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Write a 3500-word essay discussing a theoretical or methodological debate or issue of your choice in the field of stylistics. Your theoretical discussion should incorporate a practical stylistic analysis of a text of your choice and critical reflection upon the theory/framework in light of the analysis.

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In a bid to mirror the complexity of the modern day psyche, to confront a mind-set floundering in the aftermath of World War One, the modernist movement in literature prioritised techniques that afforded insight into consciousness. The most eminent inclusion was that of free indirect thought, a method of subtly perforating narration with the troubled psyche of a protagonist. Breaking through the barrier of the reporting clause, modernist authors inventively conjured a sense of a collective experience, or 'dual voice' (Fludernik 1993: 227), through the delicate to and fro between the psychological viewpoint of narrator and character. This unifying movement would perhaps help readers come to terms with their own grief. It was not, however, just a single consciousness that the twentieth-century authors aimed to depict. In order to further expose a universality of emotion, they gave voice to the thoughts of a plethora of characters (Matz 2004). On September 11, 2001, the world was again plunged into a state of psychological turmoil. It has therefore been argued that recent literature exhibits a return to modernism as a method of successfully reflecting on the widespread unrest. A prominent example of such a text is Don DeLillo's *Falling Man*, a novel explicitly dealing with the consequences of 9/11.

Falling Man explores the effect of the terrorist attacks on survivor, Keith, and his wife, Lianne, an onlooker. Importantly, however, the novel is relayed by a third-person omniscient narrator, and is therefore classed as heterodiegetic narration (Simpson 2004: 28). As aforementioned, this allows for the almost seamless permeation into character mind-set, creating both empathy and an alliance in voice as opposed to the sense of isolated experience associated with homodiegesis. The narrator constantly switches focalisation between protagonists, giving an insight into the ways the towers have affected each character and thus providing catharsis through vicarious experience. This penetration is afforded through stretches of free indirect speech, and on occasion interior monologue.

In addition, and controversially, DeLillo gives intermittent insights into the mind of a Jihad terrorist. Again through careful arrangement of speech and thought, DeLillo reveals how Hammad is progressively brainwashed into adopting a terrorist mentality, therefore creating slight empathy for the character. DeLillo reveals a passive young man pondering the indirect speech of a violent Jihadist, and subtly seeps these thoughts into Hammad's head, thus creating an active terrorist. This humanisation is again a means of understanding and working through the event. As Conte (2011) observes, 'only by recognition of the other […] can the characters of *Falling Man* shed their mute victimization' (567).

Reflecting on how DeLillo manipulates his readers' empathy towards characters living through the destruction of September 11, this essay will use Leech and Short's (2007) model for analysing speech and thought presentation. Although there have been various adaptations, this version is careful not to merge speech and thought under the heading 'discourse', making it generally clearer and more meticulous. For both speech and thought categories, Leech and Short present a cline, or continuum, with narrator in control at one extreme, and character at the other (Leech & Short 2007). As shown by the chosen extract from *Falling Man*, where thought is concerned movement away from narratorial control allows the reader to experience the mind-set of the character involved, thus creating empathy. When considering speech, a category of particular importance in Hammad's story, movement towards the narrator's grasp has a distancing effect, generating ideological estrangement.

The extract starts with focalization on the actions of Keith. As a direct victim of the 9/11 attacks, Keith is a character traumatised by his memories. Consequently, through the Freudian defence mechanism of displacement, Keith channels the anguish such memories produce into everyday activity. The narrator therefore frequently moves into Keith's head, trying to pinpoint the cause of such fixations. In doing so, DeLillo is creating empathy for the character, poignantly resonating to his readership an awareness of the emotional shock affecting those who escaped the towers.

