SPEAKING SILENCES: PAKISTANI FICTION AMIDST TERRORISM AND CHAOS

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Speaking Silences: Pakistani Fiction amidst Terrorism and Chaos

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M.A. English, University of Peshawar, 2005

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ABSTRACT

Thesis Title: SPEAKING SILENCES: PAKISTANI FICTION AMIDST TERRORISM AND CHAOS

Since the disastrous events of 9/11 and its aftermath, the discourse of terrorism has appeared to become the most dominant preoccupations of American literature. Several novels have been composed following the September 11 attacks that deal directly or indirectly with the effect of the event on individuals, both inside and outside of the United States of America. Although these novels often claim to deal with the post traumatic- after effects of the attacks, the Western writers frequently employ Orientalist stereotyping and it appears that after 9/11 this attitude towards Muslims has even hardened and strengthened the old Orientalist discourse by representing all Muslims as terrorists. In line with Edward Said’s: “the East writes back” this thesis shows the novels, The Reluctant Fundamentalist, Home Boy and Burnt Shadows, stand as a reaction to this dominant post 9/11 rhetoric and challenge the discourse of colonization from the Pakistani side(which stands for the East) and welcome decolonization. Edward Said’s Orientalism serves as the theoretical basis for this research. The thesis explores the response of contemporary Pakistani literature in English i.e. how writers are responding, reacting and relating with the contemporary reality of terrorism, violence, extremism and suicide bombing and the challenges that the existing political and social scenario creates for Pakistani writers and how despotism, martial rule, violence militant extremism and imperial occupation of Afghanistan have placed the Pakistani writer, like his fellow citizens, in the margins, from where writers are now raising their voices and struggling to regain their national identity and create for themselves an individual literary identity. How have the writers not only disrupted the status quo but also challenged and questioned the post 9/11 Western discriminatory attitude towards the Muslims. Moreover it reveals the struggle of the authors to dismantle the terrorist label ascribed to the Muslims and post 9/11 stereotyping of Muslims as extremists and religious fanatics.
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LIST OF ABBREVIATIONS AND KEY TERMS

CAIR                        Council on American-Islamic Relations
CIS                        Citizenship and Immigration Services
CIA                        Central Intelligence Agency
CIR&CJ                    Center for Human Rights and Global Justice
CNN                        Cable News Network
East                     Referring to the Third World Countries especially Pakistan
FBI                        Federal Bureau of Investigation
First Tower            The North Tower of the World Trade Center which was the first to be hit by a plane during the September 11, 2001 attacks
HLF                        Holy Land Foundation
ISNA                      Islamic Society of North America
Manichean                Manichean means to follow the old philosophy of Manichaeism; an old religion that breaks everything down into good or evil. It also means duality
MDA                        Metropolitan Detention Center, Brooklyn
MPAC                      Muslim Public Affairs Council
MSA                        Muslim Student Federation
NBC                        National Broadcasting Company
NLF                        National Liberation Front
NORAD                     North American Aerospace Defense Command
NPR                        National Public Radio
NYPD                      New York City Police Department
NYU                        New York University
Occident                  The countries of the West, especially Europe and America.
Orient                    The countries of the East, especially East Asia
Oriental                  Belonging to the Orient
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<tr>
<td>The Other</td>
<td>Not the same i.e. the marginalized and the discriminated. Other refers to that which is alien and divergent from that which is given, such as a norm, identity, or the self. The Constitutive Other often denotes a different, incomprehensible self outside of one's own; thus the spelling is often capitalized, because the Other is a mystification fetishized by a hegemonic subject.</td>
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<td>Second Tower</td>
<td>The South Tower of the World Trade Center</td>
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<tr>
<td>Twin Towers</td>
<td>World Trade Center: twin skyscrapers 110 stories high in New York City; built 1,368 feet tall in 1970 to 1973; destroyed by a terrorist attack on September 11, 2001</td>
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<tr>
<td>West</td>
<td>Referring to the European countries especially America</td>
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<td>WTC</td>
<td>World Trade Center</td>
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<tr>
<td>9/11</td>
<td>The terrorist attacks of 11 September 2001 that destroyed the World Trade Center, New York, America</td>
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DEDICATION

I dedicate this research study to all the victims of the tragic terrorist attacks of 9/11 and to all the Muslims throughout the globe who have suffered post 9/11 discrimination, hatred and bigotry.
CHAPTER 1

INTRODUCTION

Being a researcher and intimately related to the academia, entails a very singular set of relationships with the academia and with the research itself. These associations have at their core an array of value-laden considerations about community, individual, and communal welfare and prosperity. These concerns indicate that a great deal of academic research is, rather should be, a site of continuous and perpetual meaning making and they mark the researcher as a critical theorist and the research a site of resistance as well as representation and giving voice to the earlier unheard marginalized peoples. The research then becomes a praxial engagement. Considering this sublime notion of emancipation, enlightenment, and empowerment associated with research, I wish to investigate the response of contemporary Pakistani fiction in English i.e. how writers are responding and relating with the modern-day reality of terrorism, violent behavior, extremism and suicidal terrorist attacks (Rumi). I wish to explore the challenges that the existing social and political scenario has created for Pakistani writers and how despotism, martial rule, violence, extremism and invasion of Afghanistan have positioned the Pakistani writer, similar to his fellow citizens, in the margins, from where writers are now raising their voices and struggling to regain their national identity and create for themselves an individual literary identity (Rumi). How have the writers not only disrupted the status quo but also challenged and questioned the western hegemony over the Eastern, especially Pakistani literary output?

1.1 Pakistan at the Cross Roads

Since the incursion of Afghanistan by America and the worldwide hysterics about extremism and terrorism, Pakistan has to bear the worst atrocities and frequent acts of violence and terrorism, which happen to be the greatest of existential challenges after 1971 i.e. her
dismemberment (Rumi). As a forefront collaborator of America in the war on terror, following the terrorist attacks of 9/11 2001, Pakistani state and society have been overcome by mounting militancy and acts of hostility and violence commonly labeled as terrorism (Rumi). Acts of deliberate intended and planned bloodshed and atrocities in Pakistan have thus placed her at a fundamental position in discourse on regional peace and cooperation, not only in reference to South Asia, but in the entire world (Rumi). With the terrorist attacks of September 11, 2001 it was not only the political and geographical infrastructure of the world that experienced a deliquescence; but the thought of being Muslim, the Islamic ethnicity and identity in the European world and predominantly in United States, when situated in a world of randomness, unpredictability and entrenched fear, also underwent a radical change. Religious identity and ethnicity became the much debated topic, and the Muslim self when brought underneath the American microscope resulted in labeling of the Muslims as terrorists and extremists. In this scenario, the Pakistani citizens have become the victims of violence, insecurity and acrimonies that have resulted in increase in poverty, unemployment, inequality, injustice, chaos and mounting militarism. It’s a great tragedy that all this is happening in Pakistan, when globalization is persistently penetrating into the economic, social and cultural systems of the nations and Pakistan is in dire need of establishing a positive image throughout the world for her political stability and economic progress.

1.2 Pakistani Fiction: Breaking the Monolith

Literature is perceived to mirror the society, its power structures, the hegemonies and the marginalized and even expose the contextual meaning-making process that the writer transmits to the readers. Hence literature could not stay impermeable and immune to altered world milieu especially when the atrocity is as gigantic and tragic as the terrorist attacks of 9/11. Muslim writers throughout the globe, especially Pakistani fiction writers in English responded to the marginalized attitude of the West in the aftermath of 9/11 as Pakistan had to toss to the both sides of the coin i.e. as an ally and antagonist of America. Following the terrorist attacks of 9/11, the foremost and most vulnerable victims of West especially America’s hatred and discrimination happened to be the Muslim Americans residing in America with patriotism less than none other American. Whilst the world assessed its estimation about Pakistan, the Pakistani fiction writers also reviewed their concepts of identity in their literary outputs. A pertinent and
significant question to my research in the present social, political and economic instability is where does the present environment of terrorism and chaos place the Pakistani authors and poets who tackle with the intricate, perplexing and ever altering political and social realities? While the Pakistani writers are harassed by commercial media industry, they have struggled to react to challenges that terrorism have created. The horizon of Pakistani literature is diverse and offers a varied outlook (Rumi). On one hand, the writers’ vision and ingenuity are smothered by dogma and anti-American sentiments, while on the other hand they have to struggle with terrorism and its direct effect on the social infrastructure and human lives (Rumi). They are hurt by the prevalent brutality and violation of humanity, but they are equally conscious of the public frame of mind about the manner in which the imperial powers are staging another great game in their region. This is what makes the job of poets and writers enormously intricate and difficult.

During the last decade, regardless of the negative coverage of Pakistan in the international media, Pakistani fiction writers in English have made their presence felt at the worldwide level. This literary renaissance takes shape as Pakistan endeavors to control the militant Taliban, as well as political flux. What we find in common with the literary output is that their medium of expression targets an audience overseas and offers an international standpoint to a dilemma that is perhaps international in nature. An increasing number of writers, particularly the younger lot is dealing with the subject of terrorism and violence. A handsome number of short stories and a few novellas discuss the impact of terrorism and the pointlessness of war and aggression. In this context, selected literary endeavors of Pakistani authors will be brought to light to platform major trends in English language writing. My research will be delimited to the study of three novels – The Reluctant Fundamentalist (Mohsin Hamid); Burnt Shadows (Kamila Shamsie) and Home Boy (H. M. Naqvi). These novels will be discussed as examples of a recently burgeoning market for Pakistani literature in English (Rumi). More importantly, these novels portray the critical issues of war, terrorism, violence, identity, chaos and resistance and promote a struggle to create an enlightened and emancipated society. In spite of this emergent body of literature, Pakistani writers face a prodigious challenge today. The bigger questions regarding the marginalization of Asian writers and the diminishing accessibility of literature and writing in the era of electronic media and corporate hegemony on thoughts and expression are mutual threats (Rumi).
1.2.1 Mohsin Hamid: *The Reluctant Fundamentalist*

Mohsin Hamid’s *The Reluctant Fundamentalist* highlights a situation of ever-increasing distrust and disbelief between the West symbolized by America and the East symbolized by Pakistan; amidst a disturbed love narrative. Changez, the hero of the novel is shown narrating his story in the first person singular to an anonymous and unidentified foreign agent, whom he met at a restaurant and who is threatened finally by agitated crowd while he attempts to reach the Pearl Continental Hotel, Lahore. Pearl is a disguised reference to Daniel Pearl who was seized and decapitated by Muslim fundamentalists in Pakistan when he attempted to get in touch with the Taliban. In the aftermath of the 9/11 attack, America considered Changez as an outsider in New York who had to encounter hostility and jealousy from his colleagues whose careers were threatened by his valuation. Daryoosh in his article “East Meets West” (38) elucidates; born in Lahore; Pakistan, educated at Princeton; United States and a member of staff at Underwood Samson, a New York firm specialized in the evaluation of decrepit business firms anticipated for takeover, Changez’s identity undergoes a metamorphosis as the plot unfolds. This metamorphosis of identity is described as, “I was a modern-day janissary,” he asserts, “a servant of the American empire at a time when it was invading a country with a kinship to mine ...” (Hamid 91).

The realization that he was an American janissary was a hard blow for Changez and a question mark on his identity. The Ottomans had hired young Christians who fought to wipe out their own people. These were termed as janissaries as erasing their own civilization left them with nothing to return to. This identification involves a journey of inward change that was initiated when he recognized that he was, to a certain extent, delighted by the terrorist attacks on World Trade Center. This realization leads to his reinterpreting of his Muslim identity and he disrupts his own outstanding career and even abandons his desire of marrying the disturbed and beautiful Erica and finally to reclaim his true identity he returns to Lahore. In Lahore, the bearded Changez encounters a foreign agent who is an American sitting in an eatery in the Old Anarkali bazaar. Changez waylays him with his life story, before and after 9/11 in America and his final return to Lahore.

Lasdun in his review of the novel published in The Guardian, notes that the richest illustration of the novel is in the manner in which Hamid deals with the concept of fundamentalism. He further investigates that from the title of the novel and from the tension in
the environment swelling between the nameless American listener and Changez, the anticipation is that Changez is progressing towards the disclosure that he has moved, though unwillingly, to the sinister and darker phase of Islamic fundamentalism, and is perhaps, even as he converses, organizing the execution of his audience, the American listener - similar to Daniel Pearl’s execution but in a precise and orderly reversal, it becomes apparent that the actual fundamentalism at question in the novel is United States capitalism particularly that practiced by Changez’s American employer, Underwood Samson. At recurrent intervals the storyline accomplishes a pleasant prosper in the shape of some compactly symbolic illustration or concise comment. Changez succinctly sums up, for example, the feeling of belongingness every immigrant experiences in New York: “I was, in four and a half years, never an American; I was immediately a New Yorker” (Hamid 20). Lasdun illustrates that Changez’ image of New York City in its threateningly flag-decorated state changes following the terrorist attacks of September 11 – “I wondered what manner of host would sally forth from so grand a castle” (Hamid 47). This illustration is wonderful not only as a visual image but it also intensifies the novel’s essential argument of *sic transit gloria mundi* (thus passes the glory of the world) in which United States militarism is frequently plotted over the shattered magnificence of the old Mughal empire (Lasdun). Simultaneously, however, this aphoristic inclination renders the narrative a somewhat intangible and abstract quality. Similarly, Changez’ relationship with Erica is not only perplexing but also symbolic. It is actually a troubled relation of a young Muslim with America at the wake of terrorist attacks of 9/11, a time when the Muslim identity and Islam was being equated with terrorism and extremism. Erica is an honorable aristocratic girl who has undergone heartbreak in her adolescence: a young days beloved named Chris, who passed away in his teenage years. Erica is unable to wipe out Chris from her memories and unwillingly she rejects any of her suitors including Changez to take his place in her life and heart. In the turmoil following September 11, Erica’s obsession with Chris’ haunted memories takes the form of a crippling mania – “she was disappearing into a powerful nostalgia” (Hamid 68). This consequently leads to Erica’s nervous breakdown, admission into a mental hospital, and finally her possible suicide. The reader is heartbroken at such a troubled and tragic love triangle where the irony of the matter lies in the fact that one of the rival, Chris is dead but still rules the heart of Erica but Hamid brings his readers back to the narrative from the realms of romance with a nudge or a jolt here and there in the novel, as he says: “it seemed to me that America, too, was
increasingly giving itself over to a dangerous nostalgia” (Hamid 68). Erica is perceived as being actually a personification; Erica personifies America as it stands for Am-Erica and Chris symbolizes America’s burdened relation with her moment of European invasion while the narrator symbolizes America’s subsequent incapability to regard Changez as a bonafied American and accept him with his Muslim identity (Lasdun).

The novel is a dramatic monologue: an inaudibly narrated, ingeniously created allegory of fascination and disillusionment with America, located on the deceitful fault lines of present East/ Pakistan and West/America relations, and delicately adjusted to the incongruities of shared - but particularly American – chauvinism, bias, perversion and misrepresentation.

1.2.2 H. M. Naqvi: Home Boy

In Home Boy, H.M. Naqvi presents an innovative voice, a novel approach towards investigating and comprehending the lives of Muslims in New York City in the aftermath of the terrorist attacks of September 11. This is the narrative of three youthful men, Chuck, Jimbo and AC, who live in the present and are least bothered about tomorrow, simultaneously their carefree attitude conveys that they are indecisive and vague about the rationale of their lives. They are also struggling to tune to the reality that they are actually denizens of two worlds; one is the ever flourishing and modern world of United States, while the other is apparently backward but traditional world of Pakistan. The crucial event around which the narrative revolves, the fall of the Twin Towers, occurs when the three are out on a search for an informal acquaintance, Mohammad Shah nicknamed Shaman, and happen to land at his apartment in his absence. They plan to spend the night at Shaman’s place. Shaman is assumed to be involved in a mysterious business, so the neighbors report to the FBI as this was immediately after the 9/11 attacks. Home Boy echoes the tone of the juvenile, hip-hop and youthful man struggling to mingle into a different and changed world that is completely detached from the world in Karachi. The narrative unwraps immediately after the terrorist attacks of 9/11 with a potent opening sentence, “We'd become Japs, Jews, Niggers. We weren't before. We fancied ourselves boulevardiers, raconteurs, renaissance men, AC, Jimbo, and me. We were mostly self-invented and self-made and certain we had our fingers on the pulse of the great global dialectic” (Naqvi 1).

Regrettably, this pulse was on the verge of delegating into an immense, unfamiliar arrhythmia
that would have drastic effects on the lives of the protagonists, though in diverse ways.

Naqvi compares the speeches of President George W. Bush [“As long as the United States of America is determined and strong, this will not be an age of terror; this will be an age of liberty, here and across the world” (Bush)] with the incidents and sufferings in the lives of these young men who over and over again discover that their skin color and their Muslim names go against them. It is basically the narrative of the maturing of a young immigrant who tries to hang on to all that is imperative in his world.

1.2.3 Kamila Shamsie: Burnt Shadows

The novel Burnt Shadows, stretching over continents, historic events and decades; is a grand tale of admiration, identity, treachery and disloyalty that starts on August 9, 1945, with the atomic bombing of Nagasaki and concludes in a detention center in America in 2002, as Raza Konrad Ashraf awaits imprisonment in Guantanamo Bay. The greatness of the problem as applied to a detainee in Guantánamo is a revolt and a challenge to which this deftly crafted novel rises in surprising and unpredicted ways (Jaggi). Shamsie darns together an extensive legend that commences with the presence of a young Japanese woman during Nagasaki bombing of 1945 and concludes, almost fifty years later, with a Pakistani captive awaiting imprisonment at Guantánamo Bay. The saga opens up the life of two extraordinarily multilingual and multiethnic families; one being the Burtons-Weiss who are by nationality German, British and finally American and the other family being the Ashraf-Tanakas who are by nationality Japanese and Indian before Indo Pakistan partition, later Pakistani. Not considering minor deviations, their accomplishments and misfortunes cover not only five countries but also three historical events that have changed the world. Hiroko Tanaka, a Japanese woman is about to tie the knot with Konrad Weiss a German. Hiroko Tanaka is introduced as a bride to be, dressed in a kimono having three black cranes leaping crosswise her back, fantasizing her marriage with her German lover Konrad Weiss when suddenly her entire world is ruined by the deadly atomic bombing of Nagasaki. As a reminder of this devastation and loss, all that she is left with are the bird-shaped burn marks on her back. In memory of Konrad Weiss, Hiroko journeys to Delhi to meet Elizabeth, Konrad Weiss's half sister, where she meets Sajjad Ashraf who gives meaning and love to her emaciated life. They get married and Hiroko Tanaka becomes Hiroko Sajjad.

Hiroko’s journey doesn’t end here, she is again dislocate and finds herself in Pakistan
with the Indo Pakistan partition, and the conception of Pakistan. Entangled in new conflicts, both internal and external, engulfed by the shadows of her political history and personal life Hiroko is carried from Pakistan to New York City and, in the narrative's astounding climax, to Afghanistan immediately before the terrorist attacks of September 11. The love and loyalty that has bonded Burton-Weiss and Ashraf-Tanakas together for generations and decades is put to test and the Pakistani Ashrafs are at the losing end resulting from betrayal and chauvinism of American Burtons. The individual loss of Hiroko Tanaka becomes the collective loss of the entire humanity that does not crave for a utopia but a decolonized world where human beings are not killed, exploited and bargained for national and personal interests in the fake name of security.

1.3 Context and Statement of the Problem:

This research is a literary endeavor, a voice from the margins against the misrepresentation of the Muslims throughout the globe and especially in America, in the aftermath of the terrorist attacks of September 11, 2001. The research aims at exploring the response of contemporary Pakistani fiction in English, i.e. how writers are reacting and interacting with the post 9/11 crisis of representation and the issue of identity.

Formerly colonized countries including Pakistan are frequently homogenized under an umbrella term i.e. the Third World Countries, in the western discourse. The writers through their literary endeavors are struggling to reclaim their identity and to reveal the heterogeneity of the formerly colonized nations. This is achieved by taking on various approaches in which representations, practices and relations of the past are transformed and recreated, and by examining the relations between the margins and heart of the empire. The manner in which the writers not only express but also celebrate the national identity (often reinterpreting and reclaiming it from the colonizers) brings forth the way in which the knowledge of the colonized is created and employed to serve the benefits of the colonizers and the manner in which the literature of the colonizers vindicated the legacy of colonialism by representing the colonized as illiterate and uncivilized and their society and culture as inferior. Following the legacy of colonialism but facing the challenges of Neo-Colonialism, the writers Hamid, Naqvi and Shamsie write back to the center as a response to the post 9/11 misrepresentation of Muslims and Islamic faith and ideology. One of the foremost dilemmas faced by almost all the Third World countries and especially Pakistan is the crisis of representation, the challenging and questioning
of the label of being the Other and hence the marginalized. These nations are bound to view themselves through the Western lens, which has occupied the center since long. Pakistani writers have felt the urgent need of giving voice to the earlier unheard and silenced Pakistani community. The writers are struggling against the consequences of colonialism on history and cultures. They are not merely concerned with recovering past cultures and histories, but discovering how the world can move beyond neo-colonialism towards a region of mutual esteem and respect. These writers emphasize that the formerly colonized nations would continue to be hybrid with a wretchedly schizophrenic identity if they don’t challenge and question the Western hegemony. The center is shifting anew; formerly colonized and silenced voices are entering the discourse. The silence that speaks volumes is the silence that preceded 9/11 and that needs to be broken. My analysis will show how the chaos that arose in the wake of 9/11 resulted in the silence being broken. History has shown that when an individual is driven against the wall, s/he strikes with hitherto unknown powers. The same situation arose for Pakistanis with the terrorist attacks of 9/11. Once the Axis of Evil was outlined, Pakistani writers in English realized the need to make their voices heard and the present study is an attempt to highlight the work done by these writers in the wake of 9/11.

1.4 Research Questions:

I shall endeavor to seek answers to the following questions through a detailed analysis of the selected novels. The impact of 9/11 on the lives and personalities of the protagonists of the novels under study will serve as a tool in seeking answers to the following questions:

1. How have Pakistani fiction writers disrupted, questioned and challenged the post 9/11 status quo and resisted the American/western discrimination?

2. What challenges do the contemporary Pakistani fiction writers present to the post 9/11 American Neo-Colonialist stereotyping and misrepresentation of the Muslim identity in reinterpreting and reclaiming true Muslim identity?

