Incredibly Close (2004), which has for a coda a sequence of fifteen photo illustrations based on the photograph of a falling man, and Don DeLillo's Falling Man (2007), in which Richard Drew's famous "falling man" photo provides the central symbol, the present study investigates the redeeming of the "falling man" images and reveals an ethical challenge and a new humanism at the core of the recent American novel, that takes the novel away from the postmodernist logic of non-agency and derivativeness.*