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**Populární kultura v USA: Dopad útoků z 11. září na kinematografii,  
literaturu a hudbu**

**Jan Kilberger**

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**Faculty of Arts**

**Department of English**

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**Popular Culture in America: The Impact of 9/11 on Cinematography,  
Literature and Music**

**Jan Kilberger**

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Prohlašuji, že jsem práci vypracoval/a samostatně s použitím uvedené literatury a zdrojů informací.

V Plzni dne 30. dubna 20201

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Jan Kilberger

## **Poděkování**

Chtěl bych poděkovat svému vedoucímu bakalářské práce Mgr. Tomášovi Hostýnkovi za odborné vedení, za pomoc a rady při zpracování této práce. Dále bych chtěl poděkovat své rodině a přátelům za morální podporu při psaní.

## **Abstract**

This thesis looks at the impact of September 11, 2001, on literature, cinema and music. I chose this topic because this event has greatly affected the world as we now know it. In the first part of my work, I describe the event of September 11, 2001, and in the following parts I continue with the effects on the individual sectors of culture. The biggest impact of this event was at the beginning of the 21st century and, unfortunately, over time, it has slowly but surely begun to fade away. This tragedy should not be forgotten, so I will try to bring it closer to you.

## **Abstrakt**

Tato práce se zabývá dopadem 11. září 2001 na literaturu, kinematografii a hudbu. Toto téma jsem si vybral, protože tato událost velmi poznamenala svět, jak ho nyní známe. V první části mé práce popisuji událost 11. září 2001 a v následujících částech pokračuji s dopady na jednotlivé sektory kultury. Největší dopad měla tato událost na začátku 21. století a postupem času se bohužel začala pomalu, ale jistě vytrácet. Tato tragédie by neměla upadnout v zapomnutí, a proto se Vám ji pokusím více přiblížit.

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## **1. Introduction**

In my thesis, I am going to focus on the impact of this tragedy and its reflection in cinematography, music and literature. My thesis is divided into four parts. The first part is contextual. For our work, it is necessary to briefly outline the historical context of the 9/11 attacks. The following section will therefore focus not only on the actual course of the terrorist act and the subsequent response of the US government, but also on the events that preceded that day. The following 3 parts focus on impacts in each popular culture sector.

My list of sources is various, it includes internet sources, books, articles, documents and films. The main goal of this thesis is to point out the main impacts on popular culture, how the world was changed due these tragic events and to remember this loss and what works it brought to the world as we know it today.

The term terrorism indicates the usage of violence or threat to achieve political or religious goals. They mainly focus on civilians, but through the history there were many military targets. It might also be a form of blackmail to achieve certain political demands. A secondary goal of these violent organisations is to attract publicity. These methods are typical for ultra-right, ultra-left and religious groups. Nowadays the most infamous are the religious ones, more precisely – Islamic groups. In this thesis I am going to focus on various acts of this organisation, more precisely on the event description and its consequences.

The incident of 9/11 is known worldwide. Attacks from 9/11 2001 between 8:45 and 10:30 were a series of terrorist acts that happened in the United States of America. They were conducted by a terrorist organisation called Al-Qaeda.

Al-Qaeda is an extremist militant organization that was founded in 1988 by Osama bin Laden and Abdullah Azzam. It is a network of Islamic extremists and Salafist jihadists. The goals of this group were to cause terror among people and eliminate important targets. This organization believes that their acts are justified by their religion.

Four planes were hijacked by them and they hit the two towers of World Trade centre in New York. 3000 people died due to this incident and more than 6000 were heavily injured. Two towers of the World Trade Centre fell down within 2 hours of this tragedy. The third plane that was stolen hit the Pentagon, the seat of the Ministry of Defence. The last plane failed to



reach its destination thanks to brave people aboard who overpowered the terrorists. There are speculations that the destination of the fourth flight was supposed to be the White House.

Northern and Southern tower, Hotel Marriott, 7 World Trade Centre and Greek Orthodox Church of St. Nicholas were completely destroyed. Building number 4, 5 and 6 were seriously damaged. The Deutsche bank building was partly damaged and later on it had to be demolished due to toxic contamination. Several buildings were also slightly damaged, such as the World Financial Centre, One Liberty Plaza, the Millennium Hilton and 90 Church Street. The Pentagon was seriously damaged and the attack took 125 casualties there.

Rescue works were in full swing. Over 200 fire brigade units were sent there, but they were not informed about the danger of collapsing buildings. These units were reinforced by firefighter out of service. There was a problem with radio communication, so they were unable to hear the evacuation orders. Over 400 firefighters were at the building, when it collapsed. The hospitals were full of injured people and had problem with their capacity.

“The final destinations” were not randomly targeted. Skyscrapers of World Trade Centre were a symbol of prosperity and economic well-being in the United States of America. The seat of the Ministry of Defence is a symbol of military forces and the final destination of the flight No. 93 was supposed to be the political sector. They planned to reach the White House, the secondary target ought to be The United States Capitol.

These attacks had most significant impact of the safety status. They contributed to enacting a system of measures and safety restrictions. They brought the so-called five points scale that informed the denizens of the States on the current threat. The Government also introduced fingerprint acquisition and the acquisition of photos of incoming tourists.

This incident was the start for the so-called War on Terror. The first target from the US government was Afghanistan, where Al-Qaeda trained its faithful fighters. On 7<sup>th</sup> October 2001, they undertook the first air offensive against them. This incident also helped build a closer relationship between the US and Russia. Russian president Putin used this tragedy to express sympathy and credited the building of friendly relations between these 2 countries.

## **2. Terrorist attacks on 9/11**

### **2.1. Motives of 9/11**

The reasons why Islamic radicals attacked the United States of America must be sought above all in the perception of American activities in relation to the Islamic world, especially the Arab states. Two documents, fatwas issued by bin Laden in the late 1990s, in which he called for to kill Americans all over the world. (Source: BERGEN)

The first fatwa was issued by bin Laden in 1996, the second in 1998. Both cited the presence of US troops in the Arabian Peninsula, specifically in Saudi Arabia, as the main reason for declaring the fatwa. The permanent placement of more than 5,000 soldiers - infidels - on the land where the holy sites of Islam lie - Mecca and Medina - has been described by bin Laden and his followers as blasphemy that deserves only one punishment - death. Other reasons were the support the US provided to the Jewish state for Israel, the imposition of sanctions on Iraq after the first Gulf War, involvement in conflicts in Somalia, the Philippines, Lebanon or Kashmir, where bin Laden said Muslim communities there suffered American-backed aggression (Source: BERGEN)

The two fatwas did not receive much media or intelligence attention at the time of their creation, and Osama bin Laden's name was just one of many hundreds of radical Islamists. That changed after a coordinated attack on US embassies in two African countries – Kenya and Tanzania, which killed over 200 people, mainly locals. It happened on August 7, 1998, the eighth anniversary of the American troops landing in Saudi Arabia. (Source: 9/11 COMISSION REPORT)

With this act, bin Laden and his terrorist organization, Al Qaeda, were for the first time in the public consciousness of the American public, and especially in the spotlight of the intelligence services and the Pentagon. Despite being listed by the FBI as one of the 10 most wanted criminals in the world, bin Laden continued to create a worldwide terrorist network of sleeper cells and to plot further attacks against the United States of America. In October 2000, Al Qaeda committed a bombing of the destroyer USS Cole anchored in Yemen, killing 17 American soldiers. By then, however, bin Laden and his supporters were preparing attacks of massive proportions. (Source: BERGEN)

## **2.2. The sequence of events**

11th September 2001 (more known as 9/11) the United States of America became the target of radical terrorists. In this morning, four planes of American Airlines were hijacked. Two civil planes with the designation American Airlines 11 and United Airlines 175 were afterwards used to suicidal attack, called kamikaze. Their target was two building of World Trade Centre. Third aircraft, called American Airlines 77 was going after the seat of the Ministry of Defence – Pentagon. The fourth flight, American Airlines 93, crashed in Pennsylvania, near the Shanksville city. There is speculation, that they were aiming for the White House or the Capitol. Results of these attacks were devastating.

In addition to the 19 terrorists, 2974 innocent civilians died that day, 6291 were injured and 24 people are still missing. In total, members of 90 different countries were affected. Many people have been found dead trying to save themselves from the flames by jumping from the many hundreds of feet of burning "twins" building. Others were trapped on floors above the hit. A helicopter rescue operation from the rooftops of the buildings was impossible because of the massive smoke and fire caused by the heat. Over three hundred New York firefighters died during the rescue effort.

The damage and collapse of the two World Trade Centre buildings must include massive material damage, economic repercussions, and unforgettable trauma for the entire world.

Terrorists didn't hesitate to use industrial box cutters to murder inconvenient passengers and flight crew, including one of the pilots. Thanks to the on-board 17 phones used by some passengers, some details could be partially mapped, including the suspected explosives worn by the terrorists. Black box footage from UA 93 confirmed that passengers attempted to gain control of the aircraft in cooperation with the crew. The footage clearly captured a call from one of the hijackers for the terrorist pilot to direct the aircraft towards the ground at a moment's notice in case the passengers appeared to be overwhelm.

A subsequent conversation with one of al-Qaeda's leaders, Khalid Sheikh Mohammed, on Al-Jazeera revealed that the original target of that fateful flight should have been a Capitol building in Washington. In the confusion following the crashes of the first two planes, the AP reported that another Delta Airlines 1989 had been hijacked. It later turned out to be a mistake and the plane landed safely at an airport in Cleveland, Ohio.

### **2.3. Time lapse of the events**

On the morning of September 11, 2001, nineteen terrorists boarded four commercial airline planes. There were five hijackers in three planes, only four in one. The 20th hijacker, whose identity is still being speculated, was also to take part in the event. According to some theories, he wasn't allowed into the U.S. because of a defective visa. (Source: 9/11 COMMISSION REPORT)

American Airlines Flight 11 was hijacked first. On board were 81 passengers and 11 crew, originally flying from Boston to Los Angeles. Five terrorists were on the plane, including the commander of the operation himself -- Mohammed Atta. The terrorists hijacked the plane at 8:14, Atta himself then took over piloting the plane, and even spoke to the passengers and tried to calm them down. He told them they "had some planes" and were heading back to the airport, so long as they kept their cool, everything would be fine. At 8:46, Atta and the plane crash into the north tower of the World Trade Centre between the 93rd and 99th floors. The plane explodes immediately and the building catches fire. (Source: 9/11 COMMISSION REPORT)

United Airlines Flight 175 had 56 passengers and nine crew on board. He also flew from Boston to Los Angeles. There was also a five-man squad on the plane, which hijacked him in a time of roughly 8:42 to 8:46. According to a call from the deck, the pilots were murdered. Flight 175 crashed into the south tower of the World Trade Centre at 9:03 a.m., 17 minutes after the first plane struck. Pilot Marwan al-Shehhi guided the Boeing between the 77th and 85th floors at 950mph. It is believed that the time interval of almost 20 minutes was planned deliberately to allow the TVs to arrive at the scene of the first "accident" and thus provide media coverage of the second aircraft's impact. (Source: 9/11 COMMISSION REPORT)

At 9:05, US President George W. Bush, who read to children while visiting a Florida school. The White House Chief of Staff whispered to him that a second plane had crashed into the south tower of the World Trade Centre, and America was under attack. (Source: 9/11 COMMISSION REPORT)

American Airlines Flight 77 was flying from suburban Washington to Los Angeles. There were 58 passengers and 6 crew members on board, as well as 5 terrorists. The plane was hijacked roughly between 8:50 and 8:54. At 9:37 a.m., the terrorists crashed it into the west side of the Pentagon building. At 10:50 a.m., the fire-damaged five-story section of the building collapsed.

In addition to the 64 people on board, the terrorists killed 125 people on the ground and severely injured 106 more. (Source: 9/11 COMISSION REPORT)

At 9:42 a.m., after a third plane attack on the Pentagon building, the Federal Aviation Administration issues an order to close the airspace over the continental United States. It was the fourth time in history, but the first time it was unscheduled. All aircraft in the air had to land immediately at the nearest airports, with international flights then diverted to neighbouring states. (Source: 9/11 COMISSION REPORT)

United Airlines Flight 93 departed from the suburbs of New York and was bound for San Francisco. It had the fewest passengers on board -- 37 passengers and seven crew members. There were only four terrorists. The plane was the last to be hijacked, only at 9:28, even though it took off 42 minutes behind schedule. Like Atta, the passengers on Flight 93 were told by the hijacker that they were returning to the airport with the hijacked plane. Passengers, however, had access to the intercom phones and learned from friends and relatives about the fate of the three previous planes. So they decided to attack the hijacker and try to get the plane under control. At 10:03 a.m., there was a struggle in the cockpit and the plane crashed into the fields of Pennsylvania. All 44 people on board died. Investigators believe the terrorists intended to attack either the headquarters of the President of the United States, the White House, or the Capitol, the U.S. Congress building. These are only 2,000 meters apart, and the pilot probably should have made a last-minute decision. (Source: 9/11 COMISSION REPORT)

At 9:59 a.m., the south tower of the World Trade Centre collapsed from the impact and the resulting fire. At 10:28 a.m., the north tower also fell, burying another building beneath it -- the twenty-two-story Marriott Hotel, in close proximity to both towers. The falling debris will also severely damage the forty-seven-story administration building at 7 World Trade Centre, which collapsed 14 at 5:20 p.m. 2,763 people were killed in the rubble of the World Trade Centre, although early estimates suggested a figure much higher, in the tens of thousands. 2,192 victims were employees or visitors to the buildings, and 343 firefighters and 71 police officers were killed. A combined total of 147 passengers and 10 hijackers were killed on board the planes. The smouldering wreckage of the Twin Towers could also be seen from the International Space Station (Source: 9/11 COMISSION REPORT)

At 1:04 p.m., President Bush put all U.S. combat troops around the world on high alert. At 8:30 p.m., he told the nation in a televised address that all those involved in this "act of evil" would be found and punished. Several times during the day, it was confirmed from various sources

that intelligence agencies and experts considered Osama bin Laden the mastermind behind the attack. (Source: 9/11 COMMISSION REPORT)

Bin Laden denied his involvement in the attacks in a statement to Al Jazeera on September 16, 2001. Later that year, two recordings emerged showing that bin Laden had deep knowledge of the attack. bin Laden's first public confession was only in a recording released on October 29, 2004, shortly before the US presidential election. (Source: 9/11 COMMISSION REPORT)

## **2.4. Modus Operandi**

Within hours, police had tracked down the exact details of the terrorists who had affected the lives of thousands of innocent civilians. This was done on the basis of recovered documents in the trunk of one of the masterminds of the kidnappings, Mohamed Atta, who remained at the Boston airport due to a delay in his transshipment. Material relating to the ring of 19 terrorists, Atta's private correspondence from the University of Egypt, the other hijacker's driving licence were listed Abdulazize Aloumari, Boeing 757 simulator video, folding knife and pepper spray.

Planning for the attacks had begun a year and a half earlier, and the plan had gradually matured in a student flat in Hamburg. It was an apartment rented by a trio of future instigators of terrorist acts: Mohamed Atta, Marwan Al-Shehho and Ziad Jarrah. By monitoring the account of the first man named, it was determined that it took \$500,000 from Middle Eastern sources to carry out the abductions. The true origin of the funds used to carry out the terrorist act has not been clearly established.

This is also due to the fact that most of the funds available to al-Qaeda came from individual donations. Overall, the CIA estimates that annual collection was needed to cover its activities 30 million dollars. Though bin Laden was nicknamed "the financier" and came from a millionaire family, he never directly funded the terrorist network. Al-Qaeda used facilitators to collect donations around mosques, which have a deeper Islamic tradition of charity in the form of a so-called procuration, which is among the basic religious duties of any Muslim.

The main responsible person for these attacks is Khalid Abdul Muhammad. He was a Pakistani engineer, he used to study in the United States and during his stay he disapproved the support of the US government to Israel. During 90's he was travelling all over the world and he contributed to many bomb attacks in the Islamic States. Along with these travels, he got

acquainted with several jihadist groups. The most known is al-Qaeda under the rule of multimillionaire Osama bin Laden. Osama was already known as one of the major patrons of the Islamic terrorism. In 1996 Muhammad told bin Laden and the other significant persons in al-Qaeda about his vision, how to realize the greatest terrorist attacks in the history and to devastate the feeling of safety of American citizens. His plan was coordinated hijacking of commercial aircraft.

## **2.5. Group profile**

As early as September 27, 2001, the FBI released photographs of the 19 hijackers along with other details about their origins. The 15 attackers were from Saudi Arabia, two from the United Arab Emirates, one Egyptian and one Lebanese. One of the big surprises was that they were all "non-standard" suicide bombers who were mature men with a good education and whose system of values was fully developed. According to 9/11, the attacks were planned by Khalid Sheikh Mohammed and sanctioned by Osama bin Laden. 22 groups of Arab students from Hamburg played an important role in preparing and carrying out the attacks. The so-called Hamburg cell included, alongside Mohamed Atta, who was the leader of a group of 19 hijackers and American Airlines Boating pilot Number 11, Ramzi Binalshibh, who was denied entry to the US, and Marwan alShehhi. Said Bahaji, Zakariya Essabar, Mounir el Motassadeq, Abdelghani Mzoudi and Ziad Jarrah are mentioned among the other members.

On November 1, 1998, three future terrorists, Atta, al-Shehhi and Binalshibh, rented a three-bedroom apartment in Marienstrasse Street, Hamburg. They shared anti-American and anti-Semitic beliefs and consulted together on what they should do about it. Contrary to their original intention of going to fight the Russians in Chechnya, they eventually decided to travel to Afghanistan, where they joined Muslim fundamentalists fighting to restore the Islamic state through the Taliban movement.

Most of the Hamburg cell travelled to Kandahar, Afghanistan, in late November and December 1999 through Karachi and a local Taliban office in Pakistan. Here they joined al-Qaeda network fighters and bin Laden, to whom they swore allegiance. In return, Atta was chosen as the leader of a group planning terrorist attacks in America. The group received combat training and returned to Germany again to enrol its members in a pilot school. On the recommendation of a German flight instructor, they flew to the US for practical training.

In the course of the preparations, a total of 29 al-Qaeda operatives rotated through the Hamburg apartment. The lease agreement was signed by Atta. Among the frequent visitors was Khalid Shaikh Mohammed. The German Security Service was already monitoring the apartment and its occupants at the time, but did not report its observations to the US rapporteurs, for which it received widespread criticism after 9/11. In the next section, observations are narrowed down to two members of the preparatory group: the planner Mohammed, who was arrested in March 2003, and the architect Attu, who died when a plane crashed into the World Trade Centre building.

Mohamed Atta was born on September 1, 1968, in Kafr El Sheikh, Egypt, around the Nile Delta, and died in a suicide attack at Christ's age of 33. At the age of ten, he and his family moved to Cairo, where he eventually graduated from the prestigious American University of Architecture. Both father and mother were among the educated middle classes. The nurse later becomes a doctor, and the other nurse takes over as a college professor. Young Atta is one of the gifted and careful students.

During his studies, he landed a number of casual jobs. He was employed at the construction company Plankontor until 1997, when the acquisition of CAD Systems took place. From mid-1997 until the end of the following year, the record of Atta's tenure in Germany is lost. According to some information, he should have gone back to Egypt for family reasons. Some speculation talks about the possibility of linking it to a terrorist attack and the death of 9 people in a bus shooting with tourists in Luxor. These were mainly German visitors.

According to the testimony of those close to him, Atta returned to Hamburg completely changed. He wore a long beard and traditional Arab garb. He has returned to the local university, where he graduates with the best possible average. He is subsequently forced to leave university dormitories and is looking for lodgings along with Said Bahaji and Ramzi Binalshibh. This sets up the nucleus of the so-called Hamburg cell, which combines hatred of US policy in the Middle East and anti-Semitism. Instead of a planned "experienced" trip to Chechnya, they are gaining an opportunity to deepen their practical jihad in Afghanistan.

Between November 1999 and February 2000, the cell participates in Al Qaeda combat and ideas training in Afghanistan, where it meets with the organization's top leadership, including Osama bin Laden, who briefs him on plans for air attacks on American targets.

In late March 2000, Atta contacts flight schools in the United States and gets information about teaching and training. In June of that year, he and Marwan al-Shehhi arrive in Florida, where



they both embark on the Huffman flight course. In late June, the two will take separate flights. However, they have not obtained the necessary examinations and are therefore forced to continue their training. Atta acquires the licence and commercial flight licence in December 2000. His tourist visa is already being forfeited on 3 December, but the relevant immigration mechanisms have not informed the relevant authorities. A similar situation occurred when Atta was checked by a shelf and did not carry the proper documents. When the arrest warrant was issued in June 2001, it was too late. Terrorists moved from place to place to prevent their pursuers from thwarting their fateful plans. He continues to study piloting large Boeing 737 airliners.

He travels to Europe again in June 2001. In the Spanish capital of Madrid, he meets Binalshibh, with whom he discusses various aspects of the plot. In early September 2001, he returns to the US to carry out, with 18 other attackers, the most extensive act of terrorism on the territory of the United States of America.

Khalid Sheikh Mohammed, the "brain" and the main organizer of the 9/11 terrorist attacks, was born in Kuwait to parents who came from Pakistan. The exact date of birth is unclear. He is currently estimated to be less than 50 years old and serving a life sentence in the United States for terrorist activities. He was convicted in February 2008 for war crimes and murder. He becomes al-Qaeda's propaganda chief around 1999. According to the report's findings, it was Mohammed who was the "architect" of the 9/11 attacks.

He is believed to have been involved in at least two dozen acts of terrorism around the world, including the 1993 World Trade Centre explosion, Operation Bojinka, the Bali nightclub attack, or the murder of Wall Street Journal journalist Daniel Perl. He also spent several months in detention at the US Guantanamo base.

He had been moving toward radical Islam since he was a child. At 16, he became a member of the Muslim Brothers, a fundamental religious movement of Egyptian origin that spread throughout the Arab world. Later, he goes to Pakistan for a few months and then to study in the US. Here he attends educational institutions, including the State Agricultural and Technical University of North Carolina. He receives his engineering degree in 1986. The following year he joins his three brothers, Zahed, Abed and Aref, who fought against Soviet rule in Afghanistan. According to the final report of the 9/11 Commission, he was among the friends of Northern Alliance leader Ahmed Shah Massoud. It also helps fighters here financially. He

then leaves the Balkans to work as an engineer and civil servant for the government in Qatar. But he is forced to flee CIA investigators to Pakistan.

He gets his first terrorist experience plotting Operation Bojinka. It is the simultaneous destruction of 12 commercial flights over Asia that it is preparing in the Philippines. The preparatory actions were leaked and the second of the two main terrorists, Ramzi Yousef, was arrested in February 1995. Mohammed is again fleeing to Qatar and returning to the civilian profession. In January 1996 comes a US request that the Qatari government imprison a wanted terrorist who is hiding in its 27 territories. Mohammed is changing residence again, heading to Afghanistan this time. Here, too, he sees bin Laden for the first time in eight years in Tora Bora's underground cave system. Bin Laden is demanding that he become a member of Al Qaeda. Mohammed hesitates until the attacks on the American embassies in Nairobi and Dar es-Salam convince him that bin Laden is serious about hating America.

The first particular plans for a terrorist attack on the US included hijacking aircraft on both the West and East coasts, which the hijackers would direct to their stated targets. The conspiracy was copied from the failed Operation Bojinka. In early 1999, bin Laden gives the go-ahead for the operation, putting Mohammed in charge of the preparation, while selecting the appropriate operatives for the execution. After the unravelling of the second Palestinian intifada, he demanded that preparations be accelerated so that kidnappings could be carried out as early as mid-2000. Mohammed resisted this pressure, citing unfinished business that could jeopardize the success of the event.

### **3. Impact on Music**

#### **3.1. Beneficiary events**

Music had always been associated with some context. It could be a rebellion, defiance, protest, opposition or resistance. But after this tragedy the songs were filled with the purpose of mourning, healing, patriotism and nation building. According to Martin Cloonan, it was very difficult for musicians to express their disagreement, not because music lost the ability for that, but due the political climate (Source: CLOONAN)

The inceptive shock of Attacks changed all kinds of media into the news. It even appeared as if the tabloid might be replaced by this news. Actually, the music industry was among the first that reacted to these events. Many people donated money to help the people in need, among them was also a rapper Dr Dre who contributed 1 million dollars to victim-relief effort. The music community turned to well-known artists to organize benefit concerts, during which a large amount of money was raised in the past. These strategies were also used for Live Aid and “We are the World”, the goal of which was to raise money for famine suppression in Ethiopia.

Paul David Hewson (Bono) from band U2 had already united hip-hop producer Jermaine Dupree and famous artists such Christina Aguilera, Backstreet Boys, Mary J. Blige, Wyclef Jean, Michael Stipe and many others to record an ensemble Version of Marvin Gaye’s famous song “What’s Going on” for Artists Against AIDS Worldwide (AAAW). After 9/11 they added United Way’s September 11 Fund for benefit purposes. Arista Records, that is American music publisher, rereleased Whitney’s Houston “The Star-Spangled Banner,” and all incomes for that went for support of New York’s firefighters. This song became remarkably popular and at the peak reached number 6 of best songs of the year. Columbia records, which is the oldest music brand that was established in 1888, produced the compilation album called “God Bless America,” with representation of Celine Dion, Bruce Springsteen, Mariah Carey, Lee Greenwood, Bob Dylan and Frank Sinatra and a significant portion of the proceeds went to The Twin Towers Fund. On October 21, 2001, a benefit concert in Washington D.C., with organizer Michael Jackson and with support of Destiny’s Child, Backstreet Boys, Tom Petty, Seal and many others, took place. This performance raised around \$3 million.

There were more beneficial events, but there are two major ones, which were used as a great support to those who needed it. The first one is “America: A Tribute to Heroes” and the second one is called “Concert for New York City.”

“America: A Tribute to Heroes” took place on September 21, 2001 in three studios in Los Angeles, New York and London. In a two-hour program the actors invited viewers to post and take calls. The singers then sang touching songs in the performances. Actors such as Tom Cruise, Julia Roberts, Tom Hanks, Jim Carrey or Clint Eastwood appeared on the scene, with singers including Bruce Springsteen, Paul Simon, Stevie Wonder, Bon Jovi, Sting, Céline Dion and U2. When someone called the studio to announce their donation, there was a chance they would be talking to one of the famous actors who had volunteered to register donations. This tribute raised \$160 million just from the East Coast broadcasting. It made this event the largest benefit action in history. This accomplishment was reached even before any CDs or DVDs were released.

Among the personalities who could be reached were Jack Nicholson, Meg Ryan, Brad Pitt, Goldie Hawn, Danny DeVito, Cindy Crawford, Al Pacino, John Cusack, Salma Hayek, Sally Field and Sylvester Stallone. In the history of American television, a rare show broadcast without commercials has been arranged by otherwise tough competitors of ABC, CBS, NBC and Fox. It was broadcast over thirty television stations in the United States, as well as over eight thousand radio stations.

The “Concert for New York City” was a benefit concert that took place on October 20, 2001, at Madison Square Garden in New York City in response to the terrorist attacks on September 11, 2001. In addition to performing for charity, the concert was an attempt to honour members of the New York City Fire Department and the New York City Police Department who were on the scene, their families, everyone who died in the attacks, and those who helped with the rescue efforts.

The concert was organized by Paul McCartney. It featured many music stars, such as The Who, Mick Jagger and Keith Richards, David Bowie, Elton John, Eric Clapton, Bon Jovi, John Mellencamp and Kid Rock, Jay-Z, Destiny's Child, Backstreet Boys, James Taylor, Billy Joel, Melissa Etheridge, Five for Fighting or Goo Goo Dolls.

These two concerts had different approaches, while the “America: A Tribute to Heroes” tried to be a reasonable response to this tragic event. This event had no live audience and the venue was unknown to public due the security measures. The “Concert for New York City” was huge,

public and had many announcements in media. The message was clear, they told the world that they were not afraid to go out. Actor Billy Crystal has introduced over 6000 guests from police, firefighters and emergency workers.

British musician Paul McCartney considers the concert he helped perform after the September 11, 2001 terrorist attacks in the US one of the most rewarding moments of his career. He said this before the forthcoming September broadcast of a documentary called *The Love We Make*, Reuters reported.

The black-and-white picture charts this member of the legendary Beatles' personal journey to the battered city immediately after the attacks on the World Trade Centre. Six weeks after the assassinations, he helped prepare the Concert for 9/11 benefit musical performance. The documentary will be broadcast by Showtime on September 10 as part of television shows marking the tenth anniversary of the terrorist attack.

"The attitude of the world, America and New York changed then. There were fears in the air, and I've never experienced what I experienced in New York before," McCartney told reporters.

He organized the concert then to help New York overcome its fear. At the concert, he said, he saw emotions wash out through the music. "That's one of the reasons I make music," he said.

McCartney was on a plane at the time of the attacks that had to stay on the New York runway after the strikes. He was thus forced to remain on Long Island for the next few days. He said he immediately thought of putting on a concert for this American city.

"I've come to the conclusion that it's magical... One of the things I'm most proud of is that I got lucky and that I have a profession that can help heal and help people connect with their emotions.

### **3.2. Country music**

Rock music was always connected with loud and aggressive expressions; on the other hand, country music has mostly been considered conservative and patriotic. But after 9/11 the attitude of country songs was changed, they followed 3 basic directions. From thoughtful reflection through conservative patriotism up to fight songs.

On October 28, 2001 Alan Jackson composed his blockbuster “Where Were You (When the World Stopped Turning).” The song pointed to people what they might been doing during the terrorist acts. It recalled the similar feeling; what people were doing during the assassination of J. F. Kennedy. It reached the number one place in the country songs ladder and even crossed the top thirty on the pop songs ladder.

**3.3. Music Restrictions**

There were also musical measures as part of the various measures immediately following the shock that then prevailed in the US. More specifically, it was a strict arrangement by all American radio stations, which were given a playlist that could not be played at the time.

The reasons were not more precisely explained, but in most tracks, it was mainly a textual component of the tracks. Even masterpieces like A Day in the Life by the Beatles or Armstrong's What a Wonderful World made the list. Lists of more than 1200 radios differed slightly, but the basis was the same.

The list of prohibited tracks contained many well-known bands and artists. In the table below I’m going to list ten most famous.

AC/DC – Highway to Hell
BEATLES – A Day in the Life
GREEN DAY – Brain Stew
JIMI HENDRIX – Hey Joe
ELTON JOHN – Rocket Man
LENNY KRAVITZ – Fly Away
LED ZEPPELIN – Stairway to Heaven
RED HOT CHILI PEPPERS – Under the Bridge
SYSTEM OF A DOWN – Chop Suey!
QUEEN – Another One Bites the Dust

### 3.4. Musical Responses to Iraq War

Political consciousness in popular music rises in every year election, and although voters became tired of the war in November, the music in 2006 also reflected fighting fatigue. Apart from the typical warlike attitudes of militancy, protests and the desire for peace, pop shifted to something else in 2006 – a state of mind on the edge of resignation and the siege mentality.

The songs related to the 2006 war were filled with the mournful and frustrated knowledge that - as Neil Young called the album he recorded and hastily released in the spring - we are "Living With War" and for some time to come.

The cultural response to the Iraq war and the War on Terror - one protracted, the other probably endless - has no precise historical parallel. Unlike World War II, the ongoing situation brought almost no national unity; in contrast with the war in Vietnam, our country has no considerable support for American opponents. Iraq may be turning into a swamp and a civil war like Vietnam, but the current war has not sparked talk of a generational uprising or any colourful, psychedelically defiant counterculture. 21<sup>st</sup> century war songs were sober and serious, pragmatic rather than fantastic.

Immediate reactions to 9/11 and the invasion of Iraq were on well-known tracks. At first there was anger and the clanking of weapons, especially in country music; Dixie Chicks' career turned upside down in 2003, when Natalie Maines despised the president on the eve of the invasion of Iraq. Folk protest songs have been heard about weapons and oil yields, such as Billy Bragg's "Oil Price"; in the touch of the 21st century, there was criticism of the media participation of songwriters as diverse as Merle Haggard, Nellie McKay and the punk-rock band Anti-Flag.

Rappers, who were already spreading war metaphors for everything from rhyme battles to stories about drug dealers, soon used a number of rhymes for Iraq, while some, such as Eminem and OutKast, also attacked the president and the war bluntly.

In 2006, songwriters, who usually deal with love songs, found that they also paid attention to war. "A new year, a new enemy / Another soldier gone to war," sings John Legend in the song Coming Home, which ends his 2006 album, "Once Again." It's a letter to a soldier's home wondering if his girlfriend still cares about him.

After three years of war, bragging subsided, even in country music. Merle Haggard, a populist who has always been sceptical about the war in Iraq, briefly insists on his latest solo album,

"Chicago Wind," "Let's get out of Iraq, get back on track, and rebuild America first." Mr. Haggard is joined by Toby Keith, whose "Courtesy of the Red, White and Blue (The Angry American)" was one of the country's most militant war songs in 2002, and proposes a rethink.

The only thing that popular music across political ideologies agrees on is sympathy for the soldiers. Bruce Springsteen's "We Shall Overcome: The Seeger Sessions" contained a song from 19<sup>th</sup> century, "Mrs. McGrath," about a soldier maimed in battle; the release of the album added a new version of Pete Seeger's 1966 song "Bring 'em Home ".

On the other hand, country singer Darryl Worley had a 2003 hit called "Forgot?", Which justified the invasion of Iraq in response to 9/11. He reached top 20 country hits at the time, which repeats that he supported the war but he focused on losses of human lives, and described the post-traumatic stress of a returned soldier in the book "I have just returned from the war."

#### **4. Impact on Literature**

The terrorist attacks of 9/11 have shattered idle debates about when the 20th century actually ended, whether on January 1, 2000, or a year later. The World Trade Centre's destruction heralded the end of the old world and the proven certainties: America, especially New York, formerly such a carefree, vibrant city, had to adopt elementary security rules in a hurry. Multiculturalism, which lies at the very core of the United States, has been given a serious crack. The Muslims, along with everyone else who looked like them, suddenly became suspicious, different from the others. There was a strange atmosphere in New York: while the city miraculously recovered and continues to live at a hectic pace, it is also waiting to see when such an attack will occur again. The question is not if, but when.

Of course, the initial shock of losing loved ones, the city's much-loved dominions and old certainties, as well as nationwide trauma, became fertile ground for artistic processing. The poets were the first to react: Marvin Bell wrote the poem *The Sound of the Footsteps of the One who rose from the dead that fateful day and night when he could not sleep*. Galway Kinell, one of the last surviving great poets of the 1960s, then, on the first anniversary of the event, published a large poem, *After the Fall of the Towers*, a kind of requiem for all the victims of terrorist attacks. By his own admission, however, the poem wasn't easy to write, given the scale of the disaster, and it was only after six months of trying that it began to take shape.



How much harder it must have been for prosaists. In the early years, not a single major novel appeared on the shelves of American bookstores, with 9/11 at its centre. As if the trauma was too fresh, as if America didn't want to summon the ghosts of the recent past and pour salt into only momentarily healed wounds. If a work has already been published, it has received only marginal interest from critics and readers alike (the Pattern Recognition novel by the sci-fi author William Gibson is a partial exception). American prosaists have been overtaken by the French in this regard: three novels have already been published in France on the first anniversary of the attacks. The best of these is *Windows on the World*, by the well-known provocateur Frederic Beigbeder, who for once left his satirical tone aside and, in a work whose individual chapters are actually a record of the time period between the first plane hitting the World Trade Centre and the second tower, expressed a little surprisingly American sympathy.

Ironically, America's first reflection of the events of 9/11 was the comic book by Art Spiegelman, the renowned creator of *Maus* and Pulitzer Prize winner who literally experienced 9/11 himself. At the time, he lived only a few hundred yards from the site of the attacks. His narration consists of ten graphic stories, on which the author has worked for nearly two years, and has a political flair in places - like the vast majority of New Yorkers, Spiegelman is a convinced anti-Bush.

For the novel treatment of 9/11, Americans had to wait another year. It wasn't until October 2005 that Jonathan Safran Foer's second novel, "*The Miracle Child of American Literature*," was published. The tragedy is captured here through the eyes of 10-year-old Oscar, who lost his father in the wreckage of the World Trade Centre that fateful day. In his piece, Foer offers an interesting parallel: he likens the 9/11 attacks to the Allied raid on Dresden from World War II. The optics of victory and defeat change for him depending on the eyes we see on the event, but the human suffering remains immeasurable, whatever side he is on.

Then the novels followed one another, and big names began to appear, such as John Updike with *The Terrorist*, or, most recently, Don DeLillo's *Falling Man*. Interestingly, the vast majority of them view tragic events through the eyes of ordinary Americans, for whom 9/11 marks either the beginning of a new life that is so much worse than the one before the attacks, as is the case with DeLillo's heroes, or the end of it, as in Paul Auster's novel *The Brooklyn Panic*. But sometimes things don't change much, and 9/11 only serves as a trigger for what would happen anyway. So, it is with the lives of the protagonists of Claire Messud's novel *The Emperor's Children*. Finally, there are books where 9/11 is a terrible reminder of how much great history can affect the lives of those around us, but it doesn't make our already complicated

position any better -- a divorcing married couple in Ken Kalfus's *The American Problem* could certainly say something about it.

A completely separate chapter is made up of works in which the authors dared to look at events from the other side. Significantly, in the contemporary United States, which prides itself on its long democratic tradition but at the same time demands harsh self-censorship from writers, only the greatest dare look into the minds of terrorists: part of DeLillo's *Falling Man* is told from the point of view of one of the Arabs who formed part of Atta's commando squad, Updike's novel is then a description of the evolution of an American Muslim youth who grows up in a poor suburban neighbourhood of New York and eventually comes to the conclusion that terrorism is terrorism. The only way out of the trap of his life.

#### **4.1. Novels about 9/11**

*A Disorder Peculiar to the Country* was written by Ken Kalfus in 2007. It is a black comedy that describes the couple's lives on the fateful day of 9/11

Marshall and Joyce Harriman live a normal life. They have two children, an apartment and a dog, both working. And they're divorcing for the second year. The morning one of the crises peaks, the calendar says September 11, 2001. Marshall works at the World Trade Centre, and Joyce has a ticket on the infamous Flight 93. When the plane hits the twins' south tower, Joyce jumps with joy, realizing that her husband must already be sitting in the office. But just like she didn't get on the plane in the end, Marshall couldn't make it up to the 86th floor because he'd previously flirted with a kindergarten teacher. When they meet tonight, Joyce says, disappointed: So you got out after all? And he reacts with surprise: And you missed the plane? Other days, Marshall wanders aimlessly through the city streets or spends his time looking for himself and Lloyd in photos from the crash site. A man he helped get out but was killed by falling debris in the area outside the buildings.

The author views both characters with a lot of irony. Joyce calls her ex-husband Osama, Marshall spectacularly ruins Joyce's sister's wedding to secular Jew Neal. They both want one thing - to hurt the other as much as possible, to hurt him as much as possible. "Investment banker" Marshall is trying to raise funds on the stock market. He can't do it on his own account, no matter how hard he tries, but with Joyce's account, assets are growing comfortingly, even

though he bought her all the flops. Kalfus had faithfully captured the nervous atmosphere that prevailed in New York in the months following the disaster. Even a trivial incident turns into a hidden threat on Manhattan streets, with residents instinctively ducking for a suicide bomber. Kalfus's style is fairly civil, but in the plot passages it turns into a single flow of sentences to which the reader quickly succumbs. The satirical novel is a superb study of the crumbling relationship of two people whose differences cannot be bridged even by the greatest tragedies in modern American history.

Another popular novel called *Falling Man* is from Don DeLillo. He wrote this work in 2007

For the first time, lawyer Keit appears on the scene, arriving at his ex-partner's apartment on the afternoon of September 11, covered in blood, dirt and shock. She's shocked, too, of course, because she already knows what happened. Days after the attacks, it is not just the city, services, transport, shops, but also the people who are in chaos. The author is especially devoted to the psychology of a separated married couple and their son. Keith never returned to his job. The second time, the narrator is a young Arab, Hammad, one of those who took part in an aircraft-piloting training program in America. It is through his eyes that we see the horrific act: he is the pilot of the plane that crashes into the North Tower. For the third time, we find ourselves again at the center of things, but from a different angle: in the tower, just as the plane approaches it. DeLillo captures in an unmistakable way the various, often contradictory, aspects of modern reality, mainly the pervasive sense of paranoia and the implacable conflict between the individual and modern technology. Criticism rates the novel as one of the best works on 9/11 and the pinnacle of the author's work.

Final novel I am going to mention is *The Reluctant Fundamentalist* from Mohsin Hamid, that was published in 2007. In 2012 the book was even filmed.

In a garden cafe, a Pakistani named Changez tells Bobby, an American journalist, about his experience in the US. Ten years earlier, we find the younger Changez as a recent Princeton graduate trying to make a mark on Wall Street. The fulfilment of the American dream seems almost within reach, with a smart and handsome girlfriend, Ericca, who is an artist. But after the attack on the Twin Towers between Changez and Erika, a cultural divide is slowly emerging. Changez's dream gradually begins to turn into a nightmare: suspected, mistakenly arrested, frisked and interrogated. He transforms himself from a well-educated, successful businessman into a victim and an enemy. In time, they will answer the call of his true homeland. We take a look at the glamorous cities of New York, Lahore and Istanbul, which are rich in

culture. The film is a story of a clash of ideologies where perception and suspicion have the power to decide life and death.

## **5. Impact on cinematography**

For nearly three decades, the role of the two buildings was merely symbolic. That changed after the terrorist attacks of September 11, 2001. This event cost the lives of thousands of people, sparked two war conflicts and forever changed the face of our civilisation and all aspects of the Western way of life, including cinematography. It became the most prominent kind of art through which Americans and the Western world dealt with the horrific event.

As far back as 1927, in his essay, the film theorist Siegfried Kracauer argued that cinema is a mirror of society. For him, the films reflected not the gravity of the events taken literally, but through metaphors, sentiment, and a changed atmosphere. He was right. The 9/11 terrorist attacks represented a huge trauma that the filmmakers reflected and even still reflecting to this day in their production. (Source: KRACAUER)

### **5.1. Terrorism in Hollywood**

Before we look at how the fall of the Twin Towers transformed cinematography, we need to head back to the 1970s. That's when the first films that captured terrorism began to appear. American soil was still untouched by it at the time, so the filmmakers looked elsewhere for inspiration. The films *One Twenty-Hours in Munich* (1976) and *Operation Entebbe* (1977) were made, which covered notorious terrorist acts. The exception among them was *Black Sunday* (1977) by John Frankenheimer, which told a fictional story about Palestinian terrorists spinning during the Super Bowl.

In the 1980s, radical change came after Iran's Islamic revolution and the related American hostage takeover, as well as the entry of Americans into the Lebanese Civil War. The United States has thus become fully involved in conflicts in the Middle East, leading to a series of attacks, kidnappings and the spread of hatred against the US. In cinema, this was reflected by turning film terrorists into central enemies of the American dream. The 1990s saw a new climate, the end of the Cold War and the beginning of a period of political correctness. The filmmakers stopped depicting terrorists exclusively as Arabs, and so there were a lot of diverse pictures about terror. From *Silent Enemy* telling of Irish Republicans to the Bosnian Serbs in *Peacemaker* (1997) to the Colombian Mafia in *Clear and Present Danger* (1994). But most of

the film's terrorists were retired soldiers (*Die Hard*, *Broken Arrow*) or former members of the armed forces (*Speed*).

However, even the depiction of Islamic radicals has undergone considerable change. This was because of the 1993 World Trade Centre bombing, which was the first Islamic terrorist attack carried out on US soil. Fear of another attack was reflected in the cinematography, which began to feature the characters of a jihadist who hates the US fanatically and longs to kill as many innocent people as possible (*True Lies*, *Executive Decision*, *The Siege*).

The first reaction of cinematographic capacities, prominent critics and audiences was a desire to end violent and disastrous films, especially those in which mass destruction is taking place. As a result of the 9/11 event, 45 Hollywood films were cancelled, postponed or edited. Viewer's mood changed radically, with some critics even accusing Hollywood of being responsible for the terrorist attacks. The X-Files spin-off *The Lone Gunmen* produced an episode six months before the attacks in which government agents decide to hijack a plane and fly it into the Twin Towers to justify arms and intervention in the Middle East.

Film-maker Robert Altman expressed his opinion about these attacks to the press. "The movies set the pattern, and these people have copied the movies. Nobody would have thought to commit an atrocity like that unless they'd seen it in a movie. How dare we continue to show this kind of mass destruction in movies. I just believe we created this atmosphere and taught them how to do it."<sup>1</sup>

Also in the 1996 *Executive Decision*, a civilian plane is hijacked by terrorists to fly over Washington D. C. and unleash poisonous gas on millions of people below. The terrorists had plenty of inspiration and whether it played any role in their attack is debatable. However, unfortunately, the act of terror worked well for them and affected millions of people, including their demands for the art of film. The nonviolent line quickly evaporated from public space, replaced by a desire to confront terror. Nothing happened in the real world except words, so Americans took their frustrations out with the film.

In the months after 9/11, the number of rented videotapes of action movies like *Lethal Weapon* or *True Lies* tripled, and a strong demand for films depicting patriotism and war themes took shape. This was compounded after the US invaded Afghanistan on October 7, 2001. The most visited films became war-like *Black Hawk Shot Down*, *Behind the Enemy Line*, or *Valley of Shadows*.

These related to old conflicts and did not open the subject of terrorism, but they were a demonstration of American courage, bravery, and fighting ability. Before 9/11, they would have been seen as a critique of American interventionist policies, but in the conditions created by the terrorist attack, people interpreted them as proof that interventions outside American soil made sense.

The wave of patriotism and popularity of war pictures ended with the controversial entry of the US into a war conflict with Iraq in 2003. The Americans were tired of the unending fighting in Afghanistan, and the next conflict, which was also started without direct evidence, was no satisfaction to them, but more trauma and proof that the war on terror would not be as simple as they thought. *The Navajo Code* and *Tears of the Sun* were not successful. In fact, despite their quality, they were financial flops.

## **5.2. Superheroes in films**

The desire for escape offered by the big films, which depicted a battle between good and evil, came to the fore of the film audience.

The frustration of the September attack has been reflected in the rise of superhero movies. Their extraordinary popularity was aptly explained by *The Guardian* journalist Joe Queenan:

Joe Queenan argued that “superhero movies are made for a society that has basically given up. The police can’t protect us, the government can’t protect us, there are no more charismatic loners to protect us and the Euro is defunct. Clint Eastwood has left the building. So let’s turn things over to the vigilantes”<sup>2</sup> (Source: QUEENAN)

The key to launching the new superhero era was Nolan's Batman trilogy. It was coming to terms with the war on terror declared by George W. Bush. Batman is a real person, possesses no special powers and, unlike Superman, represents not what we want to be, but who we are. At least in Nolan's delivery. His trilogy is a clear response to the war on terrorism and he's not trying to cover it up. Batman represents American society and its response to an act of terror that is different in each work and never completely defeated. On the contrary, it begs the question of whether such a thing can be defeated at all, and whether fire-to-firefighting is the right solution. In *Batman*, we have terrorists who want to release poison gas and drive a city railroad into Gotham's tallest building - Wayne Industries. In the second, he represents the spirit

of terrorism by the Joker. And although Batman manages to defeat him, the film's conclusion is open and talks about the possibility of escalation. This raises the same question that the Americans were asking. Is our fight against terrorism in Afghanistan and Iraq right or are we creating even more terrorists with it?

Another trilogy – Iron Man, is also a response to 9/11. It's literal, Tony Stark is fighting a radical Islamist organization, and in the third episode, he even opposes the Mandarin, the image of Osama bin Laden. However, it's all about harnessing the elements that plague people, but the social commentary we found in Batman is missing.

The legacy of 9/11 is playing out for other superheroes. Captain America, Superman, Iron Man, Wolverine, Thor and Batman all experience unpleasant falls to the bottom, have traumas, have negative sides, and their motivations are not always pure, but they continue to do what needs to be done. Of course, these characters had been around for years before the events of 9/11, but after the attack, they were chosen for the silver screen in a much more elaborate way than ever before.

Another theme that has succeeded in the atmosphere following the terrorist attack on the World Trade Centre is the alien invasion. The first was War of the Worlds, of which Spielberg said:

"The War of the Worlds is about our nation coming together to face an invasion by foreign invaders. Now we know what it's like to be a victim of terrorism."

Just like during the Cold War, images of an alien invasion sprang up in the post-9/11 era. For example, Skyline, Cowboys and Aliens, Super 8 or Pacific Rim.

### **5.3. Erased and added scenes in films**

Scenes that showed destruction of affected places, terrorism in United States of America or anything inconvenient were erased from the shots or were replaced with something else.

The trailers for Spider-Man have been altered to remove the scene in which the main character gets into a helicopter between the Twin Towers. The Twin Towers poster, reflected in Spider-Man's eyes, was also deleted from the film. Two scenes have been added as a direct response to the attacks – In the first New York residents attack Green Goblin and tell him that when he



messes with them, he messes with everyone. In another added scene, there's Spider-Man with a huge American flag.

The twins were removed from the posters for Sidewalks of New York. But she stayed in the film.

Footage of the World Trade Centre in Serendipity has been digitally removed.

In Men with Black II, the ending was originally Twins. It was eventually replaced by the Statue of Liberty.

There were digitally removed scenes of the Twin Towers in Stuart Little 2, Kissing Jessica Stein, and Zoolander.

Footage of the World Trade Centre was cut from People I Know, but it remained on DVD version.

When 1998's Armageddon was broadcast on ABC in 2002, a scene was cut in which the Twin Towers are shot down by a meteorite.

Home alone 2 itself had been published in 1992, but for the post-9/11 television broadcast, scenes from the top of the Twin Towers were cut.

Because of 9/11, two movies were cancelled. Nosebleed, Jackie Chan's picture of a window washer at the World Trade Centre plotting a terrorist attack. So was the production of the True Lies sequel. Its production was halted because comedy about terrorism was not in demand.

The fourth season of TV series Sex and the City included several shots of the Twins. All scenes with the world's mall have been cut, leaving only the scene where is a snow globe with towers.

After the 9/11 attacks, scenes featuring the towers of the World Trade Centre were added to several films and TV series.

In the 2002 TV movie It's a Very Merry Muppet Christmas Movie, the Twins appear in a scene in which an angel shows a heroic figure what the world would be like if he had never been born.

Two World Trade Centre buildings appear in Spider-Man 2. In Munich and Rent, the Twins are added digitally. In the Madagascar sequel, the main characters arrive in New York, and we can see the Twin Towers in the distance.

In Watchmen, the Twins are seen in several shots. Ironically, after the mass destruction of New York City, these are the only two buildings left standing.

In 2015, *The Walk* was released, taking place in 1974, which digitally reconstructed the Twin Towers for a scene in which the tightrope walker Philippe Petit walked between buildings on a tightrope.

#### **5.4. 9/11 theme at cinemas**

The trauma of the attack was so intense at first, and it was an event of such magnitude and impact that no filmmaker dared take 9/11 to the screen for long. Every picture taken after this event has been distorted in some way, marked, and it's possible to read from them, but the terrorist attacks just radiated from the atmosphere of the film and the themes chosen. There was no literal talk of 9/11. The first film was *The Guys* (2002), which told of a fire chief who lost nine men in an intervention at the World Trade Centre. He has to write a eulogy in their honour, which Joan, a journalist, helps him with.

Another film that played sensibly with the theme of 9/11 was Spike Lee's *25th Hour* (2002). The picture, which premiered 15 months after the terrorist attack, was originally supposed to look very different. It was created before the terrorist attack and dedicated to the drug dealer's last day of freedom. After the attacks, part of it was rewound and new scenes were added. The original story line remained, but was newly sensitized to the events of 9/11, and famous images were added to the columns of light that had been built on the site where the Twin Towers used to stand.

The first film to deal with the event in literal form was *United 93* by Paul Greengrass. He told of the events of Flight 93, which was hijacked on 9/11, but the passengers rebelled, got into the cabin, but were unable to be rescued, and the plane that was supposed to fly into the White House crashed with them into the fields of Pennsylvania. The film's main motive was to celebrate the heroism of civilians, and the terrorists were presented only as a pure component of evil, and the background shaping their decision to carry out an act of terror was not given a single second to the picture. That same year, *The World Trade Centre* premiered, focusing on a lucky couple who miraculously managed to save themselves from the Twin Towers' rubble. There was not one shot in the film of planes crashing into skyscrapers.

The view of the post-9/11 development changed gradually, and it was also evident in the cinematography. In 2005, Spielberg's drama *Munich* was published, which, though devoted to the 1972 Olympics massacre, was also a commentary on the war following 9/11. Three years

later, following the Abu Ghraib torture scandal, came the drama *Body of Lies*, and a year later, *Rendition*, which had already featured the hero Arab as a victim of American torture. *Zero Dark Thirty*, which was the first to offer a retrospective view, is the imaginary dot on a Hollywood decade affected by terrorism domestically. And that's the hunt for Osama bin Laden. With just enough perspective, it was able to ask the question of what moral price America had paid for the death of this terrorist.

But in the years before that, the decline in the popularity of films related to terrorism was already coming. As a rule, the 9/11 films flopped in attendance but won numerous awards. Americans didn't want to relive their trauma. In 2008, moreover, the crisis came and a new issue was raised. The threat of terrorism ceased to be the number one issue, with Hollywood gradually turning to the issues of the threat to the American dream and the consequences of the crisis in the amoral banking system.

There have been films such as *Cloverfield* (2011) or *The Avengers* (2012), in which famous American buildings are destroyed. The disaster genre has shown that Americans have come to terms with 9/11, and they don't mind seeing the White House, chapters, or Air Force One destroyed in pictures like *G.I. Joe Retaliation*, *Olympus Has Fallen*, or *White House Down*. Destroying buildings that symbolize American greatness and success ceased to be taboo for the first time since the attacks on the World Trade Centre.

### **5.5. Batman, symbol of hope**

Introduction of *Batman Begins* (2005) does not include Batman. It begins with scene filled with terror and suffering. Young protagonist Bruce Wayne falls into a well and he's surrounded by bats. Viewers, who have previous experiences with Batman franchise already know that this image will be used later on to terrify those, who would terrify others. But in the beginning, bats are symbol of being powerless and scared. After 9/11, this Batman does not begin with a street crime from a time of economic crisis, which has turned wrong, with the murder of his parents by a robber who introduced six months in the first edition of Batman's comics. The murder of Thomas and Martha Wayne represents now the second trauma, described as part of a systemic, terrorist attempt to destroy Gotham. This is not about an accidental crime, the death of a single family represents the death of a community, like other dramas after 9/11. The new Batman comes on stage with a fall, that refers to the falling towers of WTC, including falling planes and falling men.

Batman Begins manages to maintain the modern myths that comics, television and film have developed and continued to develop since his comic book debut in 1939. At the same time, however, he adapts his now-known indicators to the era of terror. What in 1939 looked retrospectively as a tribute to film noir and Zorro becomes another reconstruction of the 9/11 attacks and the world those attacks were brought in - except that this time, they will not take place just to be forgotten. Unlike the stories of the apocalypse, the city, however afflicted, will not fall. Batman is going to stop terrorist attack on Gotham City – reference to New York - launched by a mysterious faction from the East, before it is completed, redeems and avenges not only himself but also America.

And at the end of the film, Bruce Wayne, who found his shadow self in Batman, recovers himself and Gotham City backs away from their mutual fall. For all its glorified darkness, Batman is a fantasy about escape, but of a different kind: an escape in a cloak, an escape from the traumatizing fall of his childhood, which the film visually connects with 9/11.

## **6. Conclusion**

The issue in my work was the impact of the 9/11 attacks on individual sectors of culture, more specifically music, literature and cinematography. In the first part of my bachelor's thesis, I described the events of these attacks to give the reader a better understanding of the issue.

During my research of the available material, I found that the official version and the version that were presented by the media were quite different in many ways. The truth is that these attacks had large casualties, and that individual sites were attacked. But the government kept quiet about the information it had that could have prevented this incident.

People thought that the actions in Afghanistan and Iraq were justified, and that by striking back, everything would be fixed. This started a long war that stretches back to the present day. Revenge can only create more revenge.

In my work, I have described the individual effects of 9/11 on popular culture, the greatest impact of this tragedy being on the cinematography that directors involved in their films and shows after a long interval.

The purpose of my work was also to commemorate this event, which this year "celebrates" its 20th anniversary and how much it has had an impact on the world as we now know it. I believe that I have aroused interest in you, the readers, and that this work has enriched you in some way.

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