3. How have Pakistani fiction writers been able to move beyond the age of Neo-Colonialism towards the realization of an age of decolonization?
1.5 Significance of the Study:

After 9/11, prominent Western writers represented Muslims generally in an unappealing fashion as terrorists or allies of terrorism in the West. Founding their theories on the occurrences and causes that shaped the 9/11 debacle, the Western literati and the masses formed clichéd postulations about Islam as a doctrine that anchors and fosters terrorism. This negative attitude has led to a feeling of insecurity amongst the Muslims, particularly in America. Since Pakistan experienced the severe brunt in the aftermath of the fall of the Twin Towers, many Pakistani expats faced racial harassment both on the streets and by the US government under its Patriot Act of 2001. This sort of harassment and discrimination was then made the theme of a number of Pakistani novels in English by Mohsin Hamid, Kamila Shamsie and H.M. Naqvi, to name but three. This study will bring into focus an analysis of the ways in which the writers have disrupted and challenged the status quo, struggled for a unified identity and offered prospects leading to the decolonization of the region. These aspects would be viewed through their influence on the lives and personalities of the protagonists. The study will also highlight the transformation that the concept of the Other has undergone since the September 11 2001 attacks.

1.6 Delimitations of the Study:

My research is delimited to the study of three novels – The Reluctant Fundamentalist (Mohsin Hamid), Burnt Shadows (Kamila Shamsie) and Home Boy (H. M. Naqvi). The study aims to explore the ways and means by which Pakistani writers have disrupted, challenged and questioned the status quo, defined notions of identity, identity crisis and misrepresentation against the background of the clash between globalization and Muslim identity and the role played by these writers in decolonizing the future.

1.7 Outline of the Study:

This study follows the following chapter outline:

1. Introduction:

   This chapter is the introductory chapter giving brief description of the research objectives, research questions, theoretical and conceptual framework, significance and delimitation of the study.

2. Literature Review
This chapter discusses the theoretical framework of the research.

3. Methodology

This chapter focuses on the methodology followed during the research and discussion on Fairclough’s theory of CDA.

4. Disrupting and Challenging the Status quo

5. Reclaiming and Reinterpreting Identity

6. Decolonizing the Future

Chapter 4, 5 and 6 are the core chapters. In the light of the three texts, namely *The Reluctant Fundamentalist*, *Home Boy* and *Burnt Shadows* the research is carried out in line with the research objectives.

7. Conclusion:

This chapter presents the concluding thoughts and the recommendations forwarded in the thesis.

1.8 Theoretical and Conceptual Framework:

This research deals with the notions of identity, critique, resistance, struggle and emancipation; hence it will be guided by critical theory. My research aligns with Neo-Colonialism in analysis of the existing power structures and social inequalities as well as exposing the underlying assumptions that serve to conceal the power relations that exercise control over the third world countries and the ways in which these dominant groups contrast their image and identity as the Other, and hence provide justification for the maintenance of these inequalities and continued oppression.

Neo-Orientalism serves as the theoretical framework since this research deals with the notions of challenging the post 9/11 western misrepresentation of Muslims and Islam, decolonizing the future and writing back to the center and hence creating space for the subaltern, or marginalized groups, to speak and produce alternatives to the dominant discourse. The research aims at promoting and respecting heterogeneity in voices and creating a dialogue table where those voices that have been previously silenced by dominant ideologies are also heard and responded to in a respectable manner i.e. the voices if the Orientals/subalterns as in the case of the Muslim Americans who were silenced by American Neo-Orientalist terrorist discourse in the aftermath of 9/11. It is highly acknowledged within the discourse that this space must first be
cleared by writers, i.e. the role played by the Pakistani fiction writers in realization of an enlightened and emancipated society.

The novels under study deal with the issue of power, dominance and crisis of representation, therefore Critical Discourse Analysis (CDA) of the novels will be conducted to study the way discrimination, inequality, injustice and dominance of power structures of the society is endorsed, constructed and challenged by texts and talk in the social and political contexts. Critical Discourse Analysis of the novels will be carried out to reveal the hidden motivations and interpretations of the texts. This is done not by providing unequivocal answers, but by asking ontological and epistemological questions. More specifically, CDA will help focus on the ways discourse structures enact within the novels under study and how these discourse structures confirm, legitimatize, reproduce, or challenge relations of power and dominance in society. For analysis of the relations between discourse and power, CDA, will help expose specific forms of discourse through which the powerful groups exercise hegemony over the less powerful groups. CDA will provide an insight into ways in which such discourse controls the minds and actions of less powerful groups and distortion of their identity at the hands of powerful nations in this age of Neo-Colonialism.
CHAPTER 2

LITERATURE REVIEW

2.1 Neo-Colonialism

Neo-Colonialism is the practice of employing globalization, capitalism and cultural imperialism to control or influence a developing country instead of direct imperialism manifested through military control or indirect hegemony in the form of political control. The term Neo-colonialism was coined by Kwame Nkrumah, former president of Ghana (1960–66). The term appeared for the first time in the 1963 preamble of the Organization of African Unity Charter, and was even the title of Nkrumah’s book *Neo-Colonialism, the Last Stage of Imperialism* (1965). In *Neo-Colonialism, the Last Stage of Imperialism*, Kwame Nkrumah wrote:

In place of colonialism, as the main instrument of imperialism, we have today neo-colonialism . . . [which] like colonialism, is an attempt to export the social conflicts of the capitalist countries. . . .The result of neo-colonialism is that foreign capital is used for the exploitation rather than for the development of the less developed parts of the world. Investment, under neo-colonialism, increases, rather than decreases, the gap between the rich and the poor countries of the world. The struggle against neo-colonialism is not aimed at excluding the capital of the developed world from operating in less developed countries. It is aimed at preventing the financial power of the developed countries being used in such a way as to impoverish the less developed (ix).
The world we live in is undoubtedly neocolonial and not postcolonial. Graham Huggan in his article “The Neo colonialism of Postcolonialism: A Cautionary Note” has clearly identified certain upheavals at international level that give evidence of the postcolonial era’s extension rather modification into a neocolonial era (19-24). He asserts that the American political and military intervention in the Gulf and the Horn of Africa; ongoing racial and ethnic domination in South Africa, structural dependence in the Carribean and Latin America, continuing racial oppression in most of Asia and the Middle East; the worldwide hegemonies practiced by the information corporate and multinational companies; trade federations reinforcing economic divides; a range of internecine struggles implicitly sustained by the former imperial powers; pervasive corruption in sponsored despotic establishments across the Third World and mounting ethnic violence throughout the world including the West, all of these give unwanted and redundant reminders to Fanon's most famous and praised maxim that colonialism doesn't come to an end with the pronouncement of political independence to the former colonies, or with the symbolic lowering of the last European flag (Huggan 19). American and European intervention in the affairs of other nations and countries, her carrying out military operations at the lands of other nations, poking her nose in all international conflicts and exercising her hegemony and influencing the international politics are all neocolonial manifestations of the colonial concept of ‘white man’s burden’ to humanize and civilize the other./the East. Frantz Fanon in his passionate work on the consequences of colonialism titled The Wretched of the Earth (1963), declares “Centuries will be needed to humanize this world which has been forced down to animal level by imperial powers” (100). Gene Ray has further explained Fanon’s notion by asserting, “The great project of changing the world has its own twentieth-century ghosts and traumas to mourn. Traditional revolutionary theory—premised on vanguard partyism and the seizure of the state as preliminary to reorganizing social relations—has in practice reproduced the logic of domination it desired to banish” (12).

2.1.1 Post 9/11 Neo-Colonialism

In the aftermath of the terrorist attacks of 9/11, there prevailed a fear and hatred driven environment throughout the United States of America that labeled Muslims as extremists and fanatics and equated Islamic faith with terrorism and extremism. This public fear and hatred not only made the survival of Muslim Americans almost impossible in America but also lead to the
detention and deportation of a large number of Muslim immigrants. At the state level, this Islamophobia resulted in the incursion of Afghanistan and later of Iraq consequently disturbing the entire Arab and Muslim world. Following the terrorist attacks of 11 September 2001, the terror and fear of the Other has been a vital mobilizing force not only in the politics of the United States of America but also in the politics of quite a lot of European countries. The Muslim Americans considered as an outcast and outsider and labeled as the Other is not merely portrayed as migrants and ethnic minorities, but also as Muslim fundamentalists and terrorists.

Since the terrorist attacks of 9/11, public dread and terror that were intentionally created and propagated by violent and aggressive revolutionaries were not only manipulated but also multiplied by press, media, politicians and novelists. Frequent references to terms like Islamic terrorists, Islamic extremists and even Islamo-fascists have vindicated a number of hate crimes and discriminatory acts and postponed questions regarding Iraq’s putting up with the responsibility for 9/11.

In this terrorized and fear-driven European politics, violence is mainly positioned in the external Other(s) against whom the European nations feel the need to defend themselves often by means of violent and aggressive force in the name of public security. A number of literary works including fiction, essays and short stories that have been written in the United States of America and Europe after the terrorist attacks of September 11, 2001; a catastrophe that has been nicknamed ‘9/11’, deal with this atmosphere of fear and the manner in which this event has affected the relationship of the Self and the Other in the post 9/11 European world. Post 9/11 popular television programs and films launched a campaign characterized by negative stereotyping of Muslims and propagated the view that Islam was a violent religion and its followers religious fanatics. Joining this campaign along with the media and press was literature particularly post-9/11 novels especially the ones by eminent American novelists, mentioning a few; John Updike’s *Terrorist* (2006), Don DeLillo’s *Falling Man* (2007), Claire Massud’s *The Emperor’s Children* (2006), Joseph O Neil’s *Netherlands* (2008), Jess Walter *The Zero* (2006), Pearl Abraham’s *American Taliban* (2006), the list continues. These texts get to grips directly with the attacks of 9/11. In post 9/11 Western novels, the imagined Muslim terrorist questionably occupies a position of non belongingness and belongingness, situated within and outside the Western society. In the Western fiction that deals with the terrorist attacks of 9/11 and the
manner in which this event has penetrated into the European mind, Kristiaan Versluys identifies a general sense of harmony and solidarity with the United States of America. Europe and the United States of America emerge united under the notion of ‘the West’ (65). In a number of ‘9/11 novels’ dealing with the issues of extremism, violence, terrorism and hostility, the agent of terror and violence happens to be an outsider/foreigner who usually remains external to the West or the Americans (Versluys 65). The Muslim terrorist is humanized as well as demonized, as the texts generate a complex bond of empathy/hostility in shaping the encounter of the terrorist with the West. Post 9/11 Western terrorist novel not only accesses the mindset of the terrorist, presenting his ordinariness but it also exhibits a clash of ethics and cultures. The writers of these novels clearly identify and relate terrorism with Islam. Islam began to be equated with terror by average Americans. However numerous novels published following 9/11 including those mentioned earlier reinforced and propagated this dominant rhetoric. These novels propagated negative stereotypes of Muslims as terrorists, unreliable and enemies of America. Updike’s *Terrorist* (2006) and DeLillo’s *Falling Man* (2007) can be regarded as the true representatives of the post 9/11 American novel, who identify Islam with terrorism and portray Muslims as extremists and terrorists. DeLillo and Updike, although uncomfortably and indirectly, regard the Muslim fanatic/terrorist/extremist as an ordinary human being for whom the readers may develop feelings of consideration and compassion, but do not construct a context that is magnanimous enough to embrace average Muslims including their religious, ethnic and political diversity (Scanlan, “Migrating from Terror” 272). Don DeLillo in his novel, *Falling Man* (2007) clearly equates terrorism with Islam and identifies Muslims with terrorists. Taking on an Orientalist position, DeLillo narrates the tale of a group of Muslims who deliberately carry out the terrorist attacks of 9/11 in an effort to avenge and punish the Western society for its uncontrolled growth in regard to modernity. DeLillo holds Islam responsible for being incompatible and irreconcilable with the West’s history, culture and civilization. Therefore, in his supposedly historiographic representation of 9/11, DeLillo, emphasizing on the American, or in general narrating hegemonic side of the happening, conforms to the dominant discourse of labeling the Muslims as terrorists (75). John Updike’s *Terrorist* (2006) as many other post 9/11 American novels conforms to the dominant political discourse and focuses on portraying Muslims as the terrorist Other and Islam as a tyrannical and dictatorial religion which commands its believers to make use of violence and brutality against non believers. Updike attempts to
portray Islam as prejudiced, intolerant and fanatical of Western society’s modernity and the Western democracy which stands to be the foremost stimulation for the Muslim protagonist of the novel who plans to conduct a terrorist attack. Updike not only subscribes to but also empowers Orientalist notions of Islam (86).

In *The Empire Writes Back*, Ashcroft, Griffiths and Tiffin assert that, “the rereading and the rewriting of the European historical and fictional record is a vital and inescapable task at the heart of the post-colonial enterprise” (196). This comment although written in perspective of Western colonization of the Third World, but can be applied in its complete sense to the misrepresentation and negative portrayal of Muslims in the Western literature in the aftermath of 9/11. The colonial legacy of misrepresenting and dehumanizing the Orient can be seen in the post 9/11 Western literature, which has been written with the motive of negatively portraying Muslims as uncivilized terrorists, extremists and religious fanatics. Ever since the start of the devastating and deadly terrorist attacks in various regions of the world, particularly in the United States of America, these representations reveal obvious difference; in the aftermath of 9/11, Muslims are mainly portrayed not only as barbarians and brutes, but also as extremists and terrorists.

Colonial texts, for instance those of Kipling, Conrad and Forster portray the Orient and the Orientals from the perspective of Western/European writer who takes the edge in manipulating, constructing and representing the Orient. The binary division between the Occident and the Orient becomes evident and clear as Kipling declares in his poem titled *The Ballad of East and West*; “East is East, and West is West, and never the twain shall meet”. In keeping with this school of thought, as a part of the imperial enterprise (the colonization of third world countries), Westerner writers, (either instinctively or knowingly, being themselves an ally in this enterprise), constructed binary oppositions within their texts consistently depicting the native Other as a being that was innately threatening, savage and intruding upon the European’s civilized world.

Several novels that support and carry on the notion of the imperial enterprise have been located within the canon of colonial writings. Whereas the post 9/11 novels by Muslim Writers; Mohsin Hamid’s *The Reluctant Fundamentalist* (2007), Kamila Shamsie’s *Burnt Shadows* (2009), H. M. Naqvi’s *Home Boy* (2010), Nadeem Aslam’s *Map for lost Lovers* (2004), *The
Wasted Vigil (2008) and the latest The Blind Man’s Garden (2013) to mention a few, not only revolt against the colonial misrepresentation of the other/Muslim protagonist at the hands of the Westerners but also present a postcolonial standpoint on violence and terrorism. These texts carry out the dual responsibility of dismantling the colonial cloak that often shrouds the Orient/the Muslim Other along with giving a new voice to the earlier unheard silent nations and bring forth their perspective from the margins to the center of the world which has moved from postcolonial to Neo-colonialism. In the chaotic scenario of post 9/11 when President W. Bush’s war on terror rhetoric resists and contests the East in connection with the West, these texts manifest an internal conflict in average Muslims or to say Muslim Americans, between the Islamic cultural heritage and European traditions, morals and even luxurious life style (Scanlan, “Migrating from Terror” 266). These post 9/11 novels demolish the identities that the war on terror discourse blends i.e. Muslim identity was equated with that of a terrorist and extremist whereas the American was identified as a rightist/reactionary neocolonialist (Scanlan, “Migrating from Terror” 266). These texts bring forth the post 9/11 experience of the protagonists of these novels in an age of Neo Colonialism and highlight their identity quest presenting alternatives to the deadly and hazardous polarities of the war on terror rhetoric and the post 9/11 public discourse.

The Reluctant Fundamentalist by Mohsin Hamid, Home Boy by H. M. Naqvi and Burnt Shadows by Kamila Shamsie investigate a number of issues concerning the relationship between the Muslim world/Pakistan and America in the context of post 9/11 scenario. In the American politicized environment of reinforced nationalistic approach characterized by suspicion and fear of the Other, these texts present the harsh encounter between America and the Muslim World symbolizing the Other(s) of America. These novels attempt to overturn the post 9/11 dominant discourse of the European nations especially America and generate a breathing space giving voice to the Muslim Other (Aldalala’a); an endeavor illustrating the process of decolonization. In their individual singular ways, Hamid, Naqvi and Shamsie replace the lethal divisions of President G. Bush’s war on terror discourse with the sufferings of Muslim Americans living as members of an oppressed group in the post 9/11 scenario (Scanlan, “Migrating from Terror” 264). These writers have employed fiction to generate optimism and hope and lead the region towards decolonization. Gene Ray tells us that,
The promise of happiness had seemingly come to rest in the blind despair of lifelong consumerism, with nonparticipatory democracy one more “drive-thru” stop on the annual shopping spree. This death of imagination called the end of history has since then come to its end. Rebellions have broken out across the core and peripheries of the capitalist world system, and neither dubious allegories of clashing civilizations nor a “war on terror” to protect the “house of freedom” can account for or neutralize them… From the streets and networks, from Porto Alegre and countless other points equidistant to the center of the new global immanence, comes the refusal of a reified world. If traditional revolutionary theory is in crisis, the attempt to rethink the crucial problems of revolutionary agency, temporality, and strategy is well underway (12-13).

Viewed from this creative and ethical perspective, the novels of Hamid, Naqvi and Shamsie have disturbed, indicted and challenged the war on terror discourse. These novels are manifestations of Said’s phrase “voyage in” (Culture and Imperialism, 216) i.e. they not only confront but also amend America’s vision regarding herself as a sanctuary for the subjugated, a citadel seized by an extremist and obsessed Orient; whose most recent representatives are Muslim immigrants who are regarded as religious fanatics and believed to be carrying contagion and bombs (Scanlan, “Migrating from Terror” 273).

2. 2 From Orientalism to Post 9/11 Neo-Orientalism

Frantz Fanon’s The Wretched of the Earth (1961) can be considered as the foundation of the postcolonial aesthetics whereas Edward Said’s revolutionary book i.e. Orientalism (1978) can be considered as the basis for postcolonial theory. Said’s Orientalism traces the ideological as well as historical processes that resulted in production of false images of the Orient and the Orient world or the East created by Western literature, together with that of imaginative texts. Orientalism is the reproduction, depiction or in other words the imitation of characteristics of Eastern/Oriental societies by Western artists and writers. Orientalism deals with the ways in which Eastern/Asian cultures are identified and recognized in the Western society by the Western writers, scholars, politicians, and thinkers. Orientalism originally emerged when a number of scholars and thinkers, during the 19th century, sensed that an enhanced and beneficial knowledge about the continent of Asia was essential to promote the Western colonial objectives.
Orientalism is founded on the cultural dominance and supremacy of the West over the East that lead to Western imperialism over the East. Edward Said challenges this disruptive relation of the colonized and the colonizer. Ania Loomba correctly says, “Said argues that the representation of the orient in European literary texts, travelogues and other writings contributed to the creation of a dichotomy between Europe and its ‘others’ ” (44). Said aims to illustrate the manner in which the West/ Europe’s knowledge of the non- Europeans/ East became an integral part in the process of ruling and dominating the East. *Orientalism* (1978) brings forth an essential idea that the Western knowledge regarding the Orient is based on predetermined archetypes instead of reality and facts and this knowledge regards all Oriental societies to be homogenous without any individual culture or traditions and all these societies were considered to be totally dissimilar and inferior to the Western societies and cultures. Edward Said describes Orientalism as a collection of false suppositions and assumptions that underlie Western outlook towards the Orient.

The Orient is considered to be backward as well as uncivilized by the scholars and writers of the West. Said emphasizes that the Westerners split the globe into two divisions; where one half was the West or the Occident which was regarded as the cultured and refined race whereas the other half was the East or the Orient which was regarded as uncultured and boorish. This division was entirely artificial and the base for this binary division was the notion of “us” and “them” or “ours” and “theirs”. Orientalism has created binary opposition or binary division between the Orient and the Occident. The Orient and the Occident represent the relation of the colonized and the colonizer where the Orient is the colonized and the Occident is the colonizer. As a colonizer takes advantage of the colonized and exploits them similarly the Occident makes the most of the Orient (East) and its culture and exploits it. The Orient represents a method of representations constructed by political forces that carried the Orient into the Western empire, Western knowledge and Western consciousness. The invasion and subjugation of the Oriental societies were legitimized by depicting these societies as primitive and backward which also defended and justified the measures employed by colonial powers to transform and civilize these societies. Therefore, it can be seen that the binary opposition between the Orient and the Occident serves to be the basis of this colonial enterprise where the European race was portrayed as civilized, sophisticated, rational, brave and intellectual whereas the non European race was represented as inferior, stupid, cruel, irrational, coward and indolent.
The terrorist attacks of 9/11 only resulted in revisiting of the traditional orientalism by scholars, writers and critics but it also gave new meaning, context and interpretation to the traditional concept of orientalism by replacing ‘the other’ with ‘the terrorist other’. Orientalism took the form of Neo-Orientalism. The post 9/11 era witnessed a restoration as well as revival of the theory of Orientalism, as the spun out Orientalist stereotype was revived and rekindled by the Arab and Muslim background of the masterminds behind the terrorist attacks of 9/11. Inderpal Grewal discusses this stereotypical representation of Muslims in the post 9/11 scenario and asserts that the conservative Western news media only represented the supposed “bad” Muslim. The Western media portrayed Muslim males as extremists and alien to culture and civilization, giving them the labels of “fanatical, well-trained, dangerous and thus barbaric” Muslims (Grewal 545-46).

Maryam Khalid has also discussed this new form of orientalism in her article, “Gender, Orientalism and Representations of the ‘Other’ in the War on Terror”. She asserts that the Western constructs of Easterners as ‘the other’ have been used to justify Western oppression and colonialism for more than two centuries; and these constructs are racialized and still employed for domination over the East which makes the basic tenets of Said thesis on Orientalism very much relevant to the post 9/11 War on Terror context (15). She discusses America’s intervention in Afghanistan, Iraq and Iran to unearth America’s Neo-colonialist approach in the backdrop of War on Terror discourse. She explains that although America considers itself a “defender of the free world” and “liberator of the oppressed” (20), but she has failed to shed her chauvinistic feathers and join hands with the rest of the world to curb terrorism, instead she has carried the colonial project of othering making the other ‘the terrorist other’ this time and announcing a war on terror which is a war against Islam and Muslims in guise. She declares, “The them/us dichotomy at play in contemporary Western representations (for example, civilised vs. barbaric, good vs. evil) serves the purpose of ‘Othering’ the represented and constructing the creator of the representations in opposition to those who are ‘Othered’. Orientalist justifications for intervention in the War on Terror depend on these binaries as the division of the world into ‘civilised’ and ‘barbaric’(Khalid 20). She asserts that after 9/11 this new form of orientalism was used to legitimize and vindicate America’s post 9/11 war on terror discourse. Coinciding with the views of Maryam Khalid, Malreddy Pavan Kumar in an article identifies that several types of Orientalism have emerged over the past two decades including “Parallel Orientalism,” which
draws the division between “good” and “bad” Muslims, and “Counter-Orientalism,” which is an anti-Orientalist movement (235-236).