DeLillo immediately isolates Keith's displacement by revealing his need to correct misspelled mail. In the observation 'he wasn't sure why he'd started doing it and didn't know why he did it' (31), the narrator is addressing Keith's inability to fully comprehend his own emotions. Then, in order to unreservedly express this turmoil, the author decides to report Keith's thoughts. Although he could do this through indirect thought, which Leech and Short (2007) establish as the norm for literature, the narrator relinquishes some control and slips to the right of the cline into free indirect thought (276). In doing so, DeLillo is allowing for 'a more vivid and immediate representation of the character's thoughts as they happen' (Leech & Short 2007: 276). This is essential in fully comprehending Keith's conscious state, as it removes the feeling of psychological isolation associated with the reporting clause. In response to the comment 'he didn't know why he did it' (31), comes the retort 'There was no reason why. Because it wasn't him, with the name misspelled, that's why' (31). Although this could arguably be classed as straight forward narration, there is a strong sense that Keith's exact thoughts are permeating the utterance. This primarily arises from the contradiction between 'there was no reason why' and 'because it wasn't him'. The initial determination and the subsequent paradoxical belief accentuate Keith's incapacity to grasp his sentiments, and thus come from inside Keith's head.

In such situations, it is important to take into account the voice of the narrator in determining free indirect thought. The narrator of *Falling Man* is omniscient, and so has no need for such contradictory examination. In addition, his 'authorial tone' throughout the novel is 'relatively distant, formal, public' (Leech & Short 2007: 225). Therefore, the ensuing discourse marker 'that's why' is likely an expression of Keith's thoughts. It is informal and parenthetical, rendering it unlikely to be narratorial.

Continuing in free indirect thought, and furthering the obsession with a spelling mistake, DeLillo narrates 'he did it and then he kept doing it and maybe he understood at some snake-brain level of perception that he had to do it and would keep doing it' (31). In this utterance, free indirect thought is established by grammatical deviation. Whereas typically marked by 'elegant variation' (Leech & Short 2007: 85) in the use of cohesive structures, the narrative moves into a childlike arrangement of clauses to reflect Keith's anger, with no variation in conjunctions whatsoever. The repetitive use of 'and', known as parataxis, gives a sense that Keith is frantically adding more and more information to stop himself thinking about the attacks. The repetition has a cumulative effect termed

'polysyndeton' (Wales 2001: 309), building a momentum that mimics 'the mind ever running' (67).

Further indications of free indirect thought are 'markers of colloquialism' (Prince 2003: 35). In the passage, Keith refers to 'some snake-brain level of perception' (31), with 'snake-brain' revealing two free morphemes 'compounded' to make an adjective (Jeffries & McIntyre 2010: 49). The compound is neither common nor found in the dictionary, thus highlighting its position as slang. Therefore, this is again Keith's expression, revealing in the protagonist an angry uncertainty about his fixation on letters. The uncertainty is reinforced by the preceding indefinite determiner of quantity 'some', and tinged with a spitting resentment created by the monosyllabic force of 'snake-brain'.

In a similar manner, Keith's fury later infuses the narration in the description of 'right third-class indiscriminate throwaway advertising matter' (31). The excessive premodification of the noun phrase 'advertising matter' creates an emotive impact, accentuated by the attitudinal nature of the four premodifying adjectives. There is a swelling frustration that is clearly Keith's, and not solely to do with junk mail.

Marked by a structural pause, the narrator switches focalization to Lianne. As revealed by DeLillo's use of free indirect thought, Keith closes himself off from his emotions. Lianne, on the other hand, representing the spectators of the 9/11 attacks, is able to face her reactions. Whereas Keith illustrates the devastating emotional impact of the towers to DeLillo's readership, Lianne provides a vicarious route of coming to terms with the tragedy. This is achieved first of all through the initial reader-character identification created by free indirect thought, then a movement into interior monologue that shows readers the significance of these feelings. Lianne's passage begins with the arrival of a performing artist name 'Falling Man', who upsettingly mimics the position of the unknown man who jumped from the twin towers. In depicting her emotional responses to this, DeLillo is reflecting on the ever-present nature of the attack in day to day life.

