

Glocal Fiction, Markets and Terrorism in *Netherland* by J. O’Neill, *The Reluctant Fundamentalist* by M. Hamid and *Kapitoil* by T. Wayne.

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Abstract

The expression of radical interdependence is an aspect that attempts to come to terms with the concept of glocalization and is interesting when analyzing post-9/11 literature. The novels I propose to analyse (Netherland, The Reluctant Fundamentalist, and Kapitoil) consider the relationship between a capitalist dynamic based on financial speculation, the interests connected to oil and the links to global terrorism. At the same time, they highlight the local effects of these global economic processes. They advance a look at the terrorist attacks of 9/11 firmly set in the heart of the capitalist system; and as an unavoidable reference, appear the local processes where the immediate effects of terrorism are produced.

Keywords: *Glocal Fiction, Terrorism, Kapitoil, Netherland, The Reluctant Fundamentalist.*

Contrary to the official discourse about 9/11 and the War on Terror, centered almost exclusively on the confrontation of civilizations – in the wake of S. Huntington’s “clash of civilizations” (1996), political proposals and narratives have appeared that emphasize multiple causes connected to the presence of global terrorism and its consequences. In particular, I am interested in those that point to the global economy and finance as the nerve center of the conflict.

Novels such as *Kapitoil* by Teddy Wayne (2010), *Netherland* by Joseph O’Neill (2008) and *The Reluctant Fundamentalist* (2007) by Mohsin Hamid, among others, depict the relationship between a capitalist dynamic based on financial activities and the links to global terrorism. This focus proposes another view of the terrorist attacks of 9/11 and their aftermath, firmly set in the heart of capitalist society, which has one of its principal expansive driving forces in global financial speculation. But at the same time, and as per references that are unavoidable, local processes appear where the immediate effects of terrorism are generated.

In previous articles (2015, 2016) I have proposed the expression *glocalization novels* as a theoretical construct that permits the incorporation of the narratives’ differential characteristics about terrorism in a globalized society, one that is permanently exposed to risk and different forms of new uncertainties. The society that experiences the processes of globalization is also a society linked to local processes. But now, these local processes can have global repercussions because our acts not only have an effect on our immediate environment, but also have effects far beyond imagination.

In the framework of criticism and heated debates swirling around globalization, especially in view of the fear of a possible social and cultural homogenization that could destroy diverse communities and cultural groups, the term glocalization has clearly emerged as a critical instrument. Sociologist Roland Robertson (2006) proposed the *glocal* concept to cover processes in which the relationships between local and global come from an

intertwining of actions and determinations that should not be considered unilaterally or unidimensionally.

Glocalization compels us to introduce nuances into globalization, in opposition to those who are only concerned about the generalized extension of a cultural, economic or technological current that ends up covering, blurring or eliminating all previous aspects by means of a sort of acculturation that erases local features. The term globalization, as Liam Connell and Nicky Marsh (2011) state in their book *Literature and Globalization. A reader*, is understood and used to identify the socio-economic changes related to the neoliberal economic trend as well as the processes of social and cultural homogenization. In contrast, glocalization provides a way of talking about hybridization and interaction between the global and the local.

The social way of life that emerges from glocalization shows transnational features that incorporate local characteristics into global practices as Victor Roudometof (2005) states in his article “Transnationalism, Cosmopolitanism and Glocalization”, “transnationalism is an expression of the reality of glocalization in people’s lives. Furthermore, transnationalism involves different layers of activities, each of which entails different levels of structuration vis-à-vis the permanence of the transnational practices performed by actors” (134). Thus, the “glocal” addresses the social and cultural consequences of the process of globalization in which the global and local components are inextricably linked, but above all it has a component that moves closer to the financial phenomena that are contained within the realm of globalization beyond the scope of the nation-state. For this reason, one of the specific objectives of this work is to analyze the relationship between global terrorism and financial markets based on their literary representation. The notion of glocalization offers a specific approach that could be enhanced later with a broad notion of transnationalism.

In the last decades of the twentieth century, studies on terrorism occupied a rather marginal space, both in fields of academic research as well as in different forms of artistic or cultural expression, and above all in comparison with the exponential growth that has occurred in that field since 2001. Beyond changes in the general sphere of politics, 9/11 meant the implementation of measures that directly affect the entire citizenry, with very few spaces of life that have remained outside its effects. The presence of terrorism and its consequences in the areas of social and cultural life have taken on a very multiple dimension because of the attacks, affecting everyday aspects and more general topics related to science, technology and the most varied types of political actions.

As a direct consequence of the expansion of studies on terrorism, there has also been a great deal of activity in the specific area of literary studies on terrorism, further boosted by the significant literary production that has emerged since 9/11. Several authors have pointed out that this was an issue that had not aroused much interest in the pre-2001 period. For example, Robert Appelbaum and Alexis Paknadel (2008) in their article “Terrorism and the Novel, 1970-2001” note that literary criticism had received null treatment of terrorism in fiction before the September 11 attacks, except for the works of Margaret Scanlan (2001) and Alex Houen (2002). This scarce development of studies on terrorism in the cultural sphere, particularly in the United States, is analysed by Jeffory Clymer (2003) in *America’s Culture of Terrorism. Violence, Capitalism and the Written Word*. In his work, Clymer approaches a cultural history of terrorism before September 11, in the United States from the idea that in this country there had been a kind of persistent amnesia on the different acts and forms of terrorism produced throughout its history. Even today this situation has not changed, since the absence of these acts in the collective memory continues to occur and, in any case, is

being overwhelmingly occupied by everything related to the nine eleven attacks: “This absence in our nation’s historical memory is now filled by 9/11. From now on in American history, there will always be a terrible moment that is pointed to the day that terrorism was brought to the United States” (212). In this sense, it is remarkable that, as Clymer points out, a great number of Americans had never heard anything about, for example, the Haymarket bomb that exploded in Chicago in 1886. As such, it cannot be considered for its enormous historical significance although it is closely related to the actual commemoration of May 1 as International Labor Day in much of the world. Nor are other events important to public life embodied in the collective memory, such as the bomb that killed the governor of Idaho in 1905, bombs placed in the Los Angeles Times building in 1910. Another event to highlight for its obvious concomitances with the Twin Towers is the blast perpetrated using a horse-drawn carriage with a remote-control mechanism in front of Morgan Bank on Wall Street in 1920, and which was one of the deadliest acts at that time. The attack, perpetrated not far from the World Trade Center, brought about important consequences, in particular, the restrictions on migratory policies approved by Congress in 1921, in the middle of the trial of the Sacco and Vanzetti case, which were endorsed by a significant current of anti-immigration public opinion, at that time especially centered on Italian and Russian immigration. After the 1920 bombing there was widespread opposition to the free movement of people, with significant immigration restrictions as well as the configuration of an external enemy consisting mainly of anarchism and its Italian or Slavic ties.

American literature did not much deal with the anarchist terrorism of the time. One could mention the novel by Henry James (1886), *The Princess Casamassima*, which tells the story of a young London bookbinder who joins a group of radical politicians and agrees to perpetrate a terrorist attack, only to discover to what extent he can do certain acts. Similar to this, there is also mention among the American works *The Bomb* by Frank Harris in 1909, which recreates the events of the “Haymarket affair” in Chicago in 1886. The novel is told from the point of view of a German journalist who arrives to the United States in search of the American dream, and lives and narrates the hardships of workers in the period of industrialization in the cities. The protests unleashed in May 1886 ended with the explosion of a bomb placed by an anarchist, who causes the death of several policemen and an immediate police response that creates a bloodbath. As Walter Laqueur (2017) sums up in the introduction of his book *A History of Terrorism*, during the last decades of the 19th century and until World War I, terrorism was associated with left-wing currents, mainly anarchists and some nationalist variants such as the Irish. Subsequently, in the period between the two world wars the main terrorist attacks appear linked to currents from the extreme right. In a third phase, between the decades of the 1950s and 1960s during the years of the Cold War, plots and espionage acquire an international character. As of the 1970s, after the consolidation of the postwar world, there are terrorist currents connected with various leftist movements in European countries, the Middle East and Latin America.

A somewhat different observation, that qualifies and revises the characterization of terrorist acts, is offered by Joseba Zulaika (2009) in his book *Terrorism: The Self-fulfilling Prophecy*. This book analyzes how references to “terrorist acts” in the press and in political discourse were very scarce prior to the 1970s. On the contrary, it was common to speak of kidnappings, murders, bombings, threats, etc., but not terrorism. However, in the last third of the twentieth century, terrorism began to be named as such and would become a predominant component of political and journalistic discourse to refer to the same murders, kidnappings and so on that had been committed before. What appears here is a first, globalized notion of

terrorism that might be better understood in glocalized terms. This reconceptualization reflects an important change in the main agents of the political world, and in the geostrategic situation that occurs in that period. The correlation of forces was modified from a bipolar world that was aligned, also on the international plane, around a supposed left or right optic, and was reflected in the appearance of new agents. Thus, after the fall of the Berlin Wall, the Oklahoma bombings or the assassination of Yitzhak Rabin, these last events occurring in 1995, religious terrorism or fanaticism began to be spoken about. And what was previously presented as a result of internal tensions in the various countries, due to their different ways of considering the political future, was now beginning to be defined by a new figure that transcended internal problems and was globally shaped as a product of diverse conceptions of civilization. What is clear at this point is that there was a separation of the terrorist act from the “idealists” of the seventies, and discourse began to speak of irrational acts of violence produced by fanatics, ultras of various types or simply by the mentally ill.

In order to analyze the way in which the novel or fiction constructs the terrorist phenomenon, it is pertinent to ask what type of terrorism appears in recent novels, what type of representation is made of that terrorism and what narrative varieties as well as moral trajectories are presented. One of the first problems is the very definition of terrorism. Defining terrorism always has a moral component, because someone who is a terrorist for one person can be a freedom fighter for another. There is no universal standard that everyone can agree on. On the other hand, given that terrorism has occurred in so many different situations and enclaves, it is not easy to find common ground. As Appelbaum and Paknadel (2008) state, “apparently there are many terrorisms, differing among themselves as to their means, ends, motives, and circumstances as well as to the diverse kinds of targets -symbolic and real- against which they are aimed” (390). The authors argue that, despite the tremendous growth of novels on terrorism since 9/11, at first glance many of them do not differ substantially from those written in the seventies and eighties. According to these authors this is the case, for example, with *The Afghan* by Frederick Forsyth (2006), a spy/suspense novel set around the backdrop of Islamist terror and Al-Qaeda. However, they do say that some of the main works of the genre after 9/11, such as Ian McEwan’s *Saturday*, Updike’s *Terrorist* (2006) or Claire Messud’s *Emperor’s Children* (2006), attempt to show how life has changed in the UK and America after nine eleven, while at the same time changing the subject of the narration by focusing on the individual victims of society instead of the act of terror and terrorists. In my opinion, both the transnational perspective and particularly the glocal point of view are very good hermeneutic tools to understand this process.

Clymer shares this point of view as a critic of the hegemonic discourse found in the first reactions after the 9/11 attacks, which pointed to terrorism as a phenomenon with fundamentally religious, cultural and civilizational roots. In this sense, Clymer proposes the necessity of going deeper into other causes to try to locate some keys to analyzing the terrorist phenomenon in the economic area, more specifically in the development of the global economy and new global financial markets. By placing the narratives in this complex storyline, both descriptive and interpretative regarding the fact of terrorism, even occasionally with the possibility to create new areas of reality, a critical analysis of post 9/11 literature has, at least indirectly, quite a lot to say about contemporary terrorism. In more recent times, we can even see the situation in terms of radical uncertainty. The space in which the terrorist act can occur appears outside the frame of possible futures. For example, terrorists are appearing in spaces for festivities, celebrations, and at voluntary gatherings of people who are directly defeated in their “local” way of life by terrorist actors who are

“global” in their approach and “local” in terms of belonging. Nice, Paris, Berlin, Barcelona – there are dramatic instances of the radical transformation of both transnational and glocal terrorism. As can be read in an editorial from *The New York Times* (08/18/2017)

But the hard truth is that there is no sure defense against young men filled with resentment and fired up with the lethal propaganda of militant Islam, especially as they turn to rudimentary weapons like the vehicles in Barcelona and Cambrils, or before that in Nice; the Christmas market in Berlin; Westminster Bridge in London; or Drottningatan, a major pedestrian street in Stockholm.

Post-9/11 novels such as *Kapitoil*, *Netherland* or *The Reluctant Fundamentalist* share certain characteristics. In these novels, explanations and responses to terrorism are not found in the attack itself or in traumatic aspects of the event but rather in tangential aspects. In the three novels, the central character and narrator (all three novels are written in the first person) is a foreigner in New York, which lets them analyze the facts from different positions, ones not only related to the religious or civilizational discourse that monopolized the analysis and responses to the 9/11 terrorist attacks. In a certain way, these three characters represent the transnational features that differentiate a large part of contemporary societies. As Susana Araujo (2015: 87) said, referring in her case to *Netherland* and *The Reluctant Fundamentalist*, and it can be extended to *Kapitoil*,

The narrators of these novels are foreigners living in the United States. These novels are only partially set in New York: the narratives depart from New York, hoping to attain a wider picture of the world. The themes of traveling and migration play an important role in these texts, as narrators attempt to come to terms with current political events by embracing – though not always successfully – a glocal perspective.

The transnational component of these characters makes it easier for them to understand glocal events connected to their own professional jobs, and the effect of said activities in their countries of origin due to the global impact of local actions. But also, and this is one of the most important shared aspects, the protagonists and narrators in the three novels are, or will be, successful workers in financial services companies.

Kapitoil by Teddy Wayne shows the perverse effects hidden behind a global economy based on financial speculation in the hydrocarbons market, and how these global politics influence local markets and the lives of individuals throughout the world. The novel, narrated in the form of a personal diary, with a component of Bildungroman, tells us about three months in the life of Karim Issar, an IT guy from Qatar hired by Schrub Equities, one of the world’s most important financial services companies, to work in New York in 1999 to contain what was known as the “Year 2000 problem” (Y2K). The novel’s protagonist experiences a learning process in the short period stay in New York. In this pre-9/11 atmosphere, a brilliant Muslim IT guy arrives to work in the nerve center of the capitalist system: a financial services company located on the 88th floor of the World Trade Center in New York. Karim creates a new computer system capable of predicting fluctuations in the oil market, which will be called *Kapitoil*.

The protagonist of the novel goes from amazement at achievements in development of the capitalist economy and its way of life, to disappointment, criticism and later rejection of this type of social organization. This happens as he personally experiences the perversity of a system centered only on individual economic benefit, extremely disconnected from solidarity

or interest in the well-being of the inhabitants, and which generates huge levels of social inequalities both within and outside of the borders of the United States. Considering the novel's approach, the use of Equity as the name of the company is loaded with meaning, playing with the dual usage of the word *equity* as shares in the net benefits of *capital*, and *equity* as a characteristic of justice. *Kapitoil* shows us the end of a century characterized by enormous confidence and the spread of a globalized economy based on profits from the free market and the financial systems dependent on communication technologies. Incidentally, Karim can be seen as a typical transnational character, linking places of origin with new places of residence where cultural traits and life experiences inevitably co-exist, defined by social, economic and political intersections. This specific situation places him in a position to intervene in global events that are felt even more intensely precisely because of his transnational location.

The novel also tries to respond to 9/11. Oil is situated at the center of the plot, although almost without being mentioned. Terrorism is also permanently floating throughout the novel but allusions to this phenomenon are few, and all are in a supposedly neutral tone, like just one more news item from a newspaper. Terrorism appears mainly as a simple variable used for calculations in a computer program that creates profits by calculating the effect on the price of oil according to the degree of probability that an attack happens. Karim is a fervent supporter of the capitalist system, even at the cost of arguments that put him in opposition to the opinions of his family. For example, when faced with an attack by his uncle on the imperialist economic policy of the United States, Karim is capable of defending the emergence of an economic model that, according to him, produces a win-win effect, that is, a compromise that benefits all parties by producing positive results, which goes beyond the traditional model of center-periphery dependency. In his own words: "the correct word is not 'imperialism', but 'globalization,'. (...) Globalization creates more trade and jobs for everyone, in both the U.S. and Qatar" (Wayne). But disillusionment with the capitalist system and its representation in American society will be reflected towards the end of the novel. Karim must choose between a successful future in NY, but one achieved by selling his software for purposes for which he does not agree, or to leave everything and return home. His decision is to forsake everything and go back home (and in a similar way coincide with the other two novels). The local roots appear stronger than the global ones.

Netherland is the story of Hans van den Broek as told by himself, a Dutch man who, upon hearing the news of a friend's death, sets out to reconstruct the memory of his time living in New York. Hans moves from London to New York with his family, having been transferred there by the financial markets company he was working for in 2001. In the first moments of his new life in the Big Apple, the September 11 attacks happen. As a consequence of the fear and uncertainty following the terrorist attacks, his wife decides to go back to Europe with their son. Hans, meanwhile, remains in New York to fulfil his work commitments. Within a scenario of global events that combine to affect individual lives, he discovers an ordinary cricket team made up of immigrants from various countries. He manages to join the team thanks to a friendship he strikes up with the man who has organized and motivated the team's activities, Chuck Ramkissoon, an immigrant from Trinidad whose dream is to build a large cricket stadium in New York.

The American Dream of the twenty-first century is represented by Chuck. He is a successful entrepreneur who manages to earn enormous sums of money without us knowing exactly the level of "honesty" of his business dealings, and whose dream is to be able to make his cricket stadium, the place from which to contemplate his success, a reality. In this sense,

the character Jay Gatsby from the book by F. Scott Fitzgerald clearly comes to mind. Even Chuck's death, which we know from the outset of the novel and leads Hans to tell his story, is reminiscent of Gatsby (with Hans appearing as a copy of the Nick character from Fitzgerald's book). Hans undoubtedly is fascinated by Chuck but holds onto certain skepticism towards the promise of capitalism as a creator of wealth, which seems to motivate Chuck's actions. Hans's attitude appears to be based on his better knowledge of the system, due to his work as a financial advisor involved directly in the heart and intricacies of financial markets. Chuck's enthusiasm to turn a dream into reality, one that will offer happiness and the possibility for change to many people, comes up against the skepticism of Hans, a man who works analyzing oil futures right at the moment when Iraq's destiny is at risk in the post-9/11 world. Hans sees his work as a cog in a machine that can only be taken as a fait accompli, and where trying to change its direction is futile. It is especially significant the coldness with which his character mentions the types of financial operations that are carried out, such as betting the future of oil on whether or not there is a war, or on whether a government does or does not fall, as if these facts were independent of his activity or of his ability to influence them.

In *The Reluctant Fundamentalist* there is also a central character who works in the financial world. The novel basically presents two opposing views of post-9/11 society. The story develops by means of a dialogue between two characters, a Pakistani and an American, in a café in Lahore. Changez, the Pakistani, relates the life story of someone who could have been a success in the United States, an emigrant who studies at Princeton and gets top grades, and who immediately begins to work in a financial consulting firm for international companies. Changez's story, much like that of Karim in *Kapitoil* and Chuck's life as seen through the eyes of Hans, is that of an emigrant who, from the very center of financial activity within the capitalist system, begins to see his dreams and empathy with the American system slowly disappear as he starts to question the way in which the "global" activity he carries out in financial investment directly affects people's lives as well as local spaces.

In *Netherland*, Hans is a financial analyst working for an investment bank, in *Kapitoil* Karim is an IT guy who works in a financial services company, while in *The Reluctant Fundamentalist* Changez works as a management analyst specializing in the cold-blooded appraisal of companies targeted for takeover. In my opinion, the fact that these three 9/11 novels depend on narrators who are involved in trade valuations is no doubt meaningful. By engaging with the meaning of the crisis created by the terrorist attacks, the three novels highlight the need to examine recent globalization processes in light of economic and financial concerns. In *Netherland*, Hans, as an investment banker, perceives a loss of confidence felt in Wall Street in the aftermath of 9/11, but the narrator never reflects upon the mechanisms of global capitalism. In *The Reluctant Fundamentalist*, however, Changez's occupation plays a more straightforward role in the narrative and has a predominant part in the narrator's self-questioning (and in the resulting "change" of heart that justifies his emblematic name). On the other hand, *Kapitoil* shows us a decade, from the fall of the Berlin Wall to the 9/11 attacks, where everything seemed possible – peace, integration, brotherhood between nations – while hidden behind these values was a type of savage capitalism very distant from the moral values that the political sphere sought to project.

Literature, particularly in dealing narratively with every day and individual stories, can provide important clues to understanding, from the point of view of emotions and subjectivity, phenomena of great complexity such as global terrorism. Starting from an analysis of the works selected, one hypothesis is strengthened: these novels encourage us, push us to consider the events of September 11 and their consequences under a lens that leads

to deep reflection of the terrorist phenomenon, in particular urging us to review the meaning of many apparently insignificant individual events, but which are reformulated by the singular fact of the presence of terror. This transformation of meaning is helped, and sometimes almost imposed, by the media impact of the events produced in, and taking advantage of, a globalized society.

In analyzing how the various ways in which acts of terror affect different areas of our individual and social life, and articulating them narratively, literature seems to be a possible, even privileged, way of approaching this complex emerging social product that is massive and globalized terror. At the same time, it has been possible to verify how practically all the novels analyzed establish types of relationships with the terrorist act that lead to an understanding of the inevitable coexistence with this type of phenomena. This movement towards narration of the particular, which has also been used in the social sciences, particularly in sociology and anthropology, has its privileged place in literary studies.

The axis of global-local analysis offers important explanatory power that allows a systematic interpretive line to be constructed for a good part of post-9/11 literary production. This approach had previously been used in some fields of sociology and political theory, and some background is even found of its use in literary criticism. Still, the systematic exploitation of this interpretive line allows to bring together many levels from the selected novels, a global-local perspective is one of the lines it would be worthwhile continuing to exploit in later analysis of works that, in increasing number and with very diverse approaches, are nourishing the volume of post-9/11 novels, enabling us to advance in the analysis of new forms of global terrorism and its emergence as glocal terrorism. Global changes, which have transformed many basic features of societies, including national identities, find expression in these novels by reformulating links with the environment, by enhancing local elements that are nevertheless conditioned by globalizing situations. In opting for models that surpass linear and monocausal readings, I have tried to formulate an axis from the interrelationship between the global and the local to explain the way in which the local is transformed by the omnipresence of the global, while the more persistent features of the global find their roots in local practice.

The glocality approach does not forget global aspects and local considerations, but, above all, is attentive to the construction of both, to the intertwining of events that, overcoming false dichotomies, help to understand specific situations. Analysis of these novels based on this glocal perspective is productive because discriminating between them with respect to the global / local axis, each of them appears, so to speak, and to a greater or lesser extent, with a specific degree of globality, but each shows a particular form of presentation of the narrative aspects that represents the character of intertwining global and local as elements of greater significance in the narrative.

Certain things that may be absent or lacking in these novels are not always the result of forgetfulness or deficiencies reflecting a certain political or ideological bias on the part of the authors. Unlike Cara Cilano (2013) or Roger Luckhurst (2014), who have critically reviewed some of the post-9/11 novels in relation to what is absent, unexpressed, or certain situation that are neglected (the Iraq war or other very serious moments of politics, war and international terrorism), these other events are clearly present in the novels analyzed, but not always in the obvious way of placing them in the foreground of the narrative.

The same can be said of certain critics who argue that some of the 9/11 novels represent a return to, or take refuge in, the individual, it turns out they are talking directly about episodes and experiences that powerfully affect the collective, sometimes forgetting

that novels do the reverse, i.e., these episodes emerge non-explicitly from the narrative. Richard Gray (2011) on Don DeLillo's *Falling Man* (2007), one of the first and most widely reviewed post-9/11 novels, argues that in it "all life is personal, cataclysmic public events are measured purely and simply in terms of their impact on the emotional entanglements of their protagonists" (30) and, from there, he considers it a failed work to the extent that the novel does not represent the magnitude of the event. Michael Frank and P. K. Malreddy (2018) reaffirm Gray's consideration that some post-9/11 novels focus primarily on the domestic sphere in which characters attempt to cope with their trauma. In this context, it is worth mentioning that Gray has a more favourable attitude towards other authors such as those I have analyzed in this work, Joseph O'Neill or Mohsin Hamid, whom he considers capable of breaking with the space of the individual and the domestic in their novels to show a more deterritorialized and transcultural form less centred on the local. This idea of deterritorialization, as Frank (2017) states, will later give rise to the development of other critics who will analyze literary representations of 21st-century terrorism as a global phenomenon that, moreover, attempts to break with the dichotomy of "them and us", which would be the approach of authors such as Tim Gauthier (2015), Georgiana Banita (2012) or Daniel O'Gorman (2015).

In my opinion, beyond the fact that the shaping of the individual can be done from a more radical individualistic consideration or from one that takes into account the local context of the characters, it is important to bear in mind that even in the shaping of the individual, collective processes of a transnational nature are articulated with the domestic experience. For this reason, it is neither a global nor a domestic option that should be applied to the analysis of this type of novel. On the contrary, I suggest a reading that allows the emergence of the fabric of the interrelationship between the global and the local. Apparently, small and individual events have global effects and global events form a good part of individualities.

The novel presents us with a certain type of narrative intertwining that each reader has the responsibility to unravel. Undoubtedly, these other absent or missing aspects, at least as a contextual element, are the key to glocal intertwining and, in many cases, act as an interpretative key. The glocal perspective allows us to see how, for example, the presence of an economic/financial dimension in fiction, the world of financial speculation and oil markets, portrays a very important and complex issue that is often left out in the analysis of global terrorism, mainly framed around the idea of a war of cultures, war of civilizations or religious conflicts. By pointing out one of the main energy sources that supports the modern way of life and explicitly showing its links with the phenomenon of global terrorism, fiction is contributing to questioning and expanding the official political narrative that, frequently, is limited to noting exogenous cultural variables as the principal motive for global terrorism.

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In SKASE Journal of Literary and Cultural Studies [online]. 2022, vol. 4, no. 1 [cit. 2022-06-30]. Available on web page <http://www.skase.sk/Volumes/SJLCS06/02.pdf>. ISSN 2644-5506.