

# The Bereaved Post-9/11 Orphan Boy: Representing (and Relativizing) Crisis and Healing, Tradition and Invention

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## ABSTRACT

This article compares the sorrowing child in Jonathan Safran Foer's *Extremely Loud and Incredibly Close* (2005) and Brian Selznick's *The Invention of Hugo Cabret* (2007), which break traditional novelistic frames through their use of visual material. Through their employment of the orphan figure and their inventive, experimental formal aspects, both Foer's and Selznick's novels work as interventions in the debate about the role of fiction after 9/11. Steering clear of a never-ending state of orphanhood, or a return to the nuclear family ideal of the 1950s, they offer different solutions to the family crisis triggered by the loss of a father in a burning building, and, by extension, to the national crisis triggered by 9/11. The bond between father and son that the novels portray represents an affective masculinity that is in line with the emotional narrative work that the two orphan boys perform in the plot and for the readers, which is similar to that of orphan girls in earlier American fiction. In addition to fulfilling the time-honored function of the orphan healing the adult world in a crisis-laden present, Foer's *Oskar* and Selznick's *Hugo* are post-9/11 "inventions" that highlight the uses of invention in a post-9/11 world.

## KEYWORDS

American fiction, 9/11, orphan, invention, Jonathan Safran Foer, Brian Selznick, *Extremely Loud and Incredibly Close*, *The Invention of Hugo Cabret*

In the years after September 2001, the place of and mode for American fiction, and especially fiction touching on the 9/11 terrorist attacks, were hotly debated. In August 2005, for example, Rachel Donadio's *New York Times* essay entitled "Truth Is Stronger than Fiction" opened with V. S. Naipaul's topical argument that "nonfiction is better suited than fiction to capturing the complexities of today's world," and by quoting Ian McEwan's statement in an interview earlier the same year where he said that after September 11, 2001: "For a while I did find it wearisome to confront invented characters."<sup>1</sup> Donadio argues in her essay that there are good reasons for Americans to prefer nonfiction over fiction and realism over experimental fiction after 9/11,<sup>2</sup> and she concludes that "it's safe to say no novels have yet engaged with the post-Sept. 11 era in any meaningful way."<sup>3</sup> In "The Uses of Invention," an essay published in the *Guardian* in September 2005, New York author Jay McInerney takes issue with Naipaul's claim and the general tendency against fiction as well as the conclusion of Donadio's *New York Times* essay. McInerney draws attention to the phrase "For a while" in McEwan's statement, and also points out that rumors of the death of the novel are not a new phenomenon. He

1 Rachel Donadio, "Truth Is Stronger than Fiction," *New York Times*, August 7, 2005. Accessed February 10, 2014. <http://query.nytimes.com/>.

2 In a 2007 article Birgit Däwes observes that "Most of the literature after September 11 indeed remains within (or returns to) a realist mode." Birgit Däwes, "On Contested Ground (Zero): Literature and the Transnational Challenge of Remembering 9/11," *Amerikastudien/American Studies* 52.4 (2007): 521.

3 Donadio, "Truth Is Stronger than Fiction." Susan Faludi argues similarly that by mid-2007, "Virtually no film, television drama, play, or novel on 9/11 had begun to plumb what the trauma meant for our national psyche." Susan Faludi, *The Terror Dream: Fear and Fantasy in Post-9/11 America* (New York: Metropolitan Books, 2007), 2.

goes on to examine works of recent fiction and observes: "I think I can be fairly objective and say that if *Extremely Loud and Incredibly Close* is not the novel that will define New York at that moment, it is more memorable and psychologically acute than most of the journalism generated by September 11."<sup>4</sup>

In this article I will compare the figure of the sorrowing child in Jonathan Safran Foer's *Extremely Loud and Incredibly Close* (2005)<sup>5</sup> and Brian Selznick's *The Invention of Hugo Cabret* (2007),<sup>6</sup> two novels that break traditional frames of the novelistic genre through their use of visual material.<sup>7</sup> *Extremely Loud and Incredibly Close* won the V&A Illustration Award in 2005, and in 2008 *The Invention of Hugo Cabret* was the first novel ever to win the Caldecott Medal, an award for picture books. These award-winning and best-selling novels<sup>8</sup> feature a bereaved boy whose personal quest is to re-connect with his dead father. When he is nine years old Foer's Oskar Schell loses his father in the 9/11 attacks on the World Trade Center. In Selznick's novel twelve-year-old Hugo Cabret's father has died in a fire in a museum,<sup>9</sup> which has made Hugo fatherless as well as motherless. The setting is Paris in the 1930s, but I will demonstrate that *The Invention of Hugo Cabret* has much in common with Foer's novel and that it also may fruitfully be read as a post-9/11 narrative. Indeed, both of these novels have the potential to raise public awareness about pre-9/11 wars and crises outside the boundaries of the USA, thus providing a nuanced perspective on the national crisis and the War on Terror triggered by the Twin Tower attacks in September 2001. Through their use of the orphan figure and their inventive, experimental formal aspects, I argue, both Foer's and Selznick's novels can be seen as interventions in the debate about the role of fiction after 9/11.

The child, family, and nation are tightly interwoven to the point of being inseparable in American society, culture, and imagination; the word "domestic" more often than not seems to refer to both the family home and the nation in the U.S. As Caroline Levander and Carol Singley have pointed out, "Narratives of U.S. national identity are persistently configured in the language of family: national identity is implicated in shifting notions of childhood [...]" and "the child operates as a rich metaphor for U.S. writers and thinkers engaged in considering evolving notions of U.S. national

4 Jay McInerney, "The Uses of Invention," *The Guardian*, September 17, 2005. Accessed February 6, 2014. <http://www.theguardian.com/books/2005/sep/17/fiction.vsnaiipaul>.

5 Jonathan Safran Foer, *Extremely Loud and Incredibly Close* (Boston: Mariner Books, 2006). The first edition of the novel was published by Houghton Mifflin in 2005.

6 Brian Selznick, *The Invention of Hugo Cabret* (New York: Scholastic, 2007).

7 As Selznick puts it in a letter to the readers, "My new book, *The Invention of Hugo Cabret*, is a 550 page novel in words and pictures. But unlike most novels, the images in my new book don't just illustrate the story; they help tell it. [...] [It] is not [...] exactly a novel, not quite a picture book, not really a graphic novel, or a flip book or a movie, but a combination of all these things." Brian Selznick, "A Letter from Brian Selznick," Amazon.com Exclusive. Accessed June 14, 2014. <http://www.amazon.com/Invention-Hugo-Cabret-Brian-Selznick/dp/0439813786>. For discussions of the function of visual material in Foer's novel, see chapter 3 in Mitchum Huehls, *Qualified Hope: A Postmodern Politics of Time* (Columbus: Ohio State University Press, 2009), and Däwes, "On Contested Ground (Zero)," 534-39.

8 Foer's novel was a *New York Times* bestseller in 2005, and by January 2008 Selznick's novel had spent 42 weeks on the *New York Times* best-seller list for children's chapter books and had sold 130,000 copies in hardcover. *The Invention of Hugo Cabret* was successfully adapted into a 3D film directed by Martin Scorsese which opened in 2011. The film adaptation of *Extremely Loud and Incredibly Close* also appeared in 2011. Unlike Foer's novel, this adaptation does not place 9/11 in a transnational historical context; it rather seems to accentuate feelings of U.S. exceptionalism and victimhood.

9 Hugo, very much like Oskar, has to deal with his father's demise in a burning building, a scenario that conjures up the burning Twin Towers.

identity."<sup>10</sup> American national crises, moreover, are invariably cast as or related to family crises in different contexts and media.<sup>11</sup> The national crisis that was the result of the 9/11 terrorist attacks is a case in point, as Faludi has noted in *The Terror Dream*, where she points out that many tendencies in the U.S. after 9/11 signaled a "retreat to the fifties" and that era's "odd mix of national insecurity and domestic containment."<sup>12</sup>

It is in relation to these connections between the child, family, and nation that the orphan gains significance in American literature and culture, both in the past and in the present.<sup>13</sup> A threat against the nation is perceived as a threat against the American family, and orphan figures abound in times of national crisis, since the orphan is characterized by loss or lack of family. As one scholar observes: "The word 'orphan' suggests being cut off from society, abandoned and alone; its opposite conjures visions of family, connectedness, roots, belonging – all subsumed in the image of home."<sup>14</sup> The orphan figure thus stands for the loss of family and social or national belonging, but also implies the possibility of being reintegrated, or adopted into family and society. In American society, the term is currently used in The Twin Towers Orphan Fund, "founded on September 11, 2001 for the sole purpose of providing educational and welfare assistance to the children who were orphaned (who lost one or both parents) by the terrorist attacks on September 11, 2001."<sup>15</sup> By this definition, Oskar in Foer's novel is indeed an orphan, although he still lives with his mother.

While both *Extremely Loud and Incredibly Close* and *The Invention of Hugo Cabret* are formally innovative, the function of the orphan in the two novels harks back to earlier uses of this figure in, for instance, early twentieth-century fiction in which the orphan's "real work" is nothing less than "to heal the adult world."<sup>16</sup> A significant difference, though, is that the orphan boys in these two twenty-first-century novels do the emotional work that is done by girl orphans, such as Eleanor H. Porter's Pollyanna, in earlier American fiction.<sup>17</sup> These boys, moreover, fill this affective function in a U.S. that has recently been marked by re-masculinization, a development which for instance Susan Faludi comments on in *The Terror Dream: Fear and Fantasy in Post-9/11 America* (2007).<sup>18</sup>

10 Caroline F. Levander, and Carol J. Singley, introduction to *The American Child: A Cultural Studies Reader*, ed. Caroline F. Levander and Carol J. Singley (Brunswick: Rutgers University Press, 2003), 4.

11 See, for instance, Diana Loercher Pazicky, *Cultural Orphans in America* (Jackson: University Press of Mississippi, 1998) and Natasha Zaretsky, *No Direction Home: The American Family and the Fear of National Decline, 1968-1980* (Chapel Hill: University of North Carolina Press, 2007).

12 Faludi, *The Terror Dream*, 13.

13 See Maria Holmgren Troy, Elizabeth Kella, and Helena Wahlström, *Making Home: Orphanhood, Kinship, and Cultural Memory in Contemporary American Novels* (Manchester: Manchester University Press, 2014).

14 Laurin Porter, *Orphan's Home: The Voice and Vision of Horton Foote* (Baton Rouge: Louisiana State University Press, 2003), 101.

15 Twin Towers Orphan Fund. Accessed January 6, 2014. <http://www.ttof.org/html/>. For a discussion of the Twin Towers Orphan Fund's use of the word "orphan" to designate children who lost one parent (no child did actually lose both) in the 9/11 terrorist attacks, see Kim Hong Thanh Nguyen, "Imagining Orphanhood Post-9/11: Rhetoric, Trope, and Therapy" (PhD diss., University of Iowa, 2008), 28-31. Nguyen analyzes orphanhood in J. K. Rowling's Harry Potter novels and Lemony Snicket's *A Series of Unfortunate Events* in the context of post-9/11 USA.

16 Claudia Nelson, "Drying the Orphan's Tears: Changing Representations of the Dependent Child in America, 1870-1930," *Children's Literature* 29 (2001): 54.

17 For an analysis of Foer's novel in terms of sentiment and sentimental fiction, see Troy, Kella and Wahlström, *Making Home*, 111-20.

18 Faludi, *The Terror Dream*.

In Foer's novel, Oskar's first-person narrative is juxtaposed with his paternal grandparents' letters: his grandmother's long letter to him, written after most of the events in the novel have already taken place, and his grandfather's unsent letters to Oskar's father. Both grandparents were severely traumatized by the firebombing of Dresden by the Allied Forces towards the end of World War II, when they both lost everything. They met later in New York and got married, but the grandfather left Oskar's grandmother when she was pregnant and thus did not know his own son, Oskar's father. The grandfather returns to the grandmother after his son's death and finally meets Oskar. The juxtaposition of Oskar's story with his traumatized paternal grandparents' stories relativizes, or historicizes, 9/11 by placing these events in relation to other historical man-made disasters and personal traumas. As Kristiaan Versluys points out, "the Dresden episodes problematize the 9/11 terrorist attacks in that they place them outside the reach of facile political recuperation."<sup>19</sup> In Selznick's novel, Hugo's story, which is narrated partly through drawings and partly in writing as a third-person narrative, intersects with that of the real-life French filmmaker Georges Méliès, who among other films made *A Trip to the Moon* (1902). Méliès, who is not named – only called "the old man" – in a large part of Hugo's story, has long since given up filmmaking when Hugo encounters him as an anonymous toy seller at a Parisian train station. In *Extremely Loud and Incredibly Close*, while presenting Oskar's loss and trauma as serious and difficult to come to terms with, Foer avoids representing the terrorist attacks as exceptional or the United States as an unequivocal victim by paralleling Oskar's trial with the ordeals of his grandparents. Selznick achieves something similar in *The Invention of Hugo Cabret* by placing Hugo's bereavement and trauma next to Georges Méliès's loss in another place and another time. By juxtaposing the orphan boys' crises with earlier ones endured by an older generation, the novels steer clear of exceptionalism; they relativize and historicize a current crisis.

Oskar and Hugo have both enjoyed a close relationship with their fathers, and they are devastated and traumatized by their paternal loss. Two years after September 2001, as Earl G. Ingersoll observes, Oskar is an eleven-year-old narrator with "the inventiveness of a young genius in the making."<sup>20</sup> After his father's death, Oskar obsessively imagines inventions, many of which would keep people safe or save them from harm: for instance, he invents a birdseed shirt for "when you need to make a quick escape," and "a skyscraper that moved up and down while its elevator stayed in place," which he believes "could be extremely useful, because if you're on the ninety-fifth floor, and a plane hits below you, the building could take you to the ground, and everyone could be safe, even if you had left your birdseed shirt at home that day."<sup>21</sup> He appears to have very little control over these thoughts, and inventing contributes to his insomnia; as Versluys suggests, his "inventions are part of his problem or a symptom of his condition."<sup>22</sup> It is clear that he cannot stop thinking about the death of his father, and the inventions are "proof of a morbid obsession,"<sup>23</sup> whereas before his father's death, as Ingersoll argues, Oskar's

19 Kristiaan Versluys, *Out of the Blue: September 11 and the Novel* (New York: Columbia University Press, 2009), 82. See also Dāwes, "On Contested Ground (Zero)," 531, and Magali Cornier Michael, "An Anti-War Novel for the Twenty-First Century: Jonathan Safran Foer's *Extremely Loud and Incredibly Close* Rewrites Kurt Vonnegut's *Slaughterhouse-Five*," in *Inhabited by Stories: Critical Essays on Tales Retold*, ed. Nancy A. Bart-Smith and Danette DiMarco (Newcastle: Cambridge Scholars Publishing, 2012).

20 Earl G. Ingersoll, "One Boy's Passage, and His Nation's: Jonathan Safran Foer's *Extremely Loud and Incredibly Close*," *CEA Critic* 71.3 (2009): 65.

21 Foer, *Extremely Loud and Incredibly Close*, 2, 3.

22 Versluys, *Out of the Blue*, 103.

23 Versluys, *Out of the Blue*, 103.

“inventiveness, both verbal and technical, was a central part of his relationship with a loving father whose loss has greatly enhanced the value of everything Oskar associates with him.”<sup>24</sup> In particular, this heightened significance pertains to a key that Oskar finds in his father’s closet about a year after his death. Similarly, Hugo and his father, who was a clockmaker, shared a passionate interest in fixing and constructing mechanical things. The orphaned Hugo’s most cherished possession is a notebook with his father’s drawings that show how to repair a mechanical man, an automaton that Hugo’s father discovered in the attic of the museum.

However, after his father’s sudden death Hugo’s social situation is markedly worse than Oskar’s. While Oskar lives without material worries with his mother in a comfortable apartment in an affluent part of New York City, Hugo is forced by his alcoholic uncle to drop out of school, work on the upkeep of the clocks in the Parisian train station, and live in squalid conditions in the Timekeeper’s apartment in the walls of the station. When the novel opens, his uncle has disappeared, and Hugo has to steal food in order to survive. His worst fear is that the Station Inspector will catch him and send him to an orphanage. Poverty-stricken and vulnerable, Hugo has much in common with many nineteenth-century orphans in American fiction, such as Gerty in Maria Cummins’s *The Lamplighter* (1854) and Elizabeth Stuart Phelps’s “Mary Elizabeth” (1880).<sup>25</sup>

Both Oskar and Hugo have severe difficulties in communicating with others after their fathers’ deaths, and their lives become riddled with guilt and secrets. Oskar’s guilty secret is that he was unable to pick up the telephone and answer his father’s last call from the World Trade Center, a failure to act that haunts him throughout most of his narrative. Hugo blames himself for his father’s death in the burning museum, where he stayed after hours to work on the automaton: “This was his fault! He had wanted his father to fix the machine, and now, because of him, his father was dead.”<sup>26</sup> At the beginning of Selznick’s novel, when Hugo is caught stealing parts in the toyshop to repair the automaton, he is incapable of responding properly to the old man’s accusations of him not only stealing the mechanical parts but also the notebook with his father’s drawings. Since Hugo does not manage to explain where the notebook comes from, the old man keeps it and threatens to destroy it. Hugo’s inability to tell other characters why the notebook is significant to him is evident throughout a large part of the novel; it is a sign of him being traumatized by his father’s death.

In order to deal with their loss and guilt, Hugo and Oskar embark on obsessive quests with the hope of reestablishing contact with their dead fathers. Significantly, these quests involve having to communicate with other people. In Hugo’s case, his quest is to repair the automaton, which holds a pen and, Hugo believes, will write a note when it is fixed: “the more he worked on the automaton, the more he came to believe something that he knew was completely crazy. Hugo felt sure that the note was going to answer all his questions and tell him what to do now that he was alone. The note was going to save his life.”<sup>27</sup> He has repainted the automaton’s face, and “It reminded him of Father, the way he always seemed to be thinking of three things at once.”<sup>28</sup> Whenever Hugo imagines the note that the mechanical man will write when he has managed to

24 Ingersoll, “One Boy’s Passage, and His Nation’s,” 65.

25 For a discussion of Phelps’s orphans, see Roxanne Harde, “‘One extra little girl’: Elizabeth Stuart Phelps’s Orphans,” in *Enterprising Youth: Social Values and Acculturation in Nineteenth-Century American Children’s Literature*, ed. Monika Elbert (New York: Routledge, 2008).

26 Selznick, *The Invention of Hugo Cabret*, 124.

27 Selznick, *The Invention of Hugo Cabret*, 132.

28 Selznick, *The Invention of Hugo Cabret*, 132.

repair him, "he always saw it in his father's handwriting."<sup>29</sup> Thus, it is absolutely necessary for Hugo to recover the notebook that the old man has taken from him "so he could finish his work and read the message from his father."<sup>30</sup> Recovering the notebook becomes part of Hugo's quest and forces him to interact with a number of people, including the old man and his orphaned goddaughter Isabelle.

Oskar's quest to reconnect with his father is triggered by the key that he finds in an envelope in a vase in his father's closet. The word "Black" is written on the envelope, and Oskar sets out to visit all of the people in New York City whose last name is Black in an attempt to find the lock for the key. The key, he believes, is a clue that his father has left for him and finding the lock will uncover some sort of message from his father addressed to him. Conversely, Hugo's automaton has a heart-shaped lock, for which Hugo needs to find the key in order to make it work. He discovers the key hanging around Isabelle's neck, and steals it so he can wind up the mechanical man. Oskar finally finding the lock and Hugo the key does not mean, however, that the aims and hopes of their quests are fulfilled: there is no message from their fathers waiting for them.

On the other hand, their quests compel them both to communicate and connect with other people, which eventually leads to Oskar and Hugo coming to terms with their most acute feelings of loss and guilt. Oskar befriends as well as helps some of the people he encounters while looking for the lock. For instance, he invites the ancient ex-war correspondent Mr. Black to take part in his quest to find the lock, and helps him turn on his hearing aids. When Mr. Black, who claims that he was born on January 1, 1900, finally tells Oskar that he has had enough of the quest, he says: "I've loved being with you. [...] You got me back into the world. That's the greatest thing anyone could have done for me. But now I think I'm finished."<sup>31</sup> Moreover, Oskar and his traumatized and estranged grandfather dig up Oskar's father's empty coffin and fill it with the letters his grandfather has written but not sent to his son over the years. Finally, Oskar reconnects with his mother, who contrary to his belief has monitored and anticipated his visits to people named Black all over New York City; they cry together, mourning the father and husband who died in September 2001. Hugo begins working for the old man in the toyshop under the premise that Hugo may earn back the notebook through hard and honest work. He also becomes acquainted with Isabelle, who lives with and is brought up by her godfather and his wife ever since her parents died in an accident. When the automaton draws a picture from *A Trip to the Moon* and signs it Georges Méliès, instead of producing the note from his father Hugo yearns for, the two children embark on an investigation that will finally restore Méliès and bring him, as an important and still living filmmaker, before the public once more in a retrospective showing of his recovered films at the French Film Academy. At this point, Hugo has been adopted by the Mélièses, who now receive some financial support from the Film Academy. Hence, beyond finding a home, or a way home, and ways of coping with an overpowering sense of loss, Hugo and Oskar have also fulfilled an emotional function, or done the cultural work, typical of the female orphan figure in early twentieth-century fiction: they have helped heal the adult world.<sup>32</sup>

29 Selznick, *The Invention of Hugo Cabret*, 132.

30 Selznick, *The Invention of Hugo Cabret*, 133.

31 Foer, *Extremely Loud and Incredibly Close*, 254.

32 For a discussion of Oskar fulfilling this emotional function, see also Troy, Kella and Wahlström, *Making Home*, 115.

The two novels can arguably be seen as responses to, or interventions in, different discourses circulating in the U.S. post-9/11. Notably, the affective bond between father and son depicted in Selznick's as well as Foer's novel represents a very different kind of masculinity than the heroic American masculinity in the form of the rescuer and avenger that took center stage in the U.S. media after the 9/11 attacks.<sup>33</sup> This affective masculinity is in line with the emotional narrative work that the two orphan boys perform in the plot and for the readers, which is similar to that of orphan girls in earlier American fiction. However, the media also constructed another kind of post-9/11 American masculinity with which the two novels clearly engage: the dead father as hero and absolutely necessary for his child's wellbeing. Against this father figure the bereaved mother was cast in the U.S. media as a melancholic or frivolous widow and an ineffectual, or even bad, parent.<sup>34</sup> Foer's novel brings up this image of the inept mother and merry widow through Oskar's perspective: he blames his mother for not being at home when he was sent home from school on the day of the terrorist attacks, and for not missing her husband enough and in the proper manner, because he can hear her laugh with a male friend.<sup>35</sup> However, Oskar's accusations are countered by his mother's replies and actions, and at the end of the novel, he returns to and bonds with his mother, who has actually watched over him throughout his entire meandering quest. In Selznick's novel, Hugo's mother is dead, but he is eventually adopted by the Mélièses, who despite their age function as parents for both him and Isabelle. What the two novels finally depict is neither a never-ending state of orphanhood, nor a return to the nuclear family ideal of the 1950s: they offer different but valid solutions to the family crisis triggered by the loss of a father in a burning building, and, by extension, to the national crisis triggered by 9/11.

Finally, in addition to fulfilling the time-honored function of the orphan healing the adult world in a crisis-laden present, Oskar and Hugo are post-9/11 "inventions" by two Brooklyn-based authors.<sup>36</sup> Foer's novel employs narrative strategies that are just as inventive as the novel's orphaned protagonist, and very far from the turn to documentary realism that the 9/11 terrorist attacks allegedly made necessary. Like Foer, Selznick also chooses to emphasize invention both thematically and formally in his novel. Indeed, the "invention" in the novel's title may refer both to Hugo's inventiveness and to the author's, whose novel pushes the boundaries of the novelistic genre in its use of drawings to tell parts of the story. Moreover, in linking Hugo's fate to that of Georges Méliès, a maker of non-realistic films and an innovator of film techniques, Selznick's novel promotes narrative modes of dreams and imagination. Both *The Invention of Hugo Cabret* and *Extremely Loud and Incredibly Close*, then, demonstrate the uses of invention in a post-9/11 world.

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33 See Faludi, *The Terror Dream*, 7.

34 See Nguyen, "Imagining Orphanhood Post-9/11," 41-56.

35 Foer, *Extremely Loud and Incredibly Close*, 169-73.

36 Selznick participated in "The 4/11 Call to Action on 9/11" in 2002, which was one event in a series of initiatives under the "Find Comfort in Books, Read Together" campaign. He spent April 11 at a school in East Harlem with a group of fifth graders who had never met an author or illustrator before: "It was the sort of thing that I felt I couldn't say no to. [...] Everyone had been so affected'—including Selznick, who lives in Brooklyn and recalls that 'the wind was blowing over my neighborhood that day, and it was as if it were snowing, with ash and burnt paper coming out of the sky. It took me a while to get my feet back on the ground.'" Heather Vogel Frederick, "Finding Comfort in Books," *Publishers Weekly*, April 22, 2002. Accessed June 20, 2014. <http://www.publishersweekly.com/pw/print/20020422/19582-finding-comfort-in-books.html>.

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