The extract begins with straightforward narratorial description of a crowd. Subsequently, so as to ready the reader for an exploration of Lianne's psyche, the narrator creates an 'attenuated focalization', aligning the reader with Lianne's point of view which 'is limited […] to an impeded or distanced visual perspective' (Simpson 2004: 29) of the 'Falling Man'. DeLillo writes of 'others […] seemingly still engaged by something' (33), with the non-factive verb of perception 'seem' coupled with the indefinite pronoun 'something' to create 'negative shading' (Simpson 2004: 127). This is 'a narrative modality where a […] 'bewildered' […] character relies on external signs' (Simpson 2004: 127). The lack of omniscience has the effect of zoning in on the protagonist, creating suspense and compelling the reader to feel as Lianne would.

Following description of a man 'dangling there, above the street' (33), the narrator slips to the right of the thought presentation cline and into free indirect thought. He writes 'he brought it back, of course, those stark moments in the burning towers when people were forced to jump' (33). As it is somewhat conversational, the injection of the 'performative adverb' 'of course' situates the sentence close to Lianne's control, giving 'a flavour' of the thought in its purest state (Leech & Short 2007: 265). With 'he brought it back' thus acting as a variation on 'she thought of', the reader is then positioned, at least partially, inside Lianne's head, remembering the horror of seeing men 'forced to jump'. In doing so, DeLillo is depicting the vividness of 9/11 in Lianne's consciousness, thus letting readers affected by the event know that they are not alone in their suffering.

In order to foreground a particular thought amongst the plethora introduced by free indirect style, DeLillo, in an internally deviant nature, introduces a reporting clause: 'it held the gaze of the world, she thought' (33). The placement of the reporting clause 'she thought' draws attention to the particular sentiment, yet what is equally significant is its positioning.

As DeLillo injects it after the main clause, the statement initially seems like a continuation of free indirect thought. The sudden appearance of 'she thought' then transforms the utterance into indirect thought. In doing so, DeLillo is using the method of slipping so as to make Lianne's thoughts 'suddenly appear to be much more conscious' (Leech & Short 2007: 273). This sense of purposeful mental emphasis reveals Lianne, unlike Keith, beginning to confront the overwhelming impact of 9/11, the first step in overcoming it.

Following on from the abrupt decision to provoke her memories, DeLillo delves into Lianne's recollection of the 9/11 attacks, moving to extreme right and adopting the mode of free direct thought, or interior monologue, to do so. As it is more conscious, this allows a direct exploration of the significance of Lianne's, and thus the reader's, feelings. DeLillo writes 'there was the awful openness of it, something we'd not seen […], body come down among us all' (33). The emotive adjective 'awful' establishes Lianne's involvement, and then DeLillo places his readers directly in Lianne's mental monologue with a shift from third-person to first-person (Leech & Short 2007). This takes the form of the first-person plural pronoun 'we'. Although it could be argued that this 'we' encompasses the narrator, and that this is again free indirect thought, *Falling Man*'s narrative is detached and formal, making this unlikely. The choice of the plural form over the singular again creates a shared experience, accentuated by the unnecessary apposition of the pronouns 'us' and 'all'.

Breaking the pervasive interiority of the rest of the extract, Lianne speaks with her mother. In this context, speech is a form of internal deviation, and so the content is foregrounded (Jeffries & McIntyre 2010: 32). Lianne expresses her desire to move away from New York; it is a choice debated by many affected by terrorism and so emphasised by DeLillo. It is interesting to note the absence of reporting clauses for Lianne's speech, an aspect highlighted by their presence for her mother's discourse:

> "I have to admit, I've thought about it. Take the kid and go."
> "Don't make me sick," her mother said.

Whereas her mother's is direct speech, Lianne's speech moves to the far right of the cline to free direct speech, 'where the characters speak to us more immediately without the narrator as an intermediary' (Leech & Short 2007: 258). Therefore, without the barrier of the reporting clause it is as if the reader is still in Lianne's mind-set, sharing her speech and thus addressing their own anxieties.

In addition to an immediate voice, there is also a quickness in succession that creates an initial ambiguity as to who is speaking. This is because the reporting clause is positioned after Lianne's mother's speech, allowing initial confusion between speakers due to a somewhat indistinguishable boundary (Lodge 1971). This may be intended to reflect the to and fro of argument inside Lianne's head, the ever-present indecision about whether or not to leave.

Following a structural pause to represent the passing of time, Lianne reflects on how her relationship with husband Keith has changed following September 11. Again confronting the significance of Lianne's emotions, DeLillo employs interior monologue, allowing thoughts to flow without intervention and thus generating a great deal of empathy. Because of its independence, Leech and Short (2007) write of interior monologue as 'easy to distinguish', therefore it is often used to mark 'sudden strength of realisation' (275). In this case, Lianne is suddenly addressing the odd dynamics of her and Keith's cohabitation. She reflects 'It's interesting, isn't it? To sleep with your husband, a thirty-eight-year-old woman and thirty-nine-year-old man, and never a breathy sound of sex' (34). The move to the far right of the cline is initially demarcated by the transition from past to present tense. In addition, Lianne addresses the purpose of her newly renewed relationship with a question,

something the narrator would not do. Although rhetorical, the question immediately captures the reader's attention; they feel it is them who is being spoken to, again facilitating an identification with the protagonist that creates unification.

Although ostensibly directed at her audience, Lianne's use of the pronoun 'your' is soon revealed to be generic through the character-specific postmodification 'a thirty-eight-year-old woman'. Lianne is therefore internally speaking with herself, trying to discern her own sentiments by referring to herself from the detached viewpoint of the second-person. Although able to detect the peculiarity of the arrangement, a self-reflection that Keith does not even dare attempt, Lianne establishes an atmosphere of worry and confusion through repetition of the thought 'it's interesting, isn't it' (34). Whereas a narrator would avoid repetition in favour of elegant variation, Lianne repeats the phrase to stress a level of bewilderment and self-questioning.

While predominantly successful, the extract reveals a flaw in Leech and Short's framework. As Sotirova (2011) argues, although the specification between free indirect speech and free indirect thought adds an important exactitude to speech and thought presentation, it can exclude certain aspects of narrative that would lie outside these categories. These aspects include perception and emotion that have not yet become internally articulated. Opting instead for the use of '*free indirect style* as an umbrella term' (193), Sotirova includes 'under it the presentation of character perception and internal states' (193). In accordance with Sotirova's (2011) argument, it is true that when DeLillo writes of Lianne that 'she wanted him' (34) it feels like an observation stemming from the character rather than straightforward narrative. Leech and Short (2007), however, would categories perception under the heading 'Narration of Internal States' (333): 'the presentation of [a] character's internal states, but without any indication that he or she is engaged in anything that could be described as a specific thought act' (Semino & Short 2004: 46). Because of its 'preverbal' nature, they regard perception as on par with narration, therefore placing it at the far left of their cline. However, as Sotirova (2009) contends, this is where the cline falls short, as human consciousness can include states of feeling rather than solely self-reflective analysis. Restricted by the boundaries of the term 'thought', Leech and Short see preverbal states as inexplicit and therefore under narratorial control. Yet, as exemplified by the aforementioned example, these perceptions could arguably come from a character, and are originally so, so shouldn't be dismissed as narration purely because they are not mentally voiced.

Having reflected on the trauma to the psyche of two 9/11 victims, DeLillo then controversially explores the mind-set of a terrorist prior to the event, creating a degree of empathy for the character so as to show how unwitting young men with a surplus of 'unnamed energy' (79) can be manipulated into extreme acts of violence. As Conte (2011) observes, Hammad is not innately cruel, but 'taught to feel no remorse for his victims', an act of 'brainwashing' (572). As with Keith and Lianne, DeLillo creates empathy for Hammad through free indirect thought. Yet, in addition, the author juxtaposes a rendering of terrorists' speech with this insight into Hammad's mind to reflect on how he comes to believe violence is necessary.

It is noticeable from the start of the passage that Hammad is what Simpson (1993) would term a 'senser', rather than an 'actor', an attribute revealing his contemplative passivity (91). This means that he is predominantly associated with perception processes, as opposed to those of exertive action commonly associated with the terrorists. DeLillo writes that 'he listened to everything they said, intently' (79) and that he sat 'listening' (79), with 'to listen' exemplifying a verb of perception. As a result of this nonparticipation, Hammad is portrayed in a fairly sympathetic light, as he primarily has no agency in the spread of terrorism. Unfortunately, however, this is coupled with the depiction of Hammad's naivety to

prepare the reader for his subsequent malleability. DeLillo comments 'they were all growing beards' (79). Amongst vehemence and anger, all that Hammad can focus on is facial hair.

Promptly placing the reader partially within Hammad's point of view with the use of the close proximal deictic 'these', an alternative to the remote narratorial version 'those' (Leech & Short, 2007: 256), DeLillo writes that 'in these rooms they spoke about the struggle' (79). This is an example of Hammad's free indirect thought, an assertion further reinforced by familiar reference to 'the struggle' (79). Discussing the aims of the Jihadists, this is an alien allusion to both narrator and reader, and therefore, because no explanation follows, comes from Hammad's psyche. Establishing this position allows an insight into the process of Hammad's conversion.

To start with, Hammad is uncertain of his political stance, encapsulated by the observation 'Hammad wasn't sure whether this was funny, true or stupid' (79) in reference to his contemporaries' beliefs. He is clearly still somewhat aware of the ludicrous cruelty of his friends' intentions, and so rather than encompassing them in his own thoughts, ponders their indirect speech. In choosing this form, DeLillo stresses both his and Hammad's distance from the terrorist ideologies, as the speech is not integrated into either narrative or free indirect thought.

DeLillo writes 'The man who led discussions, this was Amir and he was intense, a small thin wiry man who spoke to Hammad in his face. He was very genius, others said, and he told them that a man […] at a certain point he has to get out' (79). DeLillo establishes Hammad's free indirect thought through the parenthetical revision 'this was Amir'. The proximal deictic 'this' is superfluous interpolation, and so used to generate a conversational tone. Having secured Hammad's control, DeLillo then uses his temporary protagonist to mediate the speech of the terrorists. Through the reporting clauses 'others said' and 'he told them', Hammad reveals his uncertainty, as he specifically makes others responsible for the argument. The conviction that a man 'has to get out' and act on his beliefs is not yet shared by Hammad.

In addition, Hammad alludes to the presence of attempted brainwashing by musing over what Leech and Short (2007) term a 'Narrative Report of Speech Act' (259). In confessing 'Amir spoke in his face' (80), DeLillo is holding back what was said so as to foreground the aggressive nature of the act. Resonating with Hammad's earlier passivity, the transitive nature of the action visually reflects how Amir is forcing his beliefs onto Hammad. This powerful sentence is repeated, reinforcing the atmosphere of infliction.

Unfortunately, as a result of the progressive bombardment of dogma depicted through the abundance of indirect speech of his contemporaries, Hammad absorbs the terrorist mind-set. This is reflected through the transition of belief from the speech of others into Hammad's own psyche. DeLillo, to successfully depict this indoctrination and distance it from his own beliefs, moves to the far right of the cline to interior monologue. As aforementioned, the uniqueness of this form is fitting for the 'sudden strength of realisation' (Leech & Short 2007: 275). DeLillo writes 'we encounter face to face' (80), shifting to the present tense and replacing the third-person reference standard to free indirect thought with first-person to show Hammad's full control. Eerily, the use of the plural form 'we' accentuates the evolution from Hammad's personal uncertainty to the determination of the group mentality. This conversion is poignantly sealed with the observation 'Hammad advanced and hit him' (81), the transitive verb 'hit' creating a violent agency in Hammad to contrast his earlier passivity.

DeLillo exhibits a return to modernist technique to cathartically address the psychological crisis succeeding 9/11. Maintaining a homodiegetic narrator as a unifying authority, DeLillo infuses his narration with the psyches of two victims of terrorism to reveal their reactions to everyday occurrences at this difficult time, often providing a vicarious route to work through the ordeal. The insight is achieved through an innovative prioritisation of

free indirect thought. Albeit emotionally provocative, DeLillo also emphasises a need to address the extensive brainwashing that can lead to terrorism. Again through the use of free indirect thought, DeLillo reveals a confused young man wary of religious extremism, creating a level of empathy for him. He juxtaposes this uncertainty with the determined indirect speech of Hammad's contemporaries, seeping the latter into Hammad's mind-set to expose the process of indoctrination. Leech and Short's (2007) careful categorisation facilitated easy detection of styles of speech and thought in this essay, and the use of a cline contributed to visualisation of the movement towards and away from the narrator's control. Its only point of contention is the classification of perception as narration, a minor flaw in the scheme of its success.

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Appendix: DeLillo, D. (2007) *Falling Man*. London: Picador.

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When he got back uptown the apartment was empty. He sorted through his mail. His name was misspelled on a couple of pieces of mail, this was not unusual, and he snatched a ballpoint pen from the mug near the telephone and made the corrections on the envelopes. He wasn't sure when he'd started doing this and didn't know why he did it. There was no reason why. Because it wasn't him, with the name misspelled, that's why. He did it and then kept doing it and maybe he understood at some snake-brain level of perception that he had to do it and would keep doing it down the years and into the decades. He did not construct this future in clear terms but it was probably there, humming under the skull. He never corrected the spelling on mail that was out…

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…right third-class indiscriminate throwaway advertising matter. He almost did, the first time, but then did not. Junk mail was created for just this reason, to presort the world's identities into one, with his or her name misspelled. In most other cases he made the correction, involving one letter in the first syllable of his last name, which was Neudecker, and then slit open the envelope. He never made the correction in the presence of someone else. It was an act he was careful to conceal. […]

There were people clustered near the entrance, on both…

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… sides, others pushing through the doors but seemingly still engaged by something happening outside. She made her way out onto the crowded sidewalk. Traffic was building, a few horns blowing. She edged along a storefront and looked up toward the green steel structure that passes over Perching Square, the section of elevated roadway that carries traffic around the terminal in both directions.

A man was dangling there, above the street, upside down. He wore a business suit, one leg bent up, arms at his sides. A safety harness was barely visible, emerging from his trousers at the straightened leg and fastened to the decorative rail of the viaduct.

She'd heard of him, a performance artist known as Falling Man. He'd appeared several times in the last week, unannounced, in various parts of the city, suspended from one or another structure, always upside down, wearing a suit, a tie and dress shoes. He brought it back, of course, those stark moments in the burning towers when people fell or were forced to jump. He'd been seen dangling from a balcony in a hotel atrium and police had escorted him out of a concert hall and two or three apartment buildings with terraces or accessible rooftops.

Traffic was barely moving now. There were people shouting up at him, outraged at the spectacle, the puppetry of human desperation, a body's last fleet breath and what it held. It held the gaze of the world, she thought. There was the awful openness of it, something we'd not seen, the single falling figure that trails a collective dread, body come down among us all. And now, she thought, this little theatre piece, disturbing enough to stop traffic and send her back into the terminal.

Her mother was waiting at the gate, on the lower level, leaning on her cane.

She said, "I had to get out of there."

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"I thought you'd stay another week at least. Better there than here."

"I want to be in my apartment."

"What about Martin?"

"Martin is still there. We're still arguing. I want to sit in my armchair and read my Europeans."

Lianne took the bag and they rode the escalator up to the main concourse, steeped in

dusty light slanting through the high lunettes. A dozen people were grouped around a guide near the staircase to the east balcony, gazing at the sky ceiling, the gold-leaf constellations, with a guardsman and his dog standing alongside, and her mother could not help commenting on the man's uniform, the question of jungle camouflage in midtown Manhattan.

"People are leaving, you're coming back."

"Nobody's leaving," her mother said "The ones who leave were never here."

"I have to admit, I've thought of it. Take the kid and go."

"Don't make me sick," her mother said.

Even in New York, she thought. Of course, she was wrong about the second line of the haiku. She knew this. Whatever the line was, it was surely crucial to the poem. *Even in New York—I long for New York.* […]

It's interesting isn't it? To sleep with your husband, a thirty-eight-year-old woman and a thirty-nine-year-old man, and never

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a breathy sound of sex. He's your ex-husband who was never technically ex, the stranger you married in another lifetime. She dressed and undressed, he watched and did not. It was strange but interesting. A tension did not build. This was extremely strange. She wanted him here, nearby, but felt no edge of self-contradiction or self-denial. Just waiting, that was all, a broad pause in recognition of a thousand sour days and nights, not so easily set aside. The matter needed time. It could not happen the way things did in normal course. And it's interesting, isn't it, the way you move about the bedroom, routinely near-naked, and the respect you show the past, the deference to its fervours of the wrong kind, its passions of cut and burn.

She wanted contact and so did he. […]

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They were all growing beards. One of them even told his father to grow a beard. Men came to the flat on Marienstrasse, some to visit, others to live, men in and out all the time, growing beards.

Hammad sat crouched, eating and listening. The talk was fire and light, the emotion contagious. They were in this country to pursue technical educations but in these rooms they spoke about the struggle. Everything here was twisted, hypocrite, the West corrupt of mind and body, determined to shiver Islam down to bread crumbs for birds.

They studied architecture and engineering. They studied urban planning and one of them blamed the Jews for defects in construction. The Jews build walls too thin, aisles too narrow. The Jews built the toilet in this flat too close to the floor so a man's stream of liquid leaves his body and travels so far it makes a noise and a splash, which people in the next room can sit and listen to. Thanks to the thin Jew walls.

Hammad wasn't sure whether this was funny, true or stupid. He listened to everything they said, intently. He was a bulky man, clumsy, and thought all his life that some unnamed energy was sealed in his body, too tight to be released. […]

The man who led discussions, this was Amir and he was intense, a small thin wiry man who spoke to Hammad in his face. He was very genius, others said, and he told them that a man can stay forever in a room, doing blueprints, eating and sleeping, even praying, even plotting, but at a certain point he has to get out. Even if the room is a place of prayer, he can't stay there all his life. Islam is the world outside of the prayer room as well as the

[p.80]

… *sūrahs* in the Koran. Islam is the struggle against the enemy, near enemy and far, Jews first, for all things unjust and hateful, and then the Americans. […]

The world changes first in the mind of the man who wants to change it. The time is

coming, our truth, our shame, and each man becomes the other, and the other still another, and then there is no separation.

Amir spoke in his face. His full name was Mohamed Mohamed el-Amir el-Sayed Atta. […]

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He didn't know that name of the German security agency in any language. Some of the men who passed through the flat were dangerous to the state. Read the texts, fire the guns. They were probably being watched, phones tapped, signals intercepted. They preferred anyway to talk in person. They knew that all signals travelling in the air are vulnerable to interception. The state has microwave sites. The state has ground stations and floating satellites, Internet exchange points. There is a photo reconnaissance that takes a picture of a dung beetle from one hundred kilometres up.

But we encounter face to face. A man turns up from Kandahar, another from Riyadh. We encounter directly, in the flat or in the mosque. The state has fibre optics but power is helpless against us. The more power, the more helpless. We encounter through eyes, through word and look.

Hammad and two others went looking for a man on the Reeperbahn. It was late and bitter cold and they saw him finally coming out of a house half a block away. One of the men called his name, then the other. He looked at them and waited and Hammad advanced and hit him three or four times and he went down.