Salim Kerboua identifies three types of orientalisms in his article, “From Orientalism to Neo Orientalism: Early and Contemporary Constructions of Islam and the Muslim World.” The first one is nineteenth century Orientalism, the second one is Twentieth century orientalism and the third one is twenty first century neo-orientalism which may for clarification be considered as post 9/11 neo orientalim (Kerboua 27). The first two types of orientalisms basically deal with the knowledge about the Orient especially the Muslim Arab World but the last type of orientalism bears less territorialized dimension. Kaboura calls neo-orientalism as the prism through which some Western intellectual and political circles produce and spread new distorted knowledge about Islam as a religion of terror and Muslims as terrorists and extremists (27).

2.3 Identity and Identity Crisis

Fanon, Bhabha and Edward Said are the three most significant critics whose theories concerning the reasons of the Oriental identity being changed are of great importance. Edward Said asserts:

The Orient was almost a European invention, and had been since antiquity a place or romance, exotic beings, haunting memories and landscapes, remarkable experiences … The Orient is nor only adjacent to Europe; it is also the place of Europe’s greatest and richest and oldest colonies, the source of its civilizations and languages, its cultural contestant, and one of its deepest and most recurring images of the Other. In addition, the Orient has helped to define Europe (or the West) as its contrasting image, idea, personality, experience (Orientalism 1-5).

As my research involves the study of identity crisis of the protagonists of the three novels namely, Changez, Chuck and Raza, I wish to refer to the theories of a number of psychologists and sociologists that tackle the notion of identity although in diverse contextual backdrops in order to elucidate the reinterpreting and reclaiming of identity in these characters.

Identity Theory (2009) by Peter J. Burke and Jan E. Stets traces the process of identity formation in an individual by emphasizing on the fact that although being a psychological
phenomenon, identity formation takes place in a society resulting from an individual’s interaction, communication and relation with the other members of the society. Hence identity formation is an interactive process. Creation of identity is an ever evolving process that breeds either sense of belongingness to a particular group or a feeling of being an outcast in a particular social or ethnic group. Often the felling of non belongingness results in identity crisis. Erik Erikson has defined identity crisis as a period in the stage of adolescence during which a person encounters a clash between role confusion and his/her individual identity. Erikson , in his book *Identity: Youth and Crisis* expresses the concept of identity as “one person’s or group’s identity may be relative to another and that the pride of gaining a strong identity may signify an inner emancipation from a more dominant group identity, such as that of a “compact majority” (21).

Peter J. Burke and Jan E. Stets also emphasize on the presence of multiple identities, a combination of “social and person identities” (112) in an individual controlled by “hierarchical control system” (175).

Manuel Castells in his influential work, *The Power of Identity*, tackles the “conflicting trends of globalization and identity” (*The Power of Identity* 1). He elucidates the intricate process of creation of identity and the role played by the opposition voices in identity formation. These opposition voices range from interpersonal relations to human inclinations towards globalization that result in a number of religious and ethnic movements that have revolutionized the modern world. The term “identity” is referred to as “the construction of meaning on the basis of cultural attribute, or related set of cultural attributes, that is/are given over other sources of meaning” (Castells, *The Power of Identity* 6). Amongst these preferred cultural aspects, Castells indicates that in certain situations, religious ideals and religious fundamentalism acquire special importance. Castells mentions Islamic fundamentalism as well as American Christian fundamentalist campaigns as two extraordinary cases in this reference. One can easily unveil the role that religion as well as religious beliefs plays in the “Information Age” along with the current networking logics of organization by grounding one’s analysis on Castells’ study of these two types of religious fundamentalism. A permanent selection or a preference i.e. either one has to be in “Net” or out of the “Net”, stands out be one of the most inevitable requirements of this unalterable networking logic. The inevitability of choice is turning out to be more authoritarian day by day as it does not leave behind any room for combination or reconciliation because the world is lastingly being incorporated in global networks of wealth and power along with the
progress in information technology, as Castells puts it, “of advanced technology and spirituality” (The Rise of the Network Society 23).

Unavoidable seclusion and inconsistent isolation has resulted in crisis as far as the formation of individualist identity is concerned with reference to its distinct subject which happens to be an autonomous nodal point in the network. This makes the paradox visible as Castells argues, irrepressible “connectedness of the global networks” trembles this formation of individualist identity, and “the search for new connectedness around shared, reconstructed identity” begins (The Rise of Network Society 24).

Castells asserts that religious values are highly significant as far as human civilization is concerned and sustains that it is a characteristic of human nature “to find solace and refuge in religion… for the fear of death and the pain of life” (The Power of Identity 12). Nevertheless, the superiority of religious values is a subject of social context as at the moment it is founded on a number of other processes explicit for this period, or in other words it is a subject of social context. It is pertinent to converge on Castells’ identity categorization drawn in accordance with the origins and subjects and identity formation. He draws a distinction between three types of identities; the first one being the resistance identity, the second one being the legitimizing and the third one is referred to as project identity. Legitimizing identity refers to “dominant institutions, civil society, domination and citizenship internalized” (Castells, The Power of Identity 8). Resistance identity is an identity form that frequently entails “religious values along with territorial public values or nationalist self-affirmation in the process of collective resistance against otherwise unbearable oppression” that results in an overturning discourse of “the exclusion of the excluders by the excluded”(Castells, The Power of Identity 9). Social actors construct a new form of identity known as project identity in order to redefine their status and position in society and also renovate the whole structure of the society as was with feminism, sexuality, reproduction and patriarchal family (Castells, The Power of Identity 8). Only privileged classes of the world can attain true synchronization as they are “inhabiting the timeless space of flows of global networks and their ancillary locals” (Castells, The Power of Identity 11). Any new option external to the network can only be found in defensive/resistance identity that develops around shared public values. Religious extremism and fundamentalism also breed such communal opposition. Manual Castells describes fundamentalism as “the
construction of collective identity under the identification of individual behavior and society’s institutions to the norms derived from God’s law, interpreted by a definite authority that intermediates between God and humanity” (*The Power of Identity* 13). Therefore one has to share the religious obligation of religious fundamentalists in order to be correctly perceived by them. Castells begins his analysis of Islamic Fundamentalism by analyzing the Shari’a Code. Castells explains that Islamic fundamentalism cropped up almost in the end of 20th century in the greater part of Muslim societies and also in non-Muslim countries among the Muslim minorities although in diverse historical backgrounds. Radicalized cerebrals and the metropolitan poor of the rustic origin were considered to be its major actors. Castells argues that hastened and quick urbanization along with botched modernization resulted in such arise of the religious values to an inevitable position because they deprived intellectuals of ethical values and generally ethnic identity and dispossessed the large masses of indispensable resources. This resulted in “the disruption of traditional societies (including the undermining of the power traditional clergy) and failure of the nation-state… to develop economy and/or distribute the benefits of economic growth among the population at large” (Castells, *The Power of Identity* 17). The Islamist ideologists have insisted on overriding the institutions of state or nation and returning to the concept of Ummah or community of Muslim believers. The concept of the institution of a nation or a state challenges the most important Islamic value i.e. the established global fraternity that exists between all Muslims and consequently the crucial objective of establishing and enforcing the law of Allah over the entire globe. But it is not merely the institution of nation/state comprised of a set of communal and social values which was broken down, but also an individual ought to classify and categorize himself/herself as a member of the Islamic Ummah and discover the meaning and purpose of life in these communal values. Castells draws attention to the fact that identity cannot be simply developed from the conventional sources as far as the concept of Muslim Ummah and the universal Islamic fraternity is concerned, “history and holy texts” serves as a means in developing the notions of shared meaning, communal support, accord, religious piety and unity (*The Power of Identity* 16). Islamic resistant identity in actuality is “hypermodern” (*The Power of Identity* 17), as Castells asserts. Islamic resistant identity has been created or invented in the network society as opposed to both unsuccessful postcolonial principles and globalized ideologies of organization. For elucidation, Castells refers to Iranian constitution that declares “the prohibition of extravagance,
wastefulness and consumption for the sake of purification of society” (*The Power of Identity* 18). However, in reality, it merely recognizes the weakening of Iran as a state and the Iranian society as far as the technological revolution and global competition is concerned that results in debarring of Iran from the global pour of power and wealth. Consequently, discrimination as far as distribution of wealth is concerned and hegemonic attitude of European nations especially America, nurtures and encourages the creation of the modern Islamic resistant identity under the influence of the immoral effects of globalization.

The American Christian fundamentalist project, in contrast to the Islamic fundamentalist project, has been constructed in response to the surfacing of the new global order but has also resulted from the threats to “the everyday basis of personal life” from the part of modernity and secularization (Castells, *The Power of Identity* 27). Certainly, the hypothetical authority of “the world government” of international associations over America’s federal government as well as financially irrepressible conglomerates envision for the fundamentalists “the end of times”, and the premeditated objective to create a transformed society possessing an encouraged authority over the life and the country.

For the construction of particular defensive or resistant identities, the sets of religious principles have become very influential source at the present time. This propensity has been exemplified by Castells by employing two instances of the drastic response to the identity individualization in the global networks of wealth and power. Christian and Islamic ethnic communities possess effective religious values including the sense of belongingness to the Muslim community, the concept of family unit, universal Islamic brotherhood and stability as their basis in opposition to modern flexibility and networking, uncertainty and individualism of the modern-day society. *The Power of Identity* by Castells presents practical insights into “Muslim elites living in contact with the global, dominant networks” (144) and exposes the plight of contemporary Muslims living in the West, for whom “the choice was between becoming culturally Western or being downgraded in their social and cultural status” (*The Power of Identity*144). Castells provides the underpinnings for creation of resistant identities among Muslim Americans following the terrorist attacks of 9/11. From this perspective, Castells provides important insights into identity metamorphosis of the contemporary and Westernized
Muslim community and on the protagonists of the novels *The Reluctant Fundamentalist*, *Burnt Shadows* and *Home Boy*.

My research delimited to the three post 9/11 novels, namely Mohsin Hamid’s *The Reluctant Fundamentalist*, H. M. Naqvi’s *Home Boy* and Kamila Shamsie’s *Burnt Shadows*: is basically a postcolonial study from a neocolonialist perspective, of how the collision of Eastern and Western identities make the character of the protagonist glocal; (a mixture of global and local) to employ a term used by David Damrosch relating to non-governmental groups in the 1990s that required to “think globally, act locally” (31). This term demonstrates the ever conflicting mixture of local and global dualities in the personalities of the immigrants. These novels question and challenge the colonial stereotypes which appeared with greater momentum following the terrorist attacks of 9/11 in America. The foundation for this research is the postcolonial theories of Edward Said specifically Orientalism. The postcolonial theories of Gayatri Spivak, Homi K. Bhabha and Frantz Fanon coincide with Edward Said’s Orientalism at certain points, but my research is delimited to Edward Said’s postcolonial theories moving on to Neo-orientalism. The main aim of this study is to question plainly but contemptuously the human cost of empire building i.e. to argue that how the people in an entirely alien and foreign culture are confronted with a number of cultural dilemma, as well as challenges threatening their identities. Daryoosh argues that identity is considered to be something stable and fixed, whilst as these novels point out, it is the glocal identity that is vulnerable and endangered because of the cultural clashes resulting in change and alteration in the notions of ethnicity and identity for the advantage of the hegemony. It would be elucidated as to how these novels are a reaction and sensible and sensitive response from the Pakistani side (which represents the East) to the discourse of colonization and welcome decolonization. Furthermore the texts under study will reflect the grievances of the writers for the terrorist label attributed to the Muslims, as far as globalization is concerned, sustained by the hegemony that is being understood as essentialism. These novels provide a critique of the colonial worldview using postcolonial criticism. These novels do not specifically deal with the old colonial powers and their relations with former colonies. Instead they deal with the ‘war on terror’, before and after 9/11, with America’s imperialistic power on the world. America is most definitely an imperialistic country. John Bellamy Foster in *Naked Imperialism: The US Pursuit of Global Dominance* asserts that “America is the nation with the greatest conventional military force and the willingness to use it
unilaterally to enlarge its global power” (10). Foster continues his argument of America being the dominant global power, by saying that it has been since 1940, and striving to maintain and expand her economical global power (21). Today America has military bases on occupied lands in over 60 countries which mean that it doesn’t hold power over entire countries, but a part of them, which leads to indirect power over these countries (Foster 35). Foster writes that America’s goal of “global hegemony are virtually without limits” (38). The “growth of imperialism” creates more terrorism, Foster claims, and continues by saying that the terror America is trying to defeat is in fact its own creation, a consequence of its interference in other countries (37).
CHAPTER 3

METHODOLOGY

3.1 Neo-Colonialism

The world we live in is undoubtedly neocolonial and not postcolonial. Graham Huggan in his article “The Neo-colonialism of Postcolonialism: A Cautionary Note” has clearly identified certain upheavals at international level that give evidence of the postcolonial era’s extension rather modification into a neocolonial era (19-24). He asserts that the American political and military intervention in the Gulf and the Horn of Africa; ongoing racial and ethnic domination in South Africa, structural dependence in the Caribbean and Latin America, continuing racial oppression in most of Asia and the Middle East; the worldwide hegemonies practiced by the information corporate and multinational companies; trade federations reinforcing economic divides; a range of internecine struggles implicitly sustained by the former imperial powers; pervasive corruption in sponsored despotic establishments across the Third World and mounting ethnic violence throughout the world including the West, all of these give unwanted and redundant reminders to Fanon's most famous and praised maxim that colonialism doesn't come to an end with the pronouncement of political independence to the former colonies, or with the symbolic lowering of the last European flag (Huggan 19). American and European intervention in the affairs of other nations and countries, her carrying out military operations at the lands of other nations, poking her nose in all international conflicts and exercising her hegemony and influencing the international politics are all neocolonial manifestations of the colonial concept of ‘white man’s burden’ to humanize and civilize the other./the East. Frantz Fanon in his passionate work on the consequences of colonialism titled The Wretched of the Earth (1963) declares “Centuries will be needed to humanize this world which has been forced down to animal level by imperial powers” (100). Gene Ray has further explained Fanon’s notion by asserting, “The
great project of changing the world has its own twentieth-century ghosts and traumas to mourn. Traditional revolutionary theory—premised on vanguard partyism and the seizure of the state as preliminary to reorganizing social relations—has in practice reproduced the logic of domination it desired to banish (12)."

The terrorist attacks of 9/11 encouraged writers, critics and scholars to revisit and reassess Orientalism with a renewed perspective. As a result to this re-evaluation of theories of Orientalism, the concept of Neo-Orientalism emerged with respect to the literary and cultural responses to the terrorist attacks of 9/11. The post 9/11 era witnessed a restoration as well as revival of the theory of Orientalism, as the spun out Orientalist stereotype was revived and rekindled by the Arab and Muslim background of the masterminds behind the terrorist attacks of 9/11. Malreddy Pavan Kumar in an article identifies that several types of Orientalism have emerged over the past two decades including “Parallel Orientalism,” which draws the division between “good” and “bad” Muslims, and “Counter-Orientalism,” which is an anti-Orientalist movement (235-236). The concept a new form of orientalism is also discussed by Maryam Khalid who argues that, just as “Western constructs of Easterners as ‘other’ have been used to justify conquest and colonialism,” after “9/11 a new version of Orientalism emerged to legitimize America’s War on Terror” (15). Following the terrorist attacks of 9/11, antagonism towards the East increased, as the East was thought to be guilty for the terrorist attacks of 9/11, which gave the West a justification for the War on Terror, a campaign launched against Muslims.

3.2 Critical Discourse Analysis as Methodology

Critical Discourse Analysis (CDA) emerges from a critical theory of language which observes that the use of language is actually a form of social practice. As all social practices reflect particular historical contexts, hence language as a form of social practice becomes the means which not only produces or contests prevailing social relations but also serves specific interests. It also leads to questions related to interests - How is the text situated? Whose interests are served by this situatedness? Whose interests are denied? What is the outcome of this situatedness? These questions associate discourse with relations of hegemony, dominance and hence power. Where analysis attempts to comprehend how discourse is concerned with relations of power, it is referred to as Critical Discourse Analysis.
Norman Fairclough’s framework of Critical Discourse Analysis (CDA) is an all-inclusive approach which takes into account the multifunctional, multidimensional, critical and historical facets of social discourse. The multidimensional aspect of Norman Fairclough’s framework of Critical Discourse Analysis (CDA) sees discourse from three interrelated perspectives:

i. discourse as text

ii. discursive practice of discourse

iii. social practice of discourse (Discourse and Social Change 62-100)

In accordance with Fairclough each of these perspectives leads to a specific type of analysis

i. text analysis (description),

ii. processing analysis (interpretation),

iii. social analysis (explanation).

Thus, for Fairclough (Discourse and Social Change 62-100) discourse as a text is viewed as comprising a variety of linguistic elements within its internal structure to communicate certain meaning and producing certain effects on the readers, as recipients of the discourse. Hence discourse becomes a site for communicating meaning by means of manipulating the linguistics elements prevalent in the text. Thus, the study of the formal features of the text, such as grammar, vocabulary, text structure and cohesion assist in revealing the meaning that is being put across through the discourse.

The discursive practice as proposed by Fairclough in Discourse and Social Change (1992) is associated with not only the production of discourse but also deals with distribution and consumption of the discourse. This discursive practice is helpful in recognizing the interactional characteristics of the participants in the discursive experience as it centers the feature of discourse production by the producer i.e. the writer of the text and the act of interpretation by the readers of the text who also happen to be the consumers of the discourse.
Fairclough has also put forward the concept of discourse as social practice by emphasizing the role of discourse in construction as well as reconstruction of the society, by providing society with a particular ideology, which is manifested in the discourse. Hence discourse can be viewed as not only continuously perpetuating and continuing the ideology of power and domination on one hand and subordination and compliance on the other hand as societal norms but also challenging such social perceptions.

The multifunctional characteristic of this approach focuses on the role played by language in accomplishing certain goals. Hence, the multi-features of language as a function are illustrated by the manipulation of linguistics features in discourse. Therefore discourse can be considered as the basic requirement of the participants to attain certain goals by manipulation of linguistic elements through participation in the discursive practice. For example, a writer who is the producer of a discourse can be viewed as convincing the readers; the recipients of the discourse, to concur with his/her opinion concerning certain issues through manipulation of certain linguistic features in particular manner to fulfill his/her intentions. These multifunctional aspects of discourse taken up by this approach, draw upon the concept discussed by Halliday (1985) in his Systemic Grammar methodology employed to elucidate the role of language elements.

In discussing the relationship between society and the narrative discourse, the researcher considers this framework to be most adequate for his/her research because the framework of Critical Discourse Analysis, the issue of power relations exhibited in narrative discourse can be brought to light by emphasizing on the construction of characters and events in the narrative discourse. Fairclough’s approach to CDA has proved itself to be very useful as it offers various trails of analytic entry. Such overlapping and interconnections offer sites for the analyst to find attention-grabbing and appealing patterns and disjunctions that require description, interpretation and explanation. CDA helps a reader to describe the text at one level, describe it on secondary level and further interprets in on the even higher level. This meaning making process involves a complete involvement with the text.
3.3 Post 9/11 Fiction and Critical Discourse Analysis

Within the stance of Neo-colonialism, Neo-colonialist elucidations and interpretations of narrative discourse provide a new angle for looking at the world literature, and in doing so; try to question some of the convictions of European theory concerning the cultural and political monocentrism and to consider the differences within the variety of indigenous cultural traditions. As indicated by Tiffin, cited in Tyson (376), the “subversive anticolonialist maneuver” lies in the “rereading and rewriting of the European historical and fictional record” which may be profoundly endowed with the colonialist ideology embedded in literature. Thus, post 9/11 fictional writers not only interact with the established post 9/11 rhetoric, but also transform and challenge it, for example by retelling a familiar story from the point of view of a subjugated trivial character in the story or narrating an incident not from the colonizer/Western perspective but from the Eastern/colonized perspective. These post 9/11 novels demolish the identities that the war on terror discourse blends i.e. Muslim identity was equated with that of a terrorist and extremist whereas the American was identified as a rightist/reactionary neocolonialist. These texts bring forth the uncertainties, hesitations, prerequisites and intricacies of lived experience of the protagonists of these novels in an age of Neo Colonialism and highlight their identity quest presenting alternatives to the deadly and hazardous polarities of the war on terror rhetoric and the post 9/11 public discourse. The novels under study; Mohsin Hamid’s *The Reluctant Fundamentalist*, H. M. Naqvi’s *Home Boy* and Kamila Shamsie’s *Burnt Shadows* challenge the rigidity of post 9/11 public rhetoric that labeled Muslims as terrorists and extremists. These writers, struggling in a Neo-colonial era, are situated on the deceitful rift located in between the divisions of post 9/11 terrorist discourse. These binaries include the post 9/11 division between the native and the alien/outsider and the distinction between the moderate Westerner symbolizing the secular West and the extremist Muslim symbolizing the Islamic faith. The writers challenge the post 9/11 status quo and move towards from Neo-colonialism towards decolonization by not only transforming this treacherous and deceitful split into a living and breathing space but also highlighting the lethal and rigid consequences of these post 9/11 binaries.

As argued by Selden that “a literary text has no worldly existence until it is contextualized and interpreted by the readers” (112). That is to say, meaning is not transmitted directly from the producer of the discourse/text i.e. writer to the recipient of the discourse i.e. the
reader, but instead meaning is negotiated through, or sorted and filtered by codes passed on both to the writer and the reader by other texts. This takes the discussion to a critical point where the reader is no longer an inert and passive recipient of the discourse forwarded in Mohsin Hamid’s *The Reluctant Fundamentalist*, H. M. Naqvi’s *Home Boy* and Kamila Shamsie’s *Burnt Shadows* instead a reader’s role is that of an active participant who not only decodes but also interprets the basic and fundamental message ingrained in the narrative discourse. This concept of the reader as an active contributor in interpreting the meaning of the text, has been further developed into ‘reader-response theory’ [a literary theory which is developed by exponents such as Stanley Fish, Wolfgang Iser and Umberto Eco, based on the supposition that readers play a significant role in interpreting the meaning of a literary text (Selden, 62)] . Therefore, “in trying ‘to make sense’ of these post 9/11 texts that the reader’s position is constructed”, Mill further emphasized that readers may intentionally or unintentionally adopt the position put forwarded by the writer or endeavor to defy the position “within a particular historical moment” (191). In doing so the reader brings to light the Neo colonialist ideology which is greatly embedded in these texts through the process of otherization and the silencing of the ‘Other’. For this reason, the writers i.e. the producers of the narrative discourse have to provide the recipients of the discourse; i.e. the readers of the narrative discourse, with ‘insider’s’ knowledge, that will finally assist the reader to decide ‘the’ position (Dillon 39-51).

Fairclough in his book *Discourse and Social Change* (1992), states that there exists a ‘dialectic’ relationship between the language structures inbuilt in discourse and the society. That is to say, he advocates, “[apart] from being determined by the social structures, discourse has special effects upon social structures and contributes to the achievement of social continuity or social change” (Fairclough, *Discourse and Social Change* 27). Nonetheless, in an attempt to show the interdependence and interrelatedness of language structures embedded in narrative discourse and social structures, Fairclough recognizes the need “to draw together methods of analyzing language within linguistics and language studies, and social and political thought” (*Discourse and Social Change* 27).

While taking into account the perspective of power and ideology, Fairclough emphasizes that “the social content of linguistics data cannot be read off without attention to the language itself”, which certainly awards language “more central role within social phenomena” *Discourse*
and Social Change 2). Therefore, he adopts a critical approach to discourse analysis, which aims at examining social changes. Firstly, he recognizes the need for developing a multi-faceted method for discourse analysis, which examines the interconnectedness between discursive event and social change, and relates the social properties of discursive event to linguistic features of the texts. Secondly, the approach, as conceived by Fairclough, requires being multifunctional in order to demonstrate the multifunctional use of language in “representing reality, enacting social relations and establishing identities” (Discourse and Social Change 9). Thirdly, Fairclough emphasizes on the historical perspective of discourse analysis, as he asserts that texts are created and constructed through other text i.e. ‘intertextuality’ a term created by Kristeva, cited in Fairclough (Discourse and Social Change 102). Lastly, Fairclough also emphasizes upon the need to use a critical approach to the method of discourse analysis as this will assist in illustrating the “connections and causes which are hidden” (Discourse and Social Change 9). Hence, the four interdependent and interconnected aspects of critical approach to discourse analysis as discussed above, has convinced the researcher to adopt Critical Discourse Analysis as methodological framework while analyzing a narrative discourse to show the dialectic relationship between narrative discourse and society as discussed by Fairclough in Discourse and Social Change (1992).

According to Fairclough, the concept of discourse “emphasizes interaction between speaker and addressee or between writer and reader”, the analysis of narrative discourse informs the “processes of producing and interpreting speech and writing” (Discourse and Social Change 3). Moreover, through the methodical construction of discourse, it will rouse the “reader’s response to some extent through certain clues and frames”, as it draws attention to the types of readings, which are possible (Mill 9). Unavoidably, this emphasizes the significant roles of the readers who become participants in negotiating the underlying meanings of the narrative discourse, which results in either maintenance or reconstruction of social structure. This involves a process of meaning making and hence both the writer and the reader negotiate the meaning of the text, and the reader brings forth his interpretation of the text. The text then becomes a social as well as psychological site of continual meaning making.
3.4 Critical Discourse Analysis of Post 9/11 Novels: *The Reluctant Fundamentalist, Burnt Shadows and Home Boy*

The present research is located within Fairclough’s (*Discourse and Social Change* 1992) framework of Critical Discourse Analysis (CDA) which looks at the underlying ideological structures ingrained within the discursive structure of text i.e. the written discourse. This framework is used as it encompasses characteristics of multi-faceted analysis. As this research centers on Neo colonialist issues embedded in the novels namely *The Reluctant Fundamentalist, Burnt Shadows* and *Home Boy*, the multi-faceted aspect of CDA facilitates the evaluation of the relationship of the society with that of the structure of the narrative discourse put forward in the text.

Fairclough’s framework of Critical Discourse Analysis embodies both multifunctional and multidimensional features of the narrative discourse; hence it will be employed as the methodology to examine, analyze and evaluate the narrative discourses embedded in the texts of the three novels under study.

The critical analysis of the narrative discourses will embody:

i) Textual analysis

Textual analysis will focus on analysis of the text or communicative event. The emphasis is on describing and unfolding the text, the argument that is being made or the story being narrated, who is the speaker, to whom, as the style that is being employed. The aim is to attempt to see patterns operating in the text by analyzing sentence structures and how nouns and verbs are used ‘to establish hypotheses about discourses at work in society’ (Janks 331). Some of the patterns are manifested in Fairclough’s three ‘categories of function’ working in texts: the ‘ideational, interpersonal and textual’ (*Discourse and Social Change* 58). The ideational patterns will highlight the representations of ideology or society in the narrative. The interpersonal patterns will focus on how identity is created of both the writer and the reader. The textual patterns will bring to light the style(s) or genre(s) of the text.
ii) Analysis of discursive practice

The discursive aspect of the discourse will examine the role of the writers of the text/novels as producers of the narrative discourse and readers as recipients of the narrative discourse. The analysis of discursive practice focuses on the intertextuality aspect of the narrative discourse. It will deal with the analysis of other discourses expressed in the narrative discourse, such as patriarchal discourse, historical discourse, cultural discourse, feminist discourse, racial discourse and geographical discourse.

iii) Analysis of social practice

The analysis will focus on the probable interpretations on the role of the writer as the producer of the narrative discourse in carrying on the ideologies revealed within the discursive aspect of the narrative discourse. This is critical as narrative discourse is considered to be a social discourse which serves as a site for struggle between members of society in relation to the ideological formation exhibited in the narrative discourse. Through this analysis, I endeavor to explain the dialectic relationship between society and discourse, by revealing how the writer has effectively challenged and questioned the Eurocentric values imposed on the Muslims by the whites in previous discourses, by subverting and decolonizing the typical representation of the Muslim Americans in the present narrative discourse.

In this study I attempt to work towards a merging of interconnected aims of Critical Discourse Analysis and postcolonial criticism by revealing how narrative discourse, which is also a social discourse, becomes the site for propagation of ideology and power struggle by various ethnic groups. Therefore I endeavor to analyze the narrative discourse for not only its textual but also its intertextual aspects entrenched and exhibited in the narrative discourse. By doing so, I am hopeful of providing a more convincing claim regarding the dialectic relationship between the society and the structures of discourse.
CHAPTER 4

DISRUPTING AND CHALLENGING THE STATUS QUO

Considering the sublime notion of emancipation, enlightenment and transformation associated with research, this chapter explores the response of contemporary Pakistani literature in English, i.e. how writers are responding, reacting and relating to the contemporary reality of terrorism, violence, extremism and suicide bombing. I will also bring forth the challenges that existing social and political scenario has created for Pakistani writers and how despotism, martial rule, violence, extremism and invasion of Afghanistan have positioned the Pakistani writer, similar to his fellow citizens, in the margins, from where writers are now raising their voices to propagate the Muslim post 9/11 perception by not only disrupting the status quo but also challenging and questioning the American post 9/11 discrimination of Muslims and her hegemonic attitude in over generalizing the entire Muslim community as terrorists, religious fanatics and a threat to the American security (Rumi). The earlier eerie silence is now breaking.

This chapter highlights the exclusion and discriminating attitude faced by the Muslim American men and women, specifically the Pakistani Americans, following the terrorist attacks of September 11, 2001 in America. Through the lens of fiction; namely– The Reluctant Fundamentalist (Mohsin Hamid); Burnt Shadows (Kamila Shamsie) and Home Boy (H. M. Naqvi), I have endeavored to bring into light the terrible experiences the Pakistani Americans underwent, the humiliation and discrimination they endured at the hands of the American government and individuals, the personal and collective impacts of 9/11 on their lives and above all the ways in which Pakistani Americans have adapted to the post 9/11 attitudes and situations. All the three novels examined, deal with the events of 9/11 in varying degrees and relations and adopt various strategies for representing this devastating event. These novels expose the site of resistance as well as representation and aim at giving voice to the earlier unheard marginalized
peoples. These writers successfully expose the humble struggle for decolonizing the future i.e. not only disrupting the status quo, but also challenging and questioning it:

This is an intervention. A message from that space in the margin that is a site of creativity and power, that inclusive space where we recover ourselves, where we meet in solidarity to erase the category colonized/colonizer. Marginality as a site of resistance. Enter that space. Let us meet there. Enter that space. We greet you as liberators (hooks 343).

In this chapter, the discriminatory attitude, verbal harassment, violent threats and coercion, physical assault; religious profiling and employment, education and housing discrimination, that Muslim Americans, specifically, Pakistani Americans have endured especially in the aftermath of 9/11. I have also discussed the ways the Pakistani Americans have coped with and responded to the assaults on their faith, personal and national identities. The concepts of identity and representation in the wake of the 9/11 attacks have been analyzed from the lens of fiction. Since post 9/11 discourses have not only focused largely on American identity (especially related to wealth, Capitalism and economic and cultural domination) and representation of Islam and especially fundamentalist Islam but have also ignored the perspective of Muslim Americans, curbed their individual, collective, national and religious identity, who in consequence, disrupted the status quo to reclaim their true identity. As Che Guevara, in his speech to the United Nations on December 11, 1964, announces, “The final hour of colonialism has struck, and millions of inhabitants of Africa, Asia and Latin America rise to meet a new life and demand their unrestricted right to self-determination”.

Islam as a religion has been misunderstood, misinterpreted and misrepresented in the United States since long and there were lots of suspicions in the Western mind regarding the Muslims. Yet, the response that followed 9/11 was unexpected and a shock for the Muslim community settled in America.

4.1 9/11: The First Historic World Event

9/11 was a catastrophe not merely for the American nation but it was equally painful and had adverse effects on the lives of all those who lived in United States of America irrespective of the color, creed, race and religion therefore Habermas announces it as “the first historic world
event” (7). Prior to discussing the devastating effects of 9/11 on the lives of Muslim community of United States, I would like to give the widely acclaimed definitions of terrorism and terrorist, and would then give an account of this widespread disaster, unfolding its catastrophic effects on the lives of the Muslims worldwide and specifically Muslim Americans. Grant Andrews in his Master’s thesis titled *Representation and Identity in the Wake of 9/11: Khaled Hosseini’s The Kite Runner, Mohsin Hamid’s The Reluctant Fundamentalist, Frédéric Beigbeder’s Windows on the World and Don DeLillo’s Falling Man*, has also highlighted the response of both Western/European and Muslim writers to the tragic attacks of 9/11. Andrews, while discussing the use of term terrorism by the Muslim novelists, elucidates that the novels written by Muslim writers undoubtedly respond to the terrorist attacks of 9/11, yet they rarely use the word “terrorism” themselves, showing an awareness of the emotive, fraught, and contested nature of this concept (06). I have also used the term “terrorism” in this text with a similar interpretation.

Martha Crenshaw deals with the problem of defining terrorism, “The problem of defining terrorism has hindered analysis since the inception of studies of terrorism in the early1970s. […] The use of the term is often polemical and rhetorical It can be a pejorative label, meant to condemn an opponent’s cause as illegitimate rather than describe behavior” (406).

Leach demonstrates some of the tensions around this concept in the context of 9/11 and the war on terror:

> Within a postmodern world in which old-fashion racist values must never be acknowledged, a new racism has evolved — or ‘metaracism’ as Etienne Balibar has described it — in which ethnic or racial factors cannot be ‘named’, and yet in which alternative cultural values cannot be accepted. Hence the convenient slogan of the ‘war on terror’, in which freedom fighters of different ideological persuasions can only be construed as ‘terrorists’ (85-86).

Leach exposes the true American psyche and its colonial mind set of dehumanizing and discriminating the Orient/ the terrorist other who happen to the Muslims after 9/11. He states, “for the United States, Muslim freedom fighters are ‘terrorists,’ and the United States is ‘the land of the free,’ while for Muslim extremists suicide bombers are volunteer ‘martyrs,’ while the United States is tainted for supporting the ‘terrorist’ State of Israel (Leach 89).
Keeping this definition of a terrorist in mind, terrorism cannot be defined by the identity, ethnicity or religion of its executors or even by the cause they advocate. Instead terrorism is identified by the nature of the act. Terrorism is the premeditated and intentional assault on innocent civilians. An important point here is that terrorism must be differentiated from lawful acts of war that intended to curb combatants and may well accidentally harm civilians. The terrorists by design murder, mutilate, and threaten civilians. No cause, no accusation, no excuse can ever validate terrorism. Terrorism against any nation may it be Pakistanis, Americans, British, Israelis, Russians, or anyone else, is all same; a fraction of the same vice and ought to be treated as such.

The National Commission on Terrorist Attacks upon the United States traces the timeline of the terrorist attacks of 9/11, which is mentioned as follows:

**Timeline**

i. 7:5am - American Airlines Flight 11 takes off from Boston's Logan International Airport. 92 people are on board.

ii. 8:14am - United Airlines Flight 175 takes off from Boston's Logan International Airport. 65 people are on board.

iii. 8:19am - A flight attendant on Flight 11 informs American Airlines that she thinks the plane is being hijacked.

iv. 8:20am - American Airlines Flight 77 takes off from Washington Dulles International Airport. 64 people are on board.

v. 8:40am - NORAD is informed that Flight 11 has been hijacked.

vi. 8:42am - United Airlines Flight 93 takes off from Newark International Airport. 40 people are on board.

vii. 8:42am (approx) - Flight 175 is hijacked.

viii. 8:44am - Flight attendant Amy Sweeney aboard Flight 11 telephones American Airlines to report that the plane is flying too low.
ix. 8:46am - Two F-15 Fighter Planes are launched to intercept Flight 11.

x. 8:46am - Flight 11 crashes into the North Tower of the World Trade Centre.

CNN's first reporting of the World Trade Centre being hit by an aeroplane.

i. 8:49am - CNN interrupt broadcasting to break news of the disaster.

ii. 8:50am (approx) - Flight 77 is hijacked.

iii. 8:52am - Telephone calls are made from Flight 175 reporting that it has been hijacked.

NBC's live coverage of the second tower being hit by an aeroplane.

i. 9:03am - Flight 175 crashes into the southern side of South Tower. The impact is seen on live television: see above.

ii. 9:28am - Flight 93 is hijacked. Air traffic controllers hear the hijacking happening.

Coverage of the attack on the Pentagon

i. 9:37am - Flight 77 smashes into the side of the Pentagon Building.

ii. 9:57am - A Passenger revolt begins on Flight 93.

First Tower Collapses

i. 9:59am - The First Tower Collapses.

ii. 10:03am - Flight 93 crashes after a fight between the hijackers and passengers in the cockpit.

Second Tower Collapses

i. 10:28am - The South Tower begins to collapse (“WE HAVE SOME PLANES”).
4.2 Marginality as a Site of Resistance: Post 9/11 Pakistani Fiction

The impact of 9/11 and its literary representation by the Muslim authors gives an insight into the marginalized and inhuman treatment of the Muslim Americans on one hand and exhibit the discriminating psyche of Americans on the other hand. The American and British writers have also represented 9/11 in their literature but these representations tend to demonize Islam, derogate and defame the Islamic faith and its fundamentals. Immediately, one year after the terrorist attacks of 9/11, more than twenty books had been written and published with the central theme of associating menace, terrorism and destruction with Islam (Watanabe). Of these, two anti-Islam books became the best-selling titles at amazon.com (Watanabe). These were, *Militant Islam Reaches America* by Daniel Pipes and *American Jihad: The Terrorists Among Us* by Steven Emerson. In response to such literary output, Muslim authors took a strong stand against terrorism in the aftermath of 9/11 attacks. *The Reluctant Fundamentalist* (Mohsin Hamid); *Burnt Shadows* (Kamila Shamsie) and *Home Boy* (H. M. Naqvi) are a few of the novels that responded to the negative stereotyping of Islam and Muslims. These texts bring into light the crucial issues of resistance, extremism, hostility, violence, fear, identity and an endeavor for an enlightened and emancipated society (Rumi). The writers through their characters, not only disrupt the status quo, but also challenge and question it.

Often, formerly colonized countries including Pakistan are frequently homogenized under an umbrella term i.e. the Third World countries and the present terrorism and chaos has worsened the situation and raised an urgent need for contemporary Pakistani fiction writers to not only reclaim but also reinterpret their identity. The writers, Mohsin Hamid, Kamila Shamsie and H. M. Naqvi, through their literary endeavors are struggling to reclaim their identity by challenging the status quo and questioning the Western hegemony. One of the major problems faced by Pakistan and almost all Third world countries is the crisis of representation, marginalization and the label of being the Other. The present wave of terrorism following the terrorist attacks of 9/11, has further misrepresented and moved the Pakistanis/ Muslims further to the margins. Muslim Americans, specifically those from Pakistani origin, are forced to see themselves through the Western lens, which has occupied the center since long. Pakistani writers have felt the urgent need of giving voice to the earlier unheard and silenced Pakistani community and taken a stand against their misrepresentation. They are not merely concerned with recovering
past cultures and histories, but discovering how the world can move beyond colonialism towards a region of mutual esteem and respect. These writers emphasize that the formerly colonized nations would continue to be hybrid with a wretchedly schizophrenic identity if they don’t challenge and question the Western hegemony. The center is shifting anew; formerly colonized and silenced voices are entering the discourse.

Mohsin Hamid’s *The Reluctant Fundamentalist* highlights a situation of ever-increasing distrust and disbelieve between the West symbolized by America and the East symbolized by Pakistan; amidst a disturbed love narrative. Changez, the hero of the novel is shown narrating his story in the first person singular to an anonymous and unidentified foreign agent, whom he met at a restaurant and who is threatened finally by agitated crowd while he attempts to reach the Pearl Continental Hotel, Lahore. Pearl is a disguised reference to Daniel Pearl who was seized and decapitated by Muslim fundamentalists in Pakistan when he attempted to get in touch with the Taliban. In the aftermath of the 9/11 attack, America considered Changez as an outsider in New York who had to encounter hostility and jealousy from his colleagues whose careers were threatened by his valuation. Born in Lahore; Pakistan, educated at Princeton; United States and a member of staff at Underwood Samson, a New York firm specialized in the evaluation of decrepit business firms anticipated for takeover, Changez’s identity undergoes a metamorphosis as the plot unfolds, which he describes as, “I was a modern-day janissary,” he asserts, “a servant of the American empire at a time when it was invading a country with a kinship to mine ...” (Hamid 91).

The realization that he was an American janissary was a hard blow for Changez and a question mark to his identity. The Ottomans had hired young Christians who fought to wipe out their own people. These were termed as janissaries as erasing their own civilization left them with nothing to return to. This identification involves a journey of inward change that was initiated when he recognized that he was, to a certain extent, delighted by the terrorist attacks on World Trade Center. This realization leads to his reinterpreting of his Muslim identity and he disrupts his own outstanding career and even abandons his desire of marrying the disturbed and beautiful Erica and finally to reclaim his true identity he returns to Lahore. In Lahore, the bearded Changez encounters a foreign agent who is an American sitting in an eatery in the Old Anarkali bazaar. Changez waylays him with his life story, before and after 9/11 in America and his final return to Lahore.
Lasdun in his review of the novel published in The Guardian, notes that the richest illustration of the novel is in the manner in which Hamid deals with the concept of fundamentalism. He further investigates that from the title of the novel and from the tension in the environment swelling between the nameless American listener and Changez, the anticipation is that Changez is progressing towards the disclosure that he has moved, though unwillingly, to the sinister and darker phase of Islamic fundamentalism, and is perhaps, even as he converses, organizing the execution of his audience, the American listener - similar to Daniel Pearl’s execution but in a precise and orderly reversal, it becomes apparent that the actual fundamentalism at question in the novel is United States capitalism particularly that practiced by Changez’s American employer, Underwood Samson. At recurrent intervals the storyline accomplishes a pleasant prosper in the shape of some compactly symbolic illustration or concise comment. Changez succinctly sums up, for example, the feeling of belongingness every immigrant experiences in New York: “I was, in four and a half years, never an American; I was immediately a New Yorker” (Hamid 20). Lasdun illustrates that Changez’ image of New York City in its threateningly flag-decorated state changes following the terrorist attacks of September 11 – “I wondered what manner of host would sally forth from so grand a castle” (Hamid 47). This illustration is wonderful not only as a visual image but it also intensifies the novel’s essential argument of *sic transit gloria mundi* (thus passes the glory of the world) in which United States militarism is frequently plotted over the shattered magnificence of the old Mughal empire. Simultaneously, however, this aphoristic inclination renders the narrative a somewhat intangible and abstract quality. Similarly, Changez’ relationship with Erica is not only perplexing but also symbolic. It is actually a troubled relation of a young Muslim with America at the wake of terrorist attacks of 9/11, a time when the Muslim identity and Islam was being equated with terrorism and extremism. Erica is an honorable aristocratic girl who has undergone heartbreak in her adolescence: a young days beloved named Chris, who passed away in his teenage years. Erica is unable to wipe out Chris from her memories and unwillingly she rejects any of her suitors including Changez to take his place in her life and heart. In the turmoil following September 11, Erica’s obsession with Chris’ haunted memories takes the form of a crippling mania – “she was disappearing into a powerful nostalgia” (Hamid 68). This consequently leads to Erica’s nervous breakdown, admission into a mental hospital, and finally her possible suicide. The reader is heartbroken at such a troubled and tragic love triangle where the irony of the matter
lies in the fact is that one of the rival, Chris is dead but still rules the heart of Erica but Hamid brings his readers back to the narrative from the realms of romance with a nudge or a jolt here and there in the novel, as he says: “it seemed to me that America, too, was increasingly giving itself over to a dangerous nostalgia” (Hamid 68). Erica is perceived as being actually a personification; Erica personifies America as it stands for Am-Erica and Chris symbolizes America’s burdened relation with her moment of European invasion while the narrator symbolizes America’s subsequent incapability to regard Changez as a bonafied American and accept him with his Muslim identity (Lasdun).

Similar to the character of Changez, the lives of the three protagonists in H. M. Naqvi’s Home Boy also take a turning point after the terrorist attacks of 9/11. In Home Boy, H.M. Naqvi presents an innovative voice; a novel approach towards investigating and comprehending the lives of Muslims in New York City in the aftermath of the terrorist attacks of September 11. This is the narrative of three youthful men, Chuck, Jimbo and AC, who live in the present and are least bothered about tomorrow, simultaneously their carefree attitude conveys that they are indecisive and vague about the rationale of their lives. They are also struggling to tune to the reality that they are actually denizens of two worlds; one is the ever flourishing and modern world of United States, while the other is apparently backward but traditional world of Pakistan. The crucial event around which the narrative revolves, the fall of the Twin Towers, occurs when the three are out on a search for an informal acquaintance, Mohammad Shah nicknamed Shaman, and happen to land at his apartment in his absence. They plan to spend the night at Shaman’s place. Shaman is assumed to be involved in some mysterious business so the neighbors report to the FBI as this was immediately after the 9/11 attacks. Home Boy echoes the tone of the juvenile, hip-hop, and youthful man struggling to mingle into a different and changed world that is completely detached from the world in Karachi. The narrative unwraps immediately after the terrorist attacks of 9/11 with a potent opening sentence, “We'd become Japs, Jews, Niggers. We weren't before. We fancied ourselves boulevardiers, raconteurs, renaissance men, AC, Jimbo, and me. We were mostly self-invented and self-made and certain we had our fingers on the pulse of the great global dialectic” (Naqvi 1).

Regrettably, this pulse was on the verge of delegating into an immense, unfamiliar arrhythmia that would have drastic effects on the lives of the protagonists, though in diverse ways.
Naqvi compares the speeches of President George W. Bush [“As long as the United States of America is determined and strong, this will not be an age of terror; this will be an age of liberty, here and across the world” (Bush)] with the incidents and sufferings in the lives of these young men who over and over again discover that their skin color and their Muslim names go against them. It is basically the narrative of the maturing of a young immigrant who tries to hang on to all that is imperative in his world.

The novel *Burnt Shadows*, stretching over continents, historic events and decades; is a grand tale of admiration, identity, treachery and disloyalty that starts on August 9, 1945, with the atomic bombing of Nagasaki and concludes in a detention center in America in 2002, as Raza Konrad Ashraf awaits imprisonment in Guantanamo Bay. The greatness of the problem as applied to a detainee in Guantánamo is a revolt and a challenge to which this deftly crafted novel rises in surprising and unpredicted ways (Jaggi). Shamsie darts together an extensive legend that commences with the presence of a young Japanese woman during Nagasaki bombing of 1945 and concludes, almost fifty years later, with a Pakistani captive awaiting imprisonment at Guantanamo Bay. The saga opens up the life of two extraordinarily multilingual and multiethnic families; one being the Burtons-Weiss who are by nationality German, British and finally American and the other family being the Ashraf-Tanakas who are by nationality Japanese and Indian before Indo Pakistan partition, later Pakistani. Not considering minor deviations, their accomplishments and misfortunes cover not only five countries but also three historical events that have changed the world. Hiroko Tanaka, a Japanese woman is about to tie the knot with Konrad Weiss a German. Hiroko Tanaka is introduced as a bride to be, dressed in a kimono having three black cranes leaping crosswise her back, fantasizing her marriage with her German lover Konrad Weiss when suddenly her entire world is ruined by the deadly atomic bombing of Nagasaki. As a reminder of this devastation and loss, all that she is left with are the bird-shaped burn marks on her back. In memory of Konrad Weiss, Hiroko journeys to Delhi to meet Elizabeth, Konrad Weiss's half sister, where she meets Sajjad Ashraf who gives meaning and love to her emaciated life. They get married and Hiroko Tanaka becomes Hiroko Sajjad.

Hiroko’s journey doesn’t end here, she is again dislocate and finds herself in Pakistan with the Indo Pakistan partition, and the conception of Pakistan. Entangled in new conflicts, both internal and external, engulfed by the shadows of her political history and personal life Hiroko is carried from Pakistan to New York City and, in the narrative's astounding climax, to Afghanistan
immediately before the terrorist attacks of September 11. The love and loyalty that has bonded Burton-Weiss and Ashraf-Tanakas together for generations and decades is put to test and the Pakistani Ashrafs are at the losing end resulting from betrayal and chauvinism of American Burtons. The individual loss of Hiroko Tanaka becomes the collective loss of the entire humanity that does not crave for a utopia but a decolonized world where human beings are not killed, exploited and bargained for national and personal interests in the fake name of security.

4.2.1 Outside the U.S. Mainstream: Minorities in America

The long-standing impact of the post 9/11 implementation of government policies and formulation of laws, on the Muslim Americans is viewed through the lens of fiction. Literature has always been the most effective and widely approved representation of the society. In the aftermath of 9/11, the Muslim Americans remained largely outside the U.S. mainstream. This discriminatory and hostile attitude of Americans is not limited to Muslims although after 9/11 Muslims became the most focused target of American’s hostility. Racial discrimination has been a critical issue in America since colonization and the slave era. In order, to expose the discriminatory psyche of America and for a better understanding of the discrimination and hostility of Americans against Muslims, I wish to mention some of representative works from literati of various minorities in America, who have been hegemonised and marginalized by the Americans from time to time in history. Asian Americans, Afro Americans, Native Americans, and Latin Americans, suffered a lot socially, morally and economically due to this legally sanctioned discrimination and racism. Many Native Americans were confined to reservation which constituted merely 4% of America’s territory (‘Life on the Reservations”). Native Indians did not have any access to the modern education in the United States of America and instead they were bound to send their children to a residential schooling system. The treaties signed with them were violated (‘Life on the Reservations”). But the most brutal and inhuman expression of American discrimination can be witnessed in the foundation of the institution of slavery, during which Africans were made slaves and treated inhumanly. After the inception of institution of slavery the Africans was disgraced and dishonored and this stigmatized status of the Africans served as the basis for the most inhuman and vituperative anti-African racism that has continued till date. African Americans were considered second class citizens. Similarly, the Asian
Americans, including Chinese Americans, Latin Americans, Middle Eastern and South Asian Americans were subjected to discrimination and hostility in America.

Similar to the works of Pakistani American writers, the immigrant and minority writers have also raised their voices through their literature. A brief overview of some of the well-known yet affective works by immigrant and minority writers, who stand as representatives of their genres, will help in understanding the discriminating psyche of America of which the Muslim Americans have been the major target in the aftermath of 9/11. As a result of this discriminatory treatment, “oppression” became a major theme in the literature of suppressed groups, including minorities and immigrants in the first half of twentieth century. Toni Morrison is a Black American novelist, editor, and professor whose literary endeavors show a determination to challenge the hegemony of Americans. Her novels are known for their classic themes, effective description and the exposing of the plight of Blacks at the hands of the White Americans. The Bluest Eye by Tony Morrison is a beautiful and ideal novel based on the traumas of racial discrimination. The postulation that the whites were superior to the blacks arose from the notion that the blacks came to America as slaves (Day). Morrison has brilliantly and most successfully intertwined the American racist psyche (that venerates blue eyed fair skinned people) with the lack of physical beauty. In Beloved, Toni Morrison intertwines the central theme around the tragic history of slavery in America. She brings into light the atrocities of the white Americans upon the Black slaves. Americans, without having any insight into the slave psyche, have written on the theme of slavery with the white male perspective. In this novel, Morrison shows the sufferings of the slaves, especially slave women and exposed the discriminatory and marginalized attitude of the Americans (Day).

Langston Hughes, in his major prose and poetic works, gave voice to the African American’s sufferings and their plight. His work, Native Artist and Racial Mountain published in 1926, was the most vocal and influential books on the ill treatment and identity crisis of Negroes. In his moving poem, “I too sing, America”, he highlights the trauma and pain of racial discrimination.

I, too, sing America.

I am the darker brother.
They send me to eat in the kitchen
When company comes,
But I laugh,
And eat well,
And grow strong.
Tomorrow,
I'll be at the table
When company comes.
Nobody'll dare
Say to me,
"Eat in the kitchen,"
Then.
Besides,
They'll see how beautiful I am
And be ashamed--
I, too, am America. (Rampersad 297)

Louise Erdrich is an influential and leading Native American writer symbolizing the Renaissance of Native American literature, who raises voice against the discriminatory attitudes towards the Natives. Her novels vibrantly yet authentically portray the survival dilemma of Native Americans in the current American society and picture the drastic impact of internal colonization. In the novel Love Medicine, Erdrich depicts her Chippewa heritage and exposes the conflicts of Native Americans with white communities. Her unconventional characters attain
mythic importance as they struggle to overcome segregation by restricting them to reservations, rejection and exploitation at the hands of white community (Hafen 55).

4.3 Disrupting and Challenging the Status Quo

Mohsin Hamid, in his work, *The Reluctant Fundamentalist* destabilizes the Western hegemonic thinking thereby generating a respectable space for the suppressed and marginalized American Muslims. In the very beginning of the novel, Hamid challenges the manner in which the colonizer (America) draws and utilizes the knowledge of the colonized (Muslims/Pakistanis) for serving her interests and describes the American dream (Hamid 56) of a young Pakistani student, who is ready to offer his loyalties to America, but soon after 9/11 the status quo changes. In the words of Mohsin Hamid;

Students like me were given visas and scholarships, complete financial aid, mind you, and invited into ranks of meritocracy. In return, we were expected to contribute our talents to your society, the society we were joining. And for the most part, we were happy to do so. I certainly was, at least at first (3).

Mohsin Hamid reveals the hidden policy of America, and exposes the manner in which the colonizer’s literature has defended and vindicated colonialism by means of images of the colonized as everlastingly substandard people, mediocre society and inferior culture. America attracts the cream of the world; the talented minds from different parts of the world by offering scholarships and visas. These minds contribute to the prosperity and economic growth of America. Same is the case with thousands of Pakistanis like the protagonist of the novel, Changez, who willingly offers all his loyalties to America but soon his American dream becomes a nightmare in the aftermath of 9/11. The discriminatory and hostile attitude suffered by the Muslim Americans disrupts the status quo and the silent Muslims who were marginalized and accused as terrorists; raise their voices and struggle to occupy the center.

4.3.1 No More an American

Muslim Americans’ loyalty and patriotism was in no degree less than the Anglo-Americans, they owned her and felt empathy and oneness with the Americans, who were back in their most celebrated guise of the colonizer in the aftermath of 9/11. Until the terrorist attacks of
September 11, Muslims were making reasonable progress in gaining a respectable position in American society and were just winning commissioned posts in American government. Muslim support was pledged by political leaders, who visited the mosques and in the course of time the Muslims became politically encouraged to run government offices by generating 700 candidates for federal, local, and even state offices during the year 2000, according to Agha Saeed of the American Muslim Alliance (Watanabe).

A brief review of the history of Muslims and specifically Pakistani immigrants will help in arriving at a better understanding of the plight of Muslims Americans after the terrorist attacks of 9/11. The presence of Islam in America can be traced back to the arrival of the Spanish invaders. After the Spanish invaders, a large number of Muslim slaves were brought to this continent to labor on the plantations in the South. Islamic code of living, practices and belief system remained very much alive with most of the Muslims slaves, although continuous efforts were made to wipe out their Islamic identity (“History of Islam in the US”). This is termed as the advent of Islam in America.

In the beginning of twentieth century, Muslim immigrants from a number of Arab and South Asian countries migrated to America to earn their livelihood. This influx gained momentum during the 50’s when Muslims, both professionals and students, started pouring in from different parts of the world (“History of Islam in the US”). This was the time when Islam attracted the adherence and interest of White Americans, because of the establishment of mosques and Muslim community centers in most of the cities of America. Missionaries and religious scholars from Muslim countries too started preaching Islam during 1950’s. This resulted in the founding of national Islamic groups, for instance the Muslim Students Association (MSA) of the United States and Canada that was later replaced by the Islamic Society of North America (ISNA), along with their sustaining institutions (“History of Islam in the US”). As far as immigrants from Pakistan are concerned, the first wave of immigration started in the beginning of twentieth century when Muslims from different parts of South Asia, now Pakistan, migrated to U.S. These Muslims, along with the Hindus immigrants, had to struggle for their residence and citizenship because of the restrictions on the immigration policy. But after the relaxation in the immigration restrictions by the U.S. government in 1965, a large number of Pakistani professionals migrated to America. After 1970 the influx was much drastic and the number of Pakistani immigrants multiplied. Most of these Pakistanis were educated professionals familiar
with the Western culture and lifestyle. It was quite later after 1965, when Pakistani Muslims started actively taking part in politics and Pakistani American candidates ran for the senate in districts of city municipalities such as Brooklyn in New York (“History of Islam in the US”).

In spite of the acculturation and adaptation, Muslims from South Asia and especially Pakistan, were also subjected to further bigotry and bias against Islam even before 9/11. But the condition worsened after 9/11 and Muslim Americans including the Pakistani immigrants had to experience large scale retaliation from sections of the American society in the form of hate crimes, offensive language, ridiculing Muslim women who covered their head with hijab, and prejudice and harassment at educational institutions and working places. Even the bank accounts of Muslim Americans were sealed spreading shock waves throughout the Muslim community of America (Ghazali, “American Muslims Six Years after 9/11”). Newspapers presented headlines like, “A Muslim bus passenger en route to Chicago is put off with his bags in Toledo after he told the driver he is from Iraq” (Ghazali, “American Muslims Six Years after 9/11”) and “A mosque in Rochester (New York) has been vandalized for the three times this year” (Ghazali, “American Muslims Six Years after 9/11”).

This discrimination and marginalization can be traced in the development of Changez’s relation with the America and its varying dynamics. The start of the novel defines Changez’s efficacious chasing of his American dream (Hamid 56); this apparently successful journey starts from his joining Princeton to his job in an esteemed valuation company named Underwood Samson. Later in the novel, Hamid puts this into a piercing contrast with his disenchantment with America in the aftermath of 9/11 attacks. Mohsin Hamid reveals this dilemma of Muslim Americans as, “Nothing troubled me; I was a young New Yorker with the city at my feet. How soon would that change! My world would be transformed, just as the market around us has been” (27).

Changez is an immigrant, who goes to New York on scholarship. He is a Pakistani national, yet he calls himself a New Yorker and the city is accessible to him in all respects to the extent that he calls himself a bona fide New Yorker. The New York City had become Changez’s abode but the discrimination and hostility that followed the terrible and destructive attacks of 9/11 brings a drastic change in the life of Muslim Americans, as hinted by Changez, they resist and disrupt the status quo and struggle to shift from margins to the centre. Jim, the managing
director who hires Changez for Underwood Samson comments on the silent behavior of Changez in the company of his colleagues who were mostly Americans that Changez feels “out of the place” (Hamid 25). The phrase “out of the place” hints at the fact that no matter how much Changez mingles with the Americans; feels that he belongs to New York City but he would still remain an outsider or the Other.

The notion of belongingness to New York City is also witnessed in the character of Chuck, the possible hero of H. M. Naqvi’s Home Boy. The narrator of the novel Chuck introduces Jimbo as “born and bred in Jersey, Jimbo was a bona fide American”(Naqvi 3). Chuck, the only expatriate among three friends, goes to the extent of claiming the New York City, “I had arrived in New York from Karachi four years earlier to attend college, which I completed swimmingly in three and though I was the only expatriate among us, liked to believe I’d since claimed the city and the city had claimed me” (Naqvi 3).

The characters of Naqvi dwell in America, not to attain any material goal or out of a sense of gratitude, but merely as personalities who symbolize a blend of New York Metropolitan and Pakistan. As Naqvi narrates;

We surveyed the Times and the Post and other treaties of mainstream discourse on a daily basis, consulted the Voice weekly, and often leafed through other publications with more discriminating audiences such as Tight or Big Butt…..we had read the Russians, the postcolonial cannon, but had been taken by the brash, boisterous voices of the contemporary American fiction;… we listened to Nusrat and the new generation of native rockers, as well as old- school gangsta rap (1).

Chuck, AC and Jimbo occupy America as buoyant cosmopolitans, as confident men of the world, as people whose compliance banishes remoteness because these three Pakistani cum American heroes of the novel are as much at home in Jack’s bar as they would have been at a restaurant in Karachi. At an instance, Naqvi expresses this notion of belongingness to the New York as,

You could as Minie Auntie told me once, spend ten years in Britain and not feel British, but after spending ten months in New York, you were a New Yorker, an original settler and in no time you would be zipping uptown, downtown, cross
Naqvi’s novel infers that the story of the denizens of the Third World steadily progressing in America, or struggling to, has been squeezed dry. Their American dream has turned to nothingness. The three heroes that decide to lead their lives in America in the novel *Home Boy* are by now American—they are already home boys on the forte of their self belief. But with the fall of the Twin Towers; the scene changes utterly. The American dream of Chuck is turned into nothingness, in the post 9/11 times, when color and racial discrimination was at its peak; every Muslim American was looked upon as a suspected terrorist. These three men fancied themselves to be bona fide New Yorkers, nearly in all aspects, but in the post 9/11 times, they are suspected of being terrorists; the only reason being that they were outside on road in the late hours of the night. Chuck gives a hint to the post 9/11 attitudes in the words, “Who then could have anticipated that it would soon not be possible for three brown men to drive across America in a rented car, even with a blond in tow” (Naqvi 69).

Kamila Shamsie in her novel *Burnt Shadows* expresses this fascination and obsession for New York City through the character of Hiroko Tanaka. Kamila Shamsie compares Hiroko’s fascination for New York to a love affair. To her New York is, “A city in which she could hear Urdu, English, Japanese, German all in the space of a few minutes. ...........Nothing foreign about the foreignness in the city.........She felt that she had been waiting all her life to arrive here ”( Shamsie 288).

In another instance in the novel, similar feelings of oneness and nationalism of a Pakistani American for America are portrayed through the character of Omar, a cab driver, who was from Gujranwala, Pakistan yet he calls himself an American. He is surprised to hear that Hiroko Tanaka, later Hiroko Ashraf, is a Pakistani. He comments, “You’re Pakistani, and I’m American. Became a citizen just last week. He switched to English to say, Welcome to my country, aunty” (Shamsie 288). The word “my country ”shows the feelings of belongingness to America. The Pakistani cab driver Omar symbolizes the Pakistani community of America who has migrated to America to earn livelihood and have an access to a better and secure future by becoming a part of American economic emancipation. These immigrants see America as a land of opportunities; a promising land to realize their American dream but following 9/11,
discrimination and negative stereotyping at the hands of American public and government make these immigrants disappointed and crestfallen with America. Following the horrendous attacks of 9/11, their spirit of nationalism and patriotism was suspected and Pakistani Americans were further marginalized and pushed against the wall.

4.3.2 Muslims become The Other(s): Changing Status quo

The novels expose the complexities and the issues that arise because of Otherness. Changez in *The Reluctant Fundamentalist*, the three young men in *Home Boy* and the two extraordinarily multilingual and multinational families: the Burtons/Weiss (British, American and German) and the Tanakas/Ashrafs (Japanese and Indian/Pakistani) in *Burnt Shadows* are all overpowered by a strong sense of Otherness in their lives which serve as the turning point in the novel. The verbal harassment and the use of abusive language against Muslims in the aftermath of 9/11 were a clear indication of categorizing them as the Other. From the postcolonial perspective, the term ‘the Other’ gives a clear indication of the West dominating the world, marginalizing or excluding the non-West and universalizing its thoughts and ideologies. The Other or as Said calls him the Orient and Spivak has termed him the subaltern, suggests a relation of supremacy, power and domination between the East and the West. Said argues that the Western portrayal of the Orient gives an indication of an inferior human race that is backward, illogical, and violent. This gives the West an opportunity to identify themselves as opposed and contrary to these characteristics; as belonging to a world of superiority, a world that is logical, communal and non-violent. The negative traits attributed to the Orientals can be witnessed till date, for example, Muslims especially the Arabs are portrayed as uncultured people and Islam is regarded as violent religion. Naqvi expresses this derogatory attitude of Americans towards Islam and Muslims in his novel quite often, at one instance he goes on to say that:

Bawler No.1 hissed, ‘A-rabs’

Repeating the word in my head, I realized it was the first time I’d heard it spoken that way, like a dagger thrust and turned, the first time anything like this had happened to us at all (23-24).

The term Muslim had become an abuse, as Naqvi states, “Moslems, Mo-hicans, whatever,” Bawler No.2 snapped” (24).
Mohsin Hamid expresses similar discrimination when Changez is insulted and abused by a stranger for no obvious reason, the stranger, probably a drunkard called him “Fucking Arab” (Hamid 70). Language, used here as a tool for harassing and subduing the Muslim Americans, serves the same purpose it served during colonization, that is to provide the values by which the Muslims Americans identify themselves and their place in the American society, and even today in the post-colonial era. Language is believed to be the rudimentary tool which gives a nation its identity and culture. Most of the colonialist societies who desire to colonize other nations and societies focus of the language of the colonized as language, especially mother tongue, not only conveys the thought and mental makeup of the colonized, but also expresses identity of the colonized. Being conscious of the significance of cultural dominance and language, during colonialism the colonialists try to curtail the language of the colonized or used the language of the colonized to humiliate the colonized. Here language takes the form of a cultural tool and in an undetectable and imperceptible manner tries to hegemonize the colonized, as America has named and labeled the minorities and marginalized classes. Postcolonial thinkers and writers Edward W. Said, Homi Bhabha and Gayatri Chakravorty Spivak have focused on the prejudiced approach of lingual dominance and its hazardous effects. The terms “Moslems”, “Fucking Arab” or “Mo-hican” (term used for Native Americans) suggest that putting emphasis on lingual and cultural identity provides an insight into the relationship between colonialists and subordinates, postcolonialism, domination and discrimination of the marginalized classes who are now questioning the hegemony of the colonizers. Furthermore, it was a strange realization for Changez and such humiliating and discriminatory instances were a day to day routine for millions of Muslims settled or born and bred in America. It is an identity blow that marked the shifting of ground under Changez’s feet and an indication of the changing status quo and a call for a positive and enlightened response; a need for the Muslim Americans to strive for their true representation and to struggle for decolonizing the region.

Although Chuck, AC and Jimbo were regular visitors at the Jakes bar yet they experience humiliation and discrimination in the aftermath of 9/11. Post 9/11 attitudes were a shock for them. Post 9/11 situation and circumstances fortified the hatred and resentment that Americans had in their hearts for the Muslim Americans. Chuck, AC and Jimbo were kicked out of Jake’s bar and as in the words of Naqvi, “things were changing” (25). The awareness of the disruption in the status quo; the identity blow; the first and foremost moment of realization of the shifting
grounds in the novels evoke a quest to disrupt and challenge the status quo for all the protagonists namely, Changez (The Reluctant Fundamentalist); Chuck (Home Boy) and Raza Konrad Ashraf (Burnt Shadows) and these protagonists, as in the words of bell hooks make “marginality as the site of resistance” (343). Naqvi in the very beginning of the novel most remarkably, expresses the shifting of grounds and the disruption in the status quo as Chuck, AC and Jimbo realize the prejudiced attitude they faced in the aftermath of 9/11. They call themselves bona fide Americans but this claim is turned into nothing more than a swank as post 9/11 attitudes give them a severe identity blow. Their American dream (Hamid 56) is turned into ashes, as they encounter intolerance, discrimination, abuses and verbal harassment. As in their own words; “We’d become Japs, Jews, Niggers. We weren’t before. We fancied ourselves boulevardiers, raconteurs, renaissance men, AC, Jimbo and me. We were self-invented and self made and certain that we had our fingers on the pulse of the great global dialectic” (Naqvi 1). The reference made by Naqvi to the attitude of the Americans with the Japs, suggests the domination and supremacy that America has been exercising over the rest of the world and has pushed the colonized nations towards the margins. In another instance in the novel, Naqvi, through the mouth of Abdullah, expresses the changing status quo after 9/11 when things had completely changed for Muslims; they were given the label of terrorist and extremist and were considered to be threat to the society, “New York is like nets cast to the wind, seeking for any Muslim to ensnare” (353).

For Changez, in Mohsin Hamid’s The Reluctant Fundamentalist, Juan- Bautista’s comment, the chief of the publishing company, cleared his confusion and ambiguity on the issue of his identity, gave him a better and much clearer understanding of the post 9/11 attitudes, and motivated him to respond to this discriminatory attitude, sensibly and critically. Juan- Bautista had been observing Changez’s unease and loss of interest in his work. Changez had lost interest in his job; a job which had been one of his greatest aspirations but one after the other incidents and episodes of discrimination and derogation forced him to admit the American hegemony. The reality dawned upon him that no matter how openly and frequently, America claims to be a liberal, tolerant and a broadminded nation and a strong advocate of justice and equality yet the truth was totally opposite; it was an indication of the changing status quo and a call for questioning and challenging this status quo. Post 9/11 scenario proved Americans to be orthodox, hypocrite and conservative as a nation who were unable to abandon their colonizing
psyche even hundreds of years after the colonization. Chilean Company Director, Juan Bautista invited Changez to lunch in Valparaiso, prompting him to visit Pablo Neruda's house and made him realize this dilemma of the Muslims by hinting that Changez was becoming an American “janissary”. Changez agrees to this; “I was a modern-day janissary, a servant of the American empire at a time when it was invading a country with the kinship mine and perhaps was even colluding to ensure that my own country faced the threat of war” (Hamid 91). The Ottomans recruited young Christians who fought as janissaries to erase their own civilization so they had nothing to return to. America felt justified in killing Iraqis and Afghans and risked more deaths by tacitly using India to pressurize Pakistan. Changez’ decisions in the post 9/11 insecure times, especially for the Pakistani community were impulsive. This episode not only gives a new direction to Changez’s thoughts but also reveals his infatuation and disenchantment with America and exposes American prejudice and misinterpretation.

Kamila Shamsie too in her novel Burnt Shadows highlights the shifting grounds and the changing scenario in the aftermath of 9/11. As discussed earlier, on her arrival to New York City Hiroko feels so much empathetic about the place that she claims oneness and belongingness with the city by admitting that there is nothing foreign about the foreignness in the city (Shamsie 289). But the post 9/11 discriminatory attitudes avert her views all together. A place where she thought she had always wanted to arrive to (Shamsie 289) had shrunk to be the abode of the White Americans only and the Muslim citizens were pushed to margins and even declared to be an outcast ethnic group.

But then, things shifted. The island seemed tiny, people’s views shrunken. How could a place so filled with immigrants take the idea of ‘patriotism’ so seriously? ……………And that phrase spoken by a smiling young man in Tokyo kept returning to her: ‘American lives.’ It was a talisman that phrase, the second part of it given weight by the first part (Shamsie 289).

The phrase “American lives” (Shamsie 289) is of great significance. It trails back the historical legacy of the colonizer, the bombing in Nagasaki and other American injustices. Hiroko had been a victim of American injustice earlier; she had been one of the witnesses as well as the sufferers of the Nagasaki bombing of 1945. Nagasaki endured the same destiny as the deadly bombing on Hiroshima in 1945. The atomic bombing of Nagasaki on 9th August 1945
was the last most horrendous act of World War II and within days the Japanese had yielded and laid down your arms. In the deadening aftermath of the Nagasaki atomic bombing that destroys Hiroko’s entire world all that stays behind are the bird-shaped burn marks on her back; an ineffaceable memento of all she has lost. And now once again, in the aftermath of 9/11, her world is capsized. She comes to New York to live with her son Raza after all the turmoil she underwent but the terrorist attacks of 9/11, brought into light the fact that American colonizers are still not ready to forgive the colonized nations and their discriminatory psyche and craze for hegemony have blinded them to an extent that they are ready to avenge the whole innocent Muslim community especially those settled in United States of America, giving the lame excuse that the terrorists involved in 9/11 attacks were Muslims. This discriminatory and avenging attitude of Americans is most significant at the immigration counters of the airports where not only Muslims belonging to different nationalities of the world but also the Muslim Americans were humiliated and mistreated. As for Changez in *The Reluctant Fundamentalist*, the humiliation at the hands of the immigration officers was one of the most disgracing experiences of his life. Firstly, at the airport he was put to severe search by the security officers. It was the height of humiliation, exempting all his co workers who happen to be Americans, only Changez had to bear this odd and insulting treatment. As Hamid narrates,

> At the airport, I was escorted by armed guards into a room where I was made to strip down my boxer shorts- I had rather embarrassingly, chosen to wear a pink pair patterned with teddy bears, but the revelation had no impact on the severe expressions of my inspectors- and I was as a consequence, the last person to board our aircraft (44).

This clearly shows America’s disowning attitude, her cynic and hypocrite psyche, her desire to not only enslave and exercise her hegemony over the Third World countries, but also claim the right to mistreat and humiliate them. This suggests the changing status quo, an indication that the Muslim Americans had to challenge and question this status quo. At the Manila airport while his return to New York, Changez had to again undergo humiliation and discrimination at the hands of the immigration officers and this time it was even worse and harsh; he was not allowed to join the queue for American citizens and was asked to join the queue for the foreigners. As Mohsin Hamid narrates; “When we arrived, I was separated from
my team at immigration. They joined the queue for American citizens; I joined the one for foreigners” (44). This did not end here, later he was subjected to a secondary inspection, although he was accompanied by his American colleagues. He was an employee of a reputed firm called Underwood Samson and moreover he had earlier claimed his association with America by calling himself a “young New Yorker” (Hamid 27) with the city at his feet. But still the immigration officers were not satisfied with a single interrogation. As Hamid stated;

In the end I was dispatched for a secondary inspection in a room where I sat on a metal bench next to a tattooed man in handcuffs. My team did not wait for me; by the time I entered the customs hall they had already collected their suitcases and left. As a consequence, I rode to Manhattan that evening very much alone (Hamid 45).

This episode at the airport served as stimulus for Changez, it was a call for challenging and questioning the status quo; to challenge this humiliation and insult at the hands of Americans. Not only the immigration officers humiliated him through their inspection and search but his colleagues disgraced him by their indifferent attitude and did not even bother to wait for him or inquire about his delay at the immigration counter. The terrorist attacks of September 11, 2001, drastically transformed the social status of average Muslim Americans and labeled them terrorists. Following the 9/11 attacks, Muslims in America confronted a frighteningly changed social environment of increased scrutiny, frequent interrogation and persecution. Soon after the attacks of 9/11 Muslim American leaders sensed that the Muslim community was being nudged to the peripheries of American political system. Hussam Ayloush of the Council on American-Islamic Relations said, “On the political scene, we are back to square one. In general, there is a fear that associating too closely with Muslims could be a liability” (Watanabe).

The National Commission on Terrorist Attacks Upon the United States (also known as the 9/11 Commission), an autonomous commission consisting of leaders of two parties, formulated by congressional legislation in late 2002, prepared a comprehensive report of the circumstances and happenings surrounding the terrorist attacks of September 11, 2001, including attentiveness and vigilance for such attacks and the immediate response to these attacks (www.9-11commission.gov). The Commission also gave recommendations devised to safeguard against such attacks in future. The 585-page report by the independent and bipartisan 9/11commission
was published for public and became a best seller (Khan). The report confirms what is in general regarded as common wisdom in United States today. Most of what the report revealed was already known then and what it hides was also known. It was really superfluous from a knowledge based point of view rather it was a potent political weapon that was manipulated successfully by politicians of all parties. It had the benefit of the additional appeal of being backed by the families of the 9/11 victims. However the report has largely failed to encompass the Muslim American perspective and this is one of the problematic features of the report. The lack of Muslim Americans’ input and that of renowned scholars of Islam in America as well as from the Muslim world remains to be a serious drawback in the report. Its study of Islamic revival, the socio-political circumstances of the Muslim World and the reasons behind the emergence of fundamentalism and Islamic militancy in the form of militant groups such as Al Qaeda, are inadequately and poorly analyzed. It had labeled the whole Muslim community, including the Muslim Americans as terrorists and Islamic extremists. By ignoring the Muslim American perspective the 9/11 commission report actually opened a window of opportunity for Muslim Americans to capitalize on this glaring deficiency and ride into the policy process on its back. It was a call for the Muslim Americans to question, disrupt and challenge the status quo and they responded accordingly. Muslim Americans raised their voices, rejuvenated and expanded the debate on America’s continuing response to the 9/11 attacks and her treatment of the Muslim community. It gave the Muslim Americans an avenue through which they demanded accountability and answerability of the government with regards to post 9/11 discrimination of Muslim Americans and labeling the Muslim community as a security threat. The report served as a window into the true nature of America as far racism and discrimination of the marginalized communities is concerned. Muslim American community developed anticipatory strategies to adjust to the unfolding realities. The reality dawned upon them that it was high time to challenge the Western hegemony and the superiority of the Americans. This was done through a constructive response which requires not only challenging the status quo but also reclaiming and reinterpreting their identity if they wish to secure their community, restore their religious and cultural identity and strengthen their bond with the rest of the world.

The hype about Islam phobia, strengthened by the Americans’ derogatory attitude towards Muslims is stimulated largely by political speeches and media documentaries and reports that portray deprecating image Muslims as extremists and Islam as religion that promotes
terrorism. This disparagement and vilification of Islam as a religion and the Muslim community has been persistent among sections of the American politics and media since 9/11. Political leaders, writers and media pundits remain busy in defaming and distorting the image of Islam, Muslims and the Muslim world. Years have passed since the terrorist attacks of 9/11, but ridiculing and attacking Islam and Muslims remains the most trendy and favorite sport for the electronic and print media. Post 9/11 response of American political leadership and media is very much similar to that of Pope Urban II’s reaction, who called for the first battle against the Muslims and Islam in 1094. The President George W. Bush of America went to the extent of splitting the world into two groups, Americans being the civilized and the good and Muslims being the evil and the bad terrorists. The word “Islamic Terrorism” is reminiscent of the phrase “accursed race of Muslims” used by Pope Urban II in 1094 when he ordered his Christian followers to “liberate the Holy Temple from them [Muslims] in Palestine” (Armstrong 3). President Bush gave the world a new binary division in his speech, “You are either with us or against us” (Bush).

Immediately after the 9/11 attacks, Al Qaida and its head Osama Bin Laden, were held responsible for these attacks. There was a repeated use of the phrase Islamic Terrorists by most of the American and European TV Channels in talk shows, newspapers, documentaries and articles. Associating the term Islam with terrorism, violence and extremism not only defames and disparages Muslims as a whole but denigrates Islamic faith.

Once Bush broached the question of “with us or against us” (Bush), the entire Western media and politics responded to President G. Bush’s call and whilst American forces bombed Pakistan, Afghanistan and Iraq; the American dogma entrenched media and politics dropped shells of negative stereotyping and misrepresentation regarding the Islamic faith and Muslim community on the minds of general public (“Islamophobia and the Western Media After 9/11”).

The ridiculing attitude of Western media can be clearly seen in the comments of television commentators Sean Hannity and Bill O Reilly, who went to the extent of blasphemously comparing the Holy Quran to Adolf Hitler’s Mein Kampf (“Students Discuss Koran Book after Battle”). Radio host Michael Savage went to the extent of suggesting that Muslim immigration and construction of mosques should be banned (Savage). Franklin Graham, an evangelical Christian leader and the winner of Daniel of Year Award, 2001, by the news
weekly *World*, who delivered the invocation at the 2001 inauguration of George W. Bush described Islam as “a very evil and wicked religion” (Cimino 170). While Jerry Vines, former president of Southern Baptist Convention, committed blasphemy by calling Prophet Muhammad (Peace Be upon Him) a “demon possessed pedophile” (Nimer).

Political leaders too adapted a ridiculing and insulting attitude towards the Muslims and Islam after the terrorist attacks of 9/11. Republican Representative, John Cooksey, during a radio talk show gave a derogatory picture of the Muslims by saying; “someone who comes in that’s got a diaper on his head and a fan belt wrapped around that diaper on his head, that guy needs to be pulled over” (Vest). Saxby Chambliss, a Republican Congressional representative follows the trail of Cooksey, recommending to the law enforcement institutions, “to let him (the sheriff) arrest every Muslim that crosses the state line” (Vest).

Hostility towards Islam was openly exhibited by prominent figures who were least bothered about the sentiments of Muslims throughout the world. Republican presidential expectant Tom Tancredo openly threatens the Muslims that “the holy Islamic cities of Mecca and Medina will be bombed, if there is a terrorist attack on America” (Santora). Virgil Goode, a Congressman from Virginia, vilifies the Islamic faith by saying that “the Muslims would want American currency to say *in Muhammad we trust*, with an Islamic flag flying over the White House and U.S. Capital” (Ghazali, “American Muslims Six Years after 9/11”).

Keith Ellison was the first Muslim to be elected to Congress. He was denigrated and disdained for taking official oath on the *Holy Quran*. This clearly shows the malign and hatred that Americans have against the Islamic faith (Ghazali, “American Muslims Six Years after 9/11”). A Christian evangelist who was invited to address at a High School in North Carolina, handed out pamphlets which demonize Islam as a terrorism breeding religion (Ghazali, “American Muslims Six Years after 9/11”). According to Ghazali, “An anti-Islam group known with the acronym SANE: the Society of Americans for National Existence was formed with a mission to banish Islam from America by making “*adherence to Islam*” punishable by twenty years in prison” (“American Muslims Six Years after 9/11”).
4.3.3 Breaking the Silence: Muslims Challenging and Questioning the Status quo

Post 9/11 circumstances bring into light the true American psyche. The Chilean Company Director, Juan Bautista hints at Changez being an American “janissary” (Hamid 91), Changez soon admits the truth of this remark. He challenges and disrupts the status quo by refusing to facilitate America in her project of domination. As Mohsin Hamid states,

Moreover I knew from my experience as a Pakistani- of alternating periods of American aid and sanctions- that finance was primary means by which the American empire exercised its power. It was right for me to refuse to participate any longer in facilitating this project of domination; the only surprise was that I had required so much time to arrive at my decision (94).

Kamila Shamsie, also openly challenges and questions American hegemony in Burnt Shadows through the character of Raza who symbolizes the deviant and probing Muslim mind; ready to challenge American discrimination and domination and create for Muslims a space of resistance within the margins, hence making the margins a site of resistance, emancipation, enlightenment and creativity. His comment is thought provoking; he has the guts to hold America’s discriminatory and dominating psyche, responsible for most of the atrocities, civil disobediences, terrorist activities and wars that have caused great havoc and destruction. America’s urge to enslave and command the world holds her responsible for major atrocities. Raza’s comment is quite critical in this context;

When you don’t know the realities of war, that’s when you can put things like this out of your head. But coming here, being in this place, seeing all the young men who have been old men almost their entire lives, it does something to you. It must do something to you, Harry. Don’t you feel any responsibility for Abdullah. And as for your father, he would have wept to know the kind of men you and I have become. -- How long ago was it that you decide to justify your life by transforming responsibility into a disease (Shamsie 286).
This comment is a sign of challenging status quo. Raza’s blaming and accusing Harry, in a broader perspective symbolizes the Third World country Pakistan holding responsible America, the super power. The comment also symbolizes the fact that Pakistanis/Muslims have the guts to disrupt status quo and challenge America for the worst atrocities that she has inflicted upon the Third World countries i.e. the former colonies. America has for centuries governed Third World countries and even after the period of colonization ended, the situation is not very different.

Mohsin Hamid in his novel, *The Reluctant Fundamentalist*, also challenges American domination and hegemony through the character of Changez. Changez, like Raza of *Burnt Shadows* is a deviant and bold character who holds America responsible for the major conflicts and disputes in the world. Changez states;

I reflected that I had resented the manner in which America conducted itself in the world; your country’s constant interference in the affairs of others was insufferable. Vietnam, Korea, the straits of Taiwan, the Middle East, and now Afghanistan: in each of the major conflict that ringed my mother continent of Asia, America played a central role (Hamid 94).

Changez, who had once claimed to be a bona fide American, who had once lived and nurtured his American dream (Hamid 56) now, resents America’s domination and dictatorship. He feels disappointed and disenchanted with America. He challenges American hegemony and her right to decide the future of the previously colonized, Third World countries, showing a disruption in the Eastern mind set and a sign of challenging status quo. America’s intervention in Vietnam, Korea, Taiwan, Middle East and Afghanistan clearly shows her dominating and hegemonic psyche. The Vietnam War is regarded as the most time consuming war in the history of United States of America and presents the worst atrocities of America. The alliance of America’s massive military strength and the strategies used by the NLF resulted in atrocious losses and acrimonious miseries suffered by the civilians. America threw down 8 million tons of bombs in the duration of eight years that is from 1965 to 1973 (“The Vietnam War”). In the same way, the Korean War which lasted for almost three years from 1950 to 1953, brought about drastic and severe changes in the lives of Korean citizens. The civilian casualties including the dead, missing and wounded estimated almost up to three to four million and the military
casualties added makes the death toll up to almost five million (“Korean War”). As far as intervention in Middle East is concerned, since the end of World War II, America has turned out to be the greatest foreign power in the Middle East bearing in mind three foremost concerns: firstly the rich reservoirs of Persian Gulf oil attracted America’s attention; secondly America wished to support and protect the emerging nation of Israel; and thirdly suppression of the Soviet Union. The objectives proved challenging to manage, particularly the upsurge of Arab nationalism along with an embargo on Arab oil and two Arab-Israel wars made things more difficult (Ciric). Amidst all these conflicts, America’s intervention in Afghanistan has resulted in severe threat to the stability and peace of South Asia and thus to the peace and stability of Pakistan. America was keenly involved in Afghanistan from 1950s and all through the 1970s (“U.S. Relations with Afghanistan”). The presence and consequently the economical aid by America ended in Afghanistan in 1979 with the killing of Adolph Dubs, the then US ambassador, on 14 February 1979 in Kabul and with the invasion of Soviet Union that took place the next December (Meher 64). Afterwards, the American involvement in Afghanistan was obviously indirect. Following the terrorist attacks of September 11, 2001, America’s concern with Afghanistan was renewed as she became aware of the fact that, al-Qaida, the group held responsible for the terrorist attacks of 9/11, was grounded in Afghanistan and the Taliban government supported al-Qaida. A joint resolution was passed by the US Congress on 14 September 2001 that authorized President George W. Bush to initiate a military response to the terrorist attacks of 9/11. Following ineffective political efforts to pressurize the Taliban government for expelling al-Qaida, On October 7, 2001, America launched a bombing operation targeting Taliban’s political and military set up (“US Strikes at Afghan Targets”). By the end 2001 the Taliban government had collapsed, and an American supported Afghan interim government was established in December at a summit held in Bonn Germany by the United Nations (“U.S. Relations with Afghanistan”). In endeavoring to kill or capture al-Qaida and Taliban forces, the American military carelessly has brought about great destruction and massacre by dropping bombs on wrong targets, including a mine removal office of the United Nations and a warehouse of the Red Cross (Shirazi). According to an estimate, more than 20,000 Afghans have lost their lives as a consequence of American bombing that has resulted in animosity and hatred towards the American presence in Afghanistan (Shirazi).
H. M. Naqvi, in his novel *Home Boy*, also blames America for its unnecessary interference in the affairs of the world. Through the character of Chuck, Naqvi openly calls America’s attitude with the Third World countries and previously colonized nations to be inhuman. Chuck has the guts to bring the American mindset into light and pull apart the veil of hegemony and domination. Chuck is similar to Raza of *The Burnt Shadows*, who symbolizes the deviant and probing Muslim mind, who is ready to challenge the American discrimination and domination and create for Muslims a space of resistance within the margins, hence making the margins the center and breaking the eerie silence. Chuck tears off the veil of national security under whose guise America actually interferes in the affairs of the rest of the nations and then launches military raids and attacks on them. As in the words of Chuck,

‘The point is how do you go about it? In the name of national security, states commit crimes—’

‘What crimes?’

‘You threw a thousand Japanese into camps, whole families—women, children, old people—because they posed a security threat. That’s not right. That’s wrong and now it’s us. It’s me.’ Fueled by adrenaline, I continued, ‘I was starved (Naqvi 136).

The plight of the Muslim Americans after the terrorist attacks of 9/11 is very much similar to the sufferings of Japanese Americans after the attack on Pearl Harbor in 1941. The attack on Pearl Harbor on December 7, 1941 by the Japanese shocked the United States of America and provided a reason for suspecting the loyalty of all Japanese residing in America. On February 19, 1942 President Franklin Roosevelt signed an Executive Order 9066 that authorized the military authorities to drive out any and all persons of Japanese descent from selected areas of America as it was essential for national security and defense (Japanese American Citizens League 28). E.O. 9066 was the initiating step of a program that aimed at uprooting Americans of the Japanese ancestry from the communities of West Coast and placing them in captivity under armed guards for more than four years (Japanese American Citizens League 28). During this evacuation it is estimated that approximately 110,000 Japanese were first moved to 10 relocation centers in areas which were subjected to extreme weathers; from there in the Spring of 1942 they
were sent to assembly centers which were no more than hastily built barracks and from there finally to the concentration camps in the interior (Japanese American Citizens League 28, 29). This unjust captivity of innocent Japanese Americans highlights the racial discrimination and prejudice of the Americans and also exhibits the upsetting of the delicate balance that exists between the power and supremacy of the state and the rights of the citizens. It narrates the tragic story of the innocent Japanese Americans who have suffered severe prejudice and discrimination at the hands of the American government, and who have resisted ever since to protect the rights of citizens as guaranteed in the American Constitution. Naqvi has brought into light the atrocities carried out on Japanese Americans as there sufferings and ill treatment at the hands of Americans can be compared to the discrimination faced by the Muslim Americans after 9/11. The Japanese Americans, when imprisoned in the internment camps, through their verses have tried to bring into light many of the injustices and atrocities that they suffered with in the camps at the hands of the Americans. A large number of Japanese were persecuted and harassed simply because they were “Japs,” (Naqvi 1) not because they meant to harm Americans, as was the case with the Muslim Americans after the terrorist attacks of 9/11. They were merely innocent civilians but they had numerous armed soldiers seizing their camps surrounded with barbed wire fences. I wish to quote a poem by an anonymous Japanese American prisoner who has through his verses tried to show the inhumanity of America, as our concerned writers, Hamid, Shamsie and Naqvi have tried to expose the injustices suffered by the Muslim Americans in the aftermath of the terrorist attacks of 9/11 through their fiction. The poet compares the internment camps to “concentration camps,” and uses images of the Holocaust for illustrating the Japanese Americans’ lack of liberty and the discriminating and inhuman attitude of the American government towards these innocent civilians. “With machine gun nests just over there / And sentries and soldiers everywhere / We’re trapped like rats in a wired cage.” (3-5). I wish to quote a stanza from the poem *That Damned Fence* to highlight American racism, discrimination and hegemony that she exercises over the rest of the world.

They’ve sunk the posts deep into the ground

They’ve strung out wires all the way around.

We all love life, and our country best,
Our misfortune to be here in the west,

To keep us penned behind that DAMNED FENCE,

Is someone’s notion of NATIONAL DEFENSE!

(Anonymous, Poem from University of Arizona Library)

Changez’s realization of America’s domination and the disruption in his mind set further deepens on his return to New York, where armed sentries took the charge of the check post at the entry of the city, he being a Muslim and an Asian was subjected to additional inspection. As Hamid narrates;

Seen in this fashion, I was struck by how traditional your empire appeared. Armed sentries manned the check post at which I sought entry; being of a suspect race I was quarantined and subjected to additional inspection; once admitted I hired a charioteer who belonged to a serf class lacking the requisite permissions to abide legally and forced therefore to accept work at lower pay; I myself was a form of indentured servant whose right to remain was dependent upon the continued benevolence of my employer (95).

The phrases “suspect race” and “indentured servant” (Hamid 95) clearly indicate the hegemonic and discriminating American psyche. The suspect race psyche was prevalent even before the terrorist’s attacks of 9/11. This can further be traced in H. M. Naqvi’s Home Boy where Chuck is fired from his job without any obvious reason. The VP at Chuck’s office confesses his helplessness in this regard and admits that he is being fired irrationally and unfairly.

A year later, however, just after Independence Day, at the beginning of the end of the Great Bull, I was fired. It was quick and efficient, and the pink slip was unexpectedly yellow. After I had cleared my cubicle into a shoe box, my VP was good enough to invite me into his office. *******Although he must have spoken for ten minutes I only caught his concluding remarks: ‘My hands were tied. You’ll do okay, sport. You’re a team player. You’re taking one for the team’ (Naqvi 30).
Pre 9/11 attitudes also exhibit Muslim Americans challenging the status quo, just on the basis of a racial discrimination and suspicions regarding them. The accusation of being the so-called extremists had already brought an upheaval and disruption in the mind sets of Muslim Americans. Similar is the case with Chuck, who had been a diligent, loyal and hardworking employee but still he was fired. This firing of Muslims from the jobs was most common in the post 9/11 times when America was ready to go to any extent to satisfy her avenging nature. Firing off innocent Muslims from jobs was one tactic to harass and torture the Muslim community of America. As Mohsin Hamid, in *The Reluctant Fundamentalist*, exposes this reality from the mouth of Changez,

I had heard tales of the discrimination Muslims were beginning to experience in the business world—stories of rescinded job offers and groundless dismissals—and I did not wish to have my position at Underwood Samson compromised. Besides, I knew that our firm, like much of our industry, had seen a sharp downturn in activity levels following the September attacks, and Wainwright had shared with me a rumor that cutbacks were on their way (72).

The Blacks have been a victim of America’s discriminating psyche since long. H. M. Naqvi hints upon the ill treatment of blacks at various instances in *Home Boy*. Once at the Tja Bar, Chuck’s encounter with his sommelier friend Roger opens him to the plight of Blacks in America. Roger’s comment that a “black man has to adhere to a tacit code ‘right here, right here, right now, today, in the twenty-first century US of A’” (Naqvi 120). Further he goes on to say that,

‘My presence threatens people. When a big white guy moves quickly, people laugh, but when a big black guy moves quickly, they take cover: mothers fear for their children, I’ve seen cops reach for their batons. And I work chi-chi restaurant. I dress well; speak English in grammatically defensible sentences------. And I look into the eyes of these people, and I know they’re thinking, you got no business telling me about no Lestonnac family and no Pavillion Rouge! Know what I’m sayin’ (Naqvi 120).
The accusation of being from a suspect race and an outcast in American society has been the fate of Black Americans since long but post 9/11 attitudes showed that it was now the turn of Muslim Americans to face the music. The ill treatment and discrimination faced by Roger, a Black man, was similar to the post 9/11 treatment of Muslim Americans. Although majority of the Muslims living in America owned her, they had been born and bred in America, never once visited their parents’ homeland who had immigrated to America even before their birth and didn’t return even once. Racial discrimination and harassment in America is an open secret and can be traced back to the initiation of the institution of slavery. Slavery has known to become one of the most ruthless racial discrimination in America’s history, and in the world's history. Slavery is a curse and represents one of the worst atrocities that man has afflicted on his race. This curse of slavery was initially introduced in 1619 in the colonies of Great Britain, although, slavery had been known already since long before it came to present day America (Boles 3). Slavery was eradicated from America in 1865 with the announcement of the 13th Amendment in the American Constitution but still African Americans face discrimination and prejudice and are treated to be inferior to the White Americans (Boles 73). The struggle to gain equal rights for African American citizens in the America has been a dreadful and long process, and is still ongoing.

4.3.4 Post 9/11 America: Nets Cast Everywhere to Ensnare Muslims

The suspect race psyche was most prominent in the post 9/11 years when there was ongoing gush of high-profile trials against Muslims on terrorism charges, and in majority of the cases, at the end the allegations usually turned out to be false and bogus, but still such false allegation and unjust trials continue to keep the Muslim Americans afraid. Many innocent Muslims had to suffer ill treatment and worst abuses in prisons after being accused of involvement in terrorist activities. No particular type of prejudice or racism, defines the discrimination and the ill treatment, experienced by a lot of Muslims since 9/11, in American prisons at the hands of American law enforcement officials. Similarly the humiliation and abuse of Islamic faith at the hands of Western media cannot be justified. After the terrorist attacks of 9/11 a large population of Muslims was captured and imprisoned and were detained without charge and even access to the attorneys was denied to them; and a number of Muslims reported that during their detainment in American prisons they were psychologically tortured and
physically abused (Ghazali, “American Muslims Six Years after 9/11”). The Justice Department confesses that a number of unidentified Muslim Americans had been imprisoned and held in captivity without bond and access to the attorney was also denied to them, although such unjust acts clearly violate the American constitution (Ghazali, “American Muslims Six Years after 9/11”). The arrest of AC, Jimbo and Chuck, in Home Boy, is an indication of this suspect race psyche, where these characters are trapped in a fake and bogus case and accused of charges of terrorism on bogus grounds without much substantial and relevant evidence. The ill treatment and physical and mental tortures AC, Jimbo and Chuck were subjected to, were really harsh and cruel. As Naqvi describes; “--------but we would later learn that the worst abuses in American prison system after 9/11 took place at MDC, the Metropolitan Detention Center. According to later, possibly hyperbolic headlines, MDC was ‘America’s’ Own Abu Gharaib” (105).

Muslim prisoners were ill-treated and tortured brutally. It was height of cruelty and animosity. The American hostility reached its climax, when human beings were treated worst than animals. According to a report published in September 2005 by the Human Rights Watch Committee, following the terrorist attacks of 9/11, the investigation officers at the Metropolitan Detention Center (MDC), New York, treated the detainees especially Arab and Muslim Americans in an inhuman and abusing manner, immediately following their arrest (“Human Rights Watch”). The report reveals that the correctional officers banged the detainees against the walls of the prison that caused pain and injuries. According to the report, these officers even twisted painfully the wrists and fingers of the detainees, pulled their restraints brutally to cause bodily harm and pain to their arms and legs or even tripped them so that they might fall down on the floor. The arrestees subjected to this ill treatment were not at all resistant and non-cooperative with the correctional officers. While a number of investigations were carried out, the Department of Justice concluded that the evidence was not sufficient enough to continue with prosecutions. Human Rights Watch has acknowledged and advocated against the American government’s decision to subject almost 752 non citizens to long and mostly arbitrary imprisonment immediately after 9/11. These detainees were imprisoned merely for routine immigration violations but they were illogically involved in 9/11 investigations merely on assumptions and suppositions that these detainees might have links with the terrorist organizations. It is a common misapprehension that a number of non-citizens were detained due to the USA Patriot Act, which was an announced law on 26 October 2001 (Ghazali, Islam &
Actually, the American government overlooked routine protections for the immigration detainees and detained them till they were cleared off links to terrorists and terrorism.

In H. M. Naqvi’s *Home Boy*, Chuck too had to face a terrible and manipulated interrogation. Chuck, AC and Jimbo were arrested because of their suspicious presence in the house of Mohammad Shah and AC’s ridiculous and silly behavior with the officers. Apart from this, they had committed no other crime. Officer Rooney, who was given the charge of interrogating and investigating Chuck’s case, admits that Chuck is in big trouble now. It is preplanned and Rooney admits that they will entrap him in a fake terrorism case and link it with the terrorist attacks of 9/11. Logically, Chuck, AC and Jimbo should be charged with the accusation of breaking and entering Muhammad Shaw’s house and should be detained and interrogated on this offence but instead Rooney starts the interrogation with a question which is totally out of context and he asks Chuck what he feels about what happened on 9/11. The question has no relevance with the real offence for which interrogation is being carried out, i.e. breaking into someone’s home in his absence. These irrelevant questions regarding 9/11 are evidence of the avenging and discriminating nature of an American investigation officer who considers the Muslims to be extremists and involved in nearly all the terrorist activities and atrocities against America. Rooney is least bothered about Chuck and his friends breaking into Muhammad Shaw’s house; he doesn’t pay heed to the real offence instead his discriminating and avenging psyche is pleased that he has caught and trapped three young Muslims who were once bona fide Americans with all their loyalties and patriotism. Rooney is free to manipulate the charges against them and trap them in a false and bogus terrorist case and become an American hero by playing his role in taking revenge for the 9/11 attacks from the Muslims. This clearly indicates the shifting grounds and the changing of status quo after 9/11. The very first question in the interrogation is irrelevant and shocking for Chuck, his senses cease to work at this unexpected question;

‘Lemme ask you something: How d’you feel about what happened on September eleventh?’

‘What-’
‘Did it make you happy?’

‘This is ridiculous. I want to make my phone call. I know my rights.’

‘You aren’t American!’ he fired back. ‘You got no fucking rights’ (Naqvi 107).

This interrogation is an open expression of the ill treatment faced by the Muslims in the aftermath of 9/11 terrorist attacks. It clearly represents the hegemonic and sick American mindset in the form of officer Rooney who relates the whole situation with 9/11 although in reality their offence has no link with 9/11 terrorist attacks. He clearly admits the American discriminating psyche by announcing that Chuck is not an American so he does not have any rights. This is really ironical as Chuck, although an immigrant, had a strong sense of belongingness with America and especially New York. Chuck, the only expatriate among the three, goes to the extent of claiming New York City. “I had arrived in New York from Karachi four years earlier to attend college, which I completed swimmingly in three and though I was the only expatriate among us, liked to believe I’d since claimed the city and the city had claimed me” (Naqvi 3). Chuck’s notion of belongingness, his patriotism is turned into ashes when Officer Rooney says that Chuck isn’t American, so he doesn’t have any right to make a phone call i.e. he doesn’t have any access to justice. Rooney is denying Chuck his basic right i.e. to appeal for trial. In accordance with the California Penal Code, section 851.5, instantly upon being arrested and, with the exception of a place where it is physically impossible, within the first three hours after being arrested, the arrested person has every right to make at least three complete telephone calls. He can make these calls free of charge if the calls are being made to telephone numbers that fall within the range of the local calling area. The arrested person may make the calls at his expense if the calls, being made, fall outside the range of local calling area. This law further elucidates that at any police station or any other place where the arrested person is being held, a sign or notice holding the above mentioned information in bold block type shall be displayed in a conspicuous and noticeable place. The arrested person has the right to make a complete call to; firstly an attorney of his or her choice. If the arrested person has no funds he can make call to the public defender or any other attorney appointed by the court to help indigents, whose telephone number shall also be posted. This telephone call shall not be eavesdropped upon, monitored or recorded. Secondly an arrested person has the right to make a complete call to a bail bondsman. Thirdly an arrested person also has the right to make a complete telephone call to a friend or a
relative. The law further illustrates that any employee or a public officer who deliberately deprives an arrestee of any right allowed by the above section will be considered guilty of an infringement. The treatment which Chuck receives at the hands of Rooney is not only a total contrast but also a direct violation of this state law. It is a question mark to America’s claim to be one of the major supporters of human rights. Rooney’s remark challenges and questions the fake slogan of equality claimed by American human rights associations. H. M. Naqvi shows a contrast to Rooney’s comment in the presidential address of the American President George W. Bush and later on exposes the hypocrisy in the presidential address. The president admits that the teachings of Islam are peaceful and good and the Muslims are not the enemies of America yet the government functionaries trapped innocent Muslims in fake terrorist charges just because of their Islamic faith. Later in the interrogation Rooney exposes his evil designs by offering Chuck a deal that if he admits that his friends were involved in terrorist activities, Chuck will be spared and will face an easy and lenient trial. As Rooney continues;

‘Listen,’ Rooney said conspiratorially. ‘You admit that your pals were involved in terrorist activities, and we’ll go easy on you. We’ll plead for leniency. Don’t protect your friends, because they aren’t gonna protect you. All right, all right?’

‘Terrorist activities?’

‘What were you guys planning at Shaw’s? Don’t bullshit me because we’ve already busted into your pal Aly’s apartment over in the city. We found books, books in Arabic, and bomb-making manuals. So do yourself a favor and cooperate’ (Naqvi 108).

It was later found that the books announced as evil Arabic literature and the bomb making manual were actually *Ibne Khaldun’s Muqaddimah* and *The Anarchist Cookbook*. The issue that arises here is that how could the investigating officers and officials responsible for the fate of a young Muslim prisoner carry out the investigation so casually and carelessly that they regard a classic book of Arabic literature as bomb making manual without even taking an Arabic language expert’s opinion on its content.

[...] Although the terrorism charges against AC were dismissed __ the bomb-making manual and the sinister Arabic literature turned out to be *The Anarchist*
Cookbook and Ibne Khaldun’s Muqaddimah, respectively, the authorities four and a half grams of cocaine on his person. ‘The penalty for possession in New York is the same for second-degree murder’ (Naqvi 193).

H. M. Naqvi further exposes the inhuman treatment and the abuses that the Muslim prisoners suffered in the American prisons after 9/11. As Chuck narrates;

In another room, I was uncuffed by the guards, then commanded to strip. They must have watched as I reached around my waist, unbuttoned my shirt, kicked off my lizard-skins one by one, and then unraveled my belt and stripped off my jeans like a pantomime getting into a tub of hot water. ‘Take off everything, sand nigger,’ they instructed. I repeated slur in my mind as I stood before them in sagging black polyester-blend socks, my limp head dangling between my thighs. ‘He’s cut, he’s cut,’ they cried, clapping or slapping fives’ (108).

It was a really inhuman attitude that a prisoner is asked to strip off and made naked. This has nothing to do with the allegations that he is charged upon with. The stripping off of the Muslim prisoners’ pants to confirm circumcision, and hence their Islamic faith, was a procedure to confirm the innocent Muslims as extremists and terrorists. For a country like America, it is really ironic that their trials of innocent Muslims are dependent on such unreliable, illogical and ridiculous investigations i.e. on confirming their Islamic faith after physical examination, they will be charged with terrorist allegations. Circumcision is a religious obligation for Muslims, a compulsion in Islam as well as in Judaism, which is being humiliated by the guards, symbolizing the American nation in general. Moreover, the use of the word nigger is insulting and derogatory. Nigger is an abusive word used for Black and a symbol of discrimination and humiliation. With the increase in hegemonic racism during colonialism (from the 19th to the first half of the 20th centuries) a number of terms, expressions and names were employed to portray and signify minority groups dwelling within Europe itself and in the colonies (Hubinette 44).

According to Hubinette:

Categories like “Negro”, “Redskin”, “Oriental”, “Eskimo ”, “Lapp”, “Semit” and "Gypsy” were used within the scientific world as well as by the state apparatus, by the media, in the cultural sphere and, above all, in daily life, The
word “Negro” and it’s even more denigrating version “Nigger” is nowadays in an Anglo-American and English language context usually known as the N-word, several American baseball teams which were previously called “Redskins” have changed their names, and in 2002 the American congress decided to replace the term Oriental with the word Asian in statistical and official documents (48).

Chuck further narrates the terrible abuses of the prison in the words;

As I lapsed in and out of consciousness, reconciling where I had been and where I was-two worlds separated, as it were, by light-years—the door banged open. Two guards entered. -------Swatting the back of my head, the white guy cried, ‘You pissed yourself, pencil-dick! I’m gonna make you pay for my kickers!’ It seemed routine, the invective, the casual violence, the way things are going to be: doors would open, doors would close, and I would be smacked around, molested, hauled back and forth between cells and interrogation sessions (Naqvi 112).

The second interrogation session was even worst, as Chuck recounts;

‘Sit your ass down,’ the goateed guard instructed (and grabbing a handful of hair, reminded me that he’d see me soon). As per his instructions, I sat glued to the seat, braced for the worst: hamstringing, kneecapping, garroting, shock therapy, Chinese water torture. In a changed America, it seemed anything could happen (Naqvi 112).

Chuck is in the initial stage of interrogation, he hasn’t been proved guilty and still he is an accused, that too of fake terrorist allegations, but the ill treatment and worst abuses he is subjected to; do not coincide with the procedure that should legally be adopted for a prisoner. The term “changed America” (Naqvi 112) is critical. The term encompasses a wider and deeper meaning. It indicates the changing status quo and the disruption in the American society resulting in the disruption in the mindset of Muslim Americans. The term refers to the call for challenging and questioning the sick and discriminating American psyche. Chuck, AC and Jimbo who had once fancied themselves, “boulevardiers, raconteurs, renaissance men”, had now been converted and demoted to the status of “Japs, Jews, Niggers” (Naqvi 1). The ill treatment in the MDC makes them realize the bitterest reality of 21st century, i.e. the Muslim Americans should
now reinterpret their identity as America no longer owns them. Post 9/11 insult and discrimination resulted in retaliation and hatred among the Muslim population in United States of America and henceforth resulted in disruption of status quo. The Muslims stood against this tyranny and discrimination and openly challenged American hegemony and her occupation of the center and focal position, and pushing the previously colonized and now the Third World countries to the margins. The center is shifting anew, the Third World countries and the suppressed ethnic groups within America are raising their voices and making the margins a site of resistance and creating opportunities for enlightenment, empowerment and emancipation hence leading to decolonization which should be and is the ultimate and logical consequence of this disruption and challenging of American status quo by the Muslim Americans.

The unjust trapping of a young Muslim Americans in fake terrorist allegations in the post 9/11 scenario can be seen in Kamila Shamsie’s *Burnt Shadows* too where Raza Konrad Ashraf is trapped by Steve as conspirator and mastermind behind the death of Harry Burton in Afghanistan. Although, Raza had an ardent love and reverence for Harry; Harry was his Godfather and he is shocked when Steve accuses him of signaling the Afghan gunman to fire at Harry. Steve’s accusation rested on the lame excuse that some days earlier he had overheard Raza’s telephonic conversation with Abdullah’s brother, who had been his adolescence friend and an Afghan resident of Sohrab Goth, Karachi. In reality Raza had once in his teens ventured with him to visit one of the Mujahideen camps in Afghanistan where he was turned out the very day he joined the camp. Since then Raza had had no contact with Abdullah. Abdullah’s brother contacted Raza to seek help for Abdullah who is an illegal citizen in America and needs to exit the country. Unfortunately, Steve was standing close to Raza while he attended the call; he had heard Ismail addressing Raza as *Raza Hazara*. Steve is so much blinded in his ridiculous assumptions to prove Raza guilty of Harry’s murder that he relies on just Ismail’s addressing Raza as *Raza Hazara*. How can a name, the way you address someone be a strong justification of proving someone guilty? Moreover, when Harry was fired on by the Afghan gunman, Harry and Raza, were playing cricket along with the others. As Naqvi states;

Harry had bowled an off-break, short of length, followed by an exaggerated cry of pain when the batsman hit him for a four. Steve stepped out of his room to see what the noise was about. The ball landed near Raza, who held up a hand to the
fielders to signal he had retrieved it. He was bending down to pick up the ball, when he noticed a movement in the guard tower (300).

Harry was facing Raza, when the guard fired at him. Steve misinterprets Raza’s signaling the fielder and bending down to pick the ball as Raza signaling the guard to fire at Harry and his bending down to pick the ball as a gesture to duck just before the guard opens the fire. The misunderstood phone call and the misinterpreted gesture of signaling and bending down of Raza during cricket aren’t enough proofs for charging him with terrorist allegations of murdering an American official. But Raza’s whole case rests on these inauthentic and illogical statements just as AC in Home Boy was trialed and charged with terrorist allegations because during the search of his apartment the police found some books which they labeled as bomb making manual and evil and menacing Arabic literature. Steve, similar to Rooney, the investigating officer in Home Boy, is extremely obsessed by his assumption that all Muslims are terrorists. His discriminating nature has blinded him to the extent that he is ready to accept any unreasonable piece of information, any illogical excuse which will prove that the Muslims are terrorists. The distrust and hatred that followed 9/11 urged Muslim Americans to retaliate and challenge the American hegemony.

Moreover, the wretchedness faced by Raza, the protagonist in Burnt Shadows, during the ship voyage after his escape from Afghanistan is even worst. This wretchedness and hopelessness can be compared to Chuck’s ill treatment during his imprisonment in Metropolitan Detention Center. As Kamila Shamsie narrates;

Raza peered down. There was no space between one body and the next, the men laid out like something familiar, but what? What did they remind of? Something that made him back up into the ship captain, who cursed and pushed him forward, into the hold, onto the bodies which groaned in pain, pushed him this way and that until somehow, he didn’t know how, he was squeezed into the tiny space between one man and the next and his voice was part of the sigh – of hopelessness, of resignation- that rippled through the hold. It was only when the captain slammed down the hatch, extinguishing all light that he knew what the line of bodies made him think of- the mass grave in Kosovo (336).
This plight and adverse situation faced by the Afghans on board and Raza, now a Muslim American who had migrated to America in his teens, reminds the reader of the adverse situation and wretchedness faced by Black slaves when they were transported to America on ships, and brought to be sold to the White Americans. The slaves were jam-packed below the decks of the slave ship (“Conditions on Slave Ship”). These slaves were mostly chained in pairs by using shackles or leg irons because they were mostly young men who were strong and hence dangerous enough to attack their abductors if they found any opportunity. These slaves were chockfull close enough so that they would not be able to reach out to the toilet buckets, and hence they lay helplessly in their own filth. Lack of proper ventilation, heat and sea sickness all added to the dreadful smell and encouraged diseases particularly gastroenteritis and fever. The estimated duration for the voyage was mostly six to eight weeks but unfavorable weather could delay the voyage up to three to five weeks more (“Conditions on Slave Ship”). These slaves were treated viciously and inhumanly as was the case with the Muslim Americans after the 9/11 terrorist attacks. Raza compares these worst abuses and inhuman treatment to the “grave in Kosovo” (Shamsie 336) as the bombing in Nagasaki in 1945, was a worst atrocity of twentieth century by the Americans.

Unfortunately, the terrorist attacks of 9/11 were manipulated and used as a lame excuse to greatly magnify the hostility towards Muslims and Islam. Shockingly, the back lashing of Muslims became socially acceptable in the United States of America. Dr. Mohammed Nimer, the author of The Council on American-Islamic Relations (CAIR) report, called "American Muslims: One Year After 9/11” highlights this trauma of Muslim Americans in the post 9/11 America. He explains, “The events of 9/11 marked a turning point for the American Muslim community. It is not yet clear whether the voices of interfaith tolerance will win out over those preaching anti-Muslim prejudice” (Nimer).

Even the loyalty and patriotism of Muslim Americans was doubted, the Muslims who had once, dedicated their lives to the United States and contributed whole heartedly to her progress were considered to be outcast and parasites in American society. According to a Newsweek Poll held in July 2007, thirty-two percent Americans believed that their fellow Muslim citizens are less loyal to America and forty six percent of Americans disapproved of America allowing a large population of immigrants from Muslim countries (Corcoran). The Mosques were raided and
the construction of new mosques and extension of the existing mosques was strongly resisted. In a number of cases authorization for constructing new mosques or extension of the existing mosques was resisted by public groups favoring anti Muslim and anti Islam rhetoric (Ghazali, *Islam & Muslims in post-9/11 America* 33). Prior to the terrorist attacks of 9/11, there was a widespread increase in the number of mosques throughout the United States of America that was later restricted after the terrorist attacks of 9/11. Even though in a number of cases construction and renovation of existing mosques has been permitted in spite of resistance and legal action (Ghazali, *Islam & Muslims in post-9/11 America* 33).

The Council on American-Islamic Relations' (CAIR), a national Islamic civil rights and advocacy group, publishes an annual report after the terrorists’ attacks of 9/11. These reports not only provide the relevant data but also give an insight into America’s discriminating psyche and the plight of Muslim Americans after 9/11. The report released one year after 9/11 indicates that Muslim Americans strongly condemned all forms of terrorism instantly after the 9/11 attacks. It also highlights denunciation of the attacks by well-known Muslim leaders, renowned Islamic scholars and even the local religious institutions. Muslim Americans requested to communities belonging to different faiths to participate in a ‘*National Day of Unity and Prayer* ’ organized on 11 September 2002. Interfaith prayers were carried out, congregations were exchanged and a number of other activities were planned with an intention of fostering religious tolerance and national unity (Nimer). But still Muslim Americans didn’t succeed in erasing hostility from the minds of Americans and even a couple of years later, in 2007, the CAIR’s annual report indicated that there were 167 complaints of anti Muslim and anti Islam abhorrence crimes during 2006 (Ghazali, “American Muslims Six Years after 9/11”). The report also confirmed an increase of approximately 25% in the anti Islam hate and bigotry incidents during 2006. This report delineates 2,467 incidents of anti Islam and anti Muslim harassment, prejudice and violence, which happens to be the highest number of civil rights cases recorded in any of the CAIR annual report. The CAIR report of 2006 also outlines 729 complaints regarding Immigration and Legal issues. These issues mainly concerned government functionaries and citizenship/naturalization delays (Ghazali, “American Muslims Six Years after 9/11”).

The seriousness of the naturalization delay problem was brought into light by the Center for Human Rights and Global Justice (CHR&GJ) located at the New York University School of
Law, in a report, titled “Americans on Hold: Profiling, Citizenship, and the War on Terror”. This report gives an insight into the citizenship delay problem of thousands of Muslims. The NYU report discloses the bitter reality that the American government is unlawfully holding up the citizenship applications of a large number of Muslim immigrants by subjecting them to ambiguous security checks (“Americans on Hold”). The report highlights that the lives of all those Muslims are adversely affected who are experiencing delay in citizenship often for years.

Several national human rights organizations have taken a stand to advocate hundreds of immigrant Muslims and ensure that their legal rights are protected. In April 2007, the government was persuaded to resolve hundreds of such citizenship delay cases through a national legal campaign instigated by the American-Arab Anti-Discrimination Committee (Ghazali, “American Muslims: Six Years after 9/11”). Ghazali asserts that almost 40 attorneys have appealed for legal support from the federal courts in naturalization delay problem. They requested that a judge should intervene and compel the American CIS to process and finalize the delayed naturalization cases at the earliest (Ghazali, American Muslims Six Years after 9/11”). In reaction, CIS made a decision that it would not interview people who have not cleared FBI security checks (Ghazali, “American Muslims Six Years after 9/11”).

The post 9/11 turmoil affected the Muslims not only as individuals but it engulfed almost all the reputable Islamic organizations including the Islamic Society of North America (ISNA), the Council on American-Islamic Relations (CAIR) and the Muslim Public Affairs Council (MPAC). These organizations were targeted and defamed in order to harm the Islamic faith and Muslims. Council on American-Islamic Relations (CAIR) was charged of having ties with terrorist groups and an award presented by Senator Barbara Boxer to Basim Elkarra, executive director of CAIR-Sacramento Valley, was later recalled owing to pressure from some right-wing groups (Ghazali, “American Muslims Six Years after 9/11”).

In the post 9/11 scenario Muslims had to face hatred and discrimination; they were looked upon as culprits and terrorists. Several episodes of injustice, humiliation and discrimination took place, which represent the crisis of Muslim Americans in the post 9/11 American society. For years to follow, Muslim Americans were tormented and tortured for no reason other than for the felony of being Muslims. They were entrapped in high profile trials and prominent and influential Muslim organizations were deprecated, even Muslim charities were
raided. One of the leading Muslim charity organizations, The Holy Land Foundation (HLF) was accused of having links with Hamas, the militant group in Palestine and was later put to trial in Dallas court of law (Ghazali, *Islam & Muslims in post-9/11 America* 43). Whilst two other charity organizations in Michigan namely the Goodwill Charitable Organization and the Al-Mabarrat Charitable Organization were charged of having connections with the terrorist groups based in Lebanon (Ghazali, *Islam & Muslims in post-9/11 America* 54). The assets of all these Muslim charities were frozen. The offices of Muslim charity organization named Life for Relief and Development was raided by the police in September 2007 (Ghazali, *Islam & Muslims in post-9/11 America* 53). This shows the extent to which the Muslim Americans had to suffer severe retaliation and reprisal from the American public. This discrimination included aggressive hate crimes, offensive speech, ridicule on Muslim women wearing hijab and even prejudice and harassment at working places and educational institutions (Ghazali, *Islam & Muslims in post-9/11 America* 53).

### 4.3.5 The Other Looks Back: Muslims Disillusioned with America

H. M. Naqvi expresses the America’s distrust and hatred for the Muslims in the post 9/11 scenario and their retaliation most beautifully and effectively. As Chuck narrates;

> In prison, I finally got it. I understood that just like three black men were gangsters and three Jews were a conspiracy, three Muslims had become a sleeper cell. And later, much later the pendulum would swing back, and everybody would celebrate progress, the storied tradition of accommodation, on TV talk shows and posters in middle schools. There would be ceremonies, apologies, cardboard displays. In the interim, however I threatened order, threatened civilization. In the interim, I too had to adhere to an unwritten code (121).

Chuck, symbolizing the Muslim Americans in general, arrives at a clear and deeper understanding of the changing status quo in the post 9/11 America and declares himself ready to disrupt and challenge it by questioning American hegemony and discrimination of the Muslim community residing in America. His comparison of the Jews and Blacks with the Muslims is worth considering. As discussed earlier the Blacks had been a victim of White Americans’ hatred and discrimination since long. The Jews have also been an outcast in American society and been
subjected to humiliation and discrimination. Similar was the plight of Muslim Americans in the post 9/11 America. H. M. Naqvi, peeps into history and sheds light on America’s strange attitude, firstly ill treating the previously colonized Third World countries and inflicting worst atrocities upon these nation and then after avenging and satisfying her hegemony and discriminating nature she regards her ill treatment as a response headed towards the betterment of these nations. The term “unwritten code” (Naqvi 121) is ironic which symbolizes hypocrisy and America’s dual standards of justice which states that all Muslims are terrorists and meant to be subjected to ill treatment and discrimination. In most of the trials and terrorist allegations against Muslims there is no reliable and authentic proof; just on the basis of unreliable and illogical information and self invented proofs, these innocent Muslims are put behind the bars and subjected to worst abuses. The “unwritten code” (Naqvi 121) symbolizes the taken for grantedness of America and her discriminating psyche; it’s not a written code yet every Muslim after 9/11 understood that they are meant to be ill treated and subjected to humiliation and discrimination. Moreover, the term unwritten code is also an indication of the American discriminating psyche although there was no law or any allegation against the Muslims in black and white yet in America every Muslim after 9/11 understood that that the Muslim community has become the major target of American hatred and discrimination and has replaced the Japanese Americans, Native Americans and Blacks and would have to face the music from now onwards.

Chuck, at another instance in the novel, while conversating with his mother on phone, openly expresses the changed life in America, the disrupted status quo, the feeling of being in a strange and foreign land, where you never belonged and will never belong in future,

“What do you want me to tell you Ma? That life’s changed? The city’s changed? That there’s sadness around every corner? There are cops every where? You know there was a time when a police presence was reassuring, like at a parade or late at night, at a street, in the subway, but now I am afraid of them. I feel like a marked man. I feel like an animal. It’s no way to live. Maybe it’s just a phase, may be it will pass, and things will return to normal, or maybe, I dint know, history will keep repeating itself…..” (Naqvi 206).
The disruption in status quo is also apparent in Muslims’ physical appearance, many male Muslims in the post 9/11 scenario had beards and they abanoned shaving off their beards and female Muslims covered their heads with hijabs, although beard and hijab, both created problems for them and worsened their situation yet these Muslims were ready to retaliate and challenge American hegemony and secure for themselves a reputed and respectable identity. As for Changez, the protagonist in *The Reluctant Fundamentalist*, Mohsin Hamid narrates,

For despite, my mother’s request, and my knowledge of the difficulties it could well present me at immigration, I had not shaved my two-week old beard. It was, perhaps a form of protest on my part, a symbol of identity, or perhaps, I sought to remind myself of the reality I had just left behind ...I know only that I did not wish to blend in with the army of clean-shaven youngsters who were my coworkers, and that inside me, for multiple reasons, I was deeply angry (Hamid 78).

Changez’s beard symbolizes the metamorphosis in his character; it is a sign of retaliation, he clearly calls it a protest, his urge to reinterpret his identity and a quest to restore his true identity. His comment that he doesn’t wish to blend with his clean shaven coworkers basically is a question mark on the American slogan of equality which she strongly advocates and claims that all her citizens, irrespective of religion, race, color and creed enjoy equal rights and freedom. Ground realities however are completely opposite to this slogan of equality. Kamila Shamsie too expresses this inequality and injustice of America in her treatment of the minorities especially Muslims after the terrorist attacks of 9/11. On Abdullah’s return to New York with Kim, Abdullah narrates to Kim that once while he was on road with his other Muslim friends, the cars were being slowed down as if there was a casualty or a severe accident but instead there was a heap of fallen cargo; a pile of pink and blue stuffed rabbits and bears; stuffed toys and the cars dare not run over a little blue tail or a pink soft ear (Shamsie 343). Kim, an American, is flared up by this stupidity and hypocrisy of America who does not think much of killing the innocent human beings on the name of war on terror but is conscious and caring about breathless and lifeless stuffed toys. As in the words of Shamsie, “Kim found the image grotesque, and knew she couldn’t indicate as much without appearing to suffer from misguided American empathy-cluster bomb the Afghans but for God’s sake don’t drive over the pink bunny rabbits!”(343).
4.4 Either you are with us or with them: America Needs to Rethink

The ill treatment of Muslim Americans in the aftermath of the terrorist attacks of 9/11 clearly points out that America has launched a campaign that has harshly destabilized and threatened the social and legal rights of the Muslim population in America which happens to be a big minority. The abhorrence, grudge and distrust of the Americans are aimed at the Muslim Americans. Together with the imprisonment of the Muslim Americans immediately after 9/11 which was an accepted and acknowledged fact, now they are subjected to hostility and mental torture; the imprisonment of the Muslim Americans is now virtual symbolized by frequent home raids, interrogations, unlawful arrests, closed court rooms, secret evidence, special registrations, deportation and discrimination and harassment at workplaces and educational institutions that the Muslim Americans have faced since the terrorist attacks of 9/11. These virtual detention camps are sustained by hate, fear, racism, intolerance and religious bias.

Most Americans believe that taking away other people’s freedom and liberty in their name of American security and stability is acceptable and fine. We should pay heed to the quote by one of the Americans’ founding fathers, Benjamin Franklin, who once said, “Those who would give up essential Liberty, to purchase a little temporary Safety, deserve neither Liberty nor Safety” (21). A sustainable and workable democracy needs an educated and active citizenry. Indifference and passivity will one day become one of the worst enemies for America even more than terrorism or any terrorist group. America’s lack of care and engagement with her neighboring countries makes it much easier for America to make policies and legislate laws that will make her lesser accommodating, not only for the humiliated and shunned minority groups like the Muslim Americans but its repercussions will also be felt by the entire American nation.

At present, one rarely finds a place or residence in America where there are no Muslims residing and working. The Muslim community in America constitutes an important portion of the population of America. The Muslim community signifies many identities and movements. Muslim population is gradually increasing owing to conversion, migration and inter-faith marriages. The increase in the numbers of Muslims in America has lead to the development of a number of institutions that cater to the needs of the Muslim community. But the terrorist attacks of 9/11 were a hard blow for Muslim community in America. Regardless of President George W. Bush’s assurances, Muslims in America have to face all types of problems. The Western media
is mostly responsible for the biases and prejudices against the Muslims in the aftermath of 9/11. American Muslims are disrupting the status quo and challenging America’s views of Islam as an alien faith and of Muslims as furious fundamentalists or bomb-dropping terrorists. To do away with this negative image remains one of the toughest challenges for Muslims in America. Muslims are not only challenging these stereotypes; they are questioning and challenging the status quo which clearly shows that the Muslims are resolute to disrupt the status quo.

America was believed to be a land of immigrants, a melting pot for all ethnic identities and races. Following the terrorist attacks of 9/11, the immigrant Muslims along with the Muslim Americans continue to confront a number of challenges as citizens of America. Amongst these, the major issues include the up keeping of an Islamic code of life in a secular country like America and mostly the influence of the American society on Muslim children, devastating negative images which hinder the capabilities of the Muslims to make their needs heard and also Muslims being heard on matters of foreign policy in which the Muslim community has strong sentiments.

Muslim Americans seem to be moving into an altogether new stage of identity in which concerns like acculturation, occupation, dress, relationship among diverse ethnic and racial Muslim groups along with relationship with Americans are being met and resolved in creative and new ways. Rising Muslim-American political awareness might be the surest and definite sign of assimilation. The present generation understands that to safeguard its rights as Muslims and Americans it has to raise its voice. It has to disrupt, question and challenge the status quo in order to change the status quo and consequently achieve their ultimate goal i.e. decolonizing the future.

I strongly believe that Muslim Americans relate to the American ideals of human rights, democracy, pluralism and justice not merely through their American citizenship but also through their religious identity as Muslims. They strongly argue that the Islamic faith promotes all these ideals and values and hence Muslim Americans are at home with the political system of America. Nonetheless, they are over and over again disappointed and disillusioned with what they see as an incongruity and discrepancy in American values and ideals and American international and domestic policies. The Muslim Americans continue to search around for a King
or a Kennedy in the modern America. The need for a better and empathetic understanding between America and Islam is grander, greater and urgent than ever before.
CHAPTER 5

REINTERPRETING AND RECLAIMING IDENTITY

5.1 Fall of the Twin Towers: Fall of the Muslim Self

The terrorist attacks of September 11, 2001, can be regarded as the worst catastrophe not only upon the United States of America, but the whole world as well. The Twin Towers explosions were the most tragic and painful events, swallowing the lives of almost three thousand people instantly at the attack time (Walker). The loss was not for America only, it was estimated that citizens from almost 90 counties of the world lost their lives in the attacks on the World Trade Center (Walker). Indeed, among the unfortunate victims of 9/11 who had lost their lives in these terrorists attacks, were dozens of innocent Muslims including men, women, young, old and even a couple’s unborn child (Huda). Among the Muslim casualties, six were women, including a seven month pregnant woman as well (Huda). Others included middle class white collar Muslims earning livelihood for their families, these were mostly restaurant workers, stockbrokers etc. Some were converts from USA, while others were immigrants from different parts of the world (Huda). The Muslim victim list of 9/11 attacks proudly presents the names of Muslim heroes as well, a Marriot hotel employee and a cadet in NYPD, who had sacrificed their own lives in an attempt to rescue others (Huda). The Muslim victims left over 30 orphans, who had sacrificed either one or both of their parents (Huda). All this loss and sacrifice was turned into nothing when the whole Muslim community was blamed and held responsible for the 9/11 attacks, and Muslim Americans being the immediate available Muslims, were targeted and subjected to worst abuses and inhuman treatment. As Ahmed Rehab, activist, columnist, media commentator and Executive Director of the Chicago Office of the Council on American-Islamic Relations, in one of his articles points out:
American Muslims bear no collective guilt or blame for the crime of 9/11. We have nothing to apologize for and everything to be proud of, including our loyalty and hard-earned livelihoods. We are not guest citizens, we are not second-rate citizens; we reject marginalization and require no validation. We are equal citizens living and worshipping in our country.

He further elucidates:

We are part and parcel of the diversity of America including the diversity of the 3,000 people who died on 9/11. We are part of the diversity of the hundreds who were injured and those who were first responders to Ground Zero. We are part of the diversity of the millions who grieved and still grieve. When “they” attacked “us”, “we” were attacked. We are part of the “us” not the “they” (Rehab).

Since the attacks of September 11, 2001, Muslim Americans in America are under blockade. They live under strict observation and nasty laws. While most of them have been put behind the bars without any credible reason, the majority are forced to spend their lives in virtual detention and imprisonment. The atmosphere for Muslim Americans since 9/11 and even till date is very much similar to the harassments and abuses faced by Japanese in America during the World War II. Japanese Americans living in America were considered an outcast and a threat to the security of the Americans and hence confined in detention camps so that they wouldn't be able to assist and support the enemy of America. In a similar manner, Muslims are considered to be a security threat and treated inhumanly as if they are the enemy. Muslim Americans are today, held captive and ensnared in the clutches of U.S. security laws, ill-treated on roads and streets, abused at workplaces, threatened by every tom, dick and harry. All this is nothing less than virtual imprisonment and mental colonization. Severe annoyance by law and order officials, vicious and draconian laws intended at restraining freedom to act, speak or even worship, hatred, apathy and lack of concern from public, abuses and negative image building by the media pundits and a listless and indifferent citizenry have all contributed in building virtual and psychological detention camps where the Muslim Americans are virtually detained after the terrorist attacks of 9/11.
In the wake of 9/11 attacks, when there was an atmosphere of chaos, depression and pathos, media commentators and anchorpersons declared it as a period of national mourning and tried to infuse within the public a desire to return back to their normal lives (Turkel 75). The media endorsed and promoted feelings of solidarity, unity and national pride (Collins 61) and extensively advocated a pro social behavior (Cohen et al. 30). Although there was an emphasis on returning to normal life quickly, there was also surely a general feeling often stressed by the American government and the popular media that the society has changed forever in the aftermath of terrorist attacks of 9/11. Certainly, there was much discussion with regards to the social impacts of these unparalleled acts of terrorism and the “indelible mark they left on people around the world” (Glendening 21). Every catastrophe, calamity or natural disaster results in a pro social behavior. Similarly, in the case of the terrorists attacks of 9/11, many social scientists, psychologists and researchers suggested that the unity, solidarity and a general agreement in the public attitude that resulted in a pro-social behavior (along with a decline in an abnormal or unusual behavior that was the outcome of the terrorist attacks of 9/11) closely resemble the response and reactions that consequently arise after most of the calamities and upheavals (Mileti 226). Every catastrophe, natural disaster, massive destruction and loss of lives not only results in physical and materialistic deterioration but brings about certain social and psychological transformations. That is, the social transformations in the American society, the feeling of oneness and empathy with the fellow Americans (exclusively with the Americans not the immigrants) that followed the terrorist attacks of 9/11 resulted in the creation of an evolving and developing “altruistic” or “therapeutic” behavior in the American society (Barton 30, 206; Mileti 226; Fritz 686). Basically, the terms “altruistic” or “therapeutic” signify the formation of close bonds of care and empathy among the whole American community. These terms illustrate the convergence and union of a community of sufferers instantaneously resulting from an adversity and this coming together eventually provides not only physical but emotional support to the catastrophe survivors which is important to restore them back to their lives (Fritz 686). Following the 9/11 terrorist attacks, media, especially the electronic media; radio and television played a significant role in bringing about this confluence and solidarity in the American community and they currently used such phrases as, “Today we are all Americans! Today we are all New Yorkers” (Jean). Reaffirming and reemphasizing of the national identity provided many Americans with a means to cope with the shock and the emotional upheaval that followed the
September 11 attacks. There was undoubtedly a great torrent of support after September 11, but there was also a general need to focus blame. The urge to identify those who were accountable and responsible for this disaster and bringing them to justice was logical, taking into consideration the premeditated, brutal and immoral nature of the attacks. Two weeks after the terrorist attacks of 9/11, the FBI identified the hijackers and linked them to al-Qaeda, a global, decentralized terrorist network (Wright 362-367). Following the attacks, senior members and leaders of al-Qaeda also claimed responsibility for planning and conducting 9/11 terrorist attacks (Fouda and Fielding 113-116). As these terrorists belonged to Islamic faith, henceforth Americans targeted the Muslims throughout the world and specifically the Muslim Americans, with anger, revenge and hatred. The innocent Muslim Americans were blamed and held responsible for the disaster, on the grounds that they share common faith and religion with the terrorists. Muslim Americans were subjected to brutal and inhuman treatment after the 9/11 terrorists’ attacks. The Muslim Americans settled in America, whose only fault remains to be its religious identity, were incarcerated under virtual cordon. Silhouetted, beleaguered, loathed, molested, under constant gaze of CIA and the FBI, extraordinarily searched, questioned and held back at airports, the Muslim Americans felt an outcast in the American society. After the attack on the Pearl Harbor carried out by Japanese, a large population of Japanese Americans who were settled on the West Coast was incarcerated in a number of detention camps in America. But after 9/11 terrorist attacks, Muslim Americans were subjected to worst atrocities and the entire United States of America was transformed into a virtual confinement for the Muslim community, even the civil rights extended to them through the American constitution and law, had been cut short (Ghazali, “American Muslims 12 Years after 9/11”). This situation prevails till today, almost thirteen years later. Even today more than eight million Muslim Americans remain beleaguered and fraught under the transformed U.S. immigrant laws, immigration policies and change in priorities following the terrorist attacks of 9/11(Ghazali, “American Muslims 12 Years after 9/11”). It’s really disturbing and shocking that America, following 9/11, no longer remains friendly and welcoming to the Muslim community. The situation has worsened to the extent that the Muslim community has now become the major target of American hatred, anger, discrimination and prejudice which was the earlier the fate of other minorities i.e. Native Americans, Japanese American, Hispanics and Afro Americans. Majority of the Muslim Americans have a story of marginalized treatment and discrimination, it may be a physical
assault, a vicious stare, a humiliating comment or calling names, annoyance at work place, or a blasphemous and profane act of burning mosques or the Holy Quran. Muslim Americans have born the ever-growing discrimination and marginalization of their community in the aftermath of the terrorist attacks of 9/11.

5.2 Radical Islam and Terrorist Muslims: Post 9/11 Muslim Identity

The terrorist attacks of 9/11 have not only demonized and defamed the Muslim Americans but have also labeled the entire community as terrorists and extremists. The attacks have left a negative and detrimental image of Muslim Americans as terrorists, who till today are struggling and combating these stereotypes and negative image. One of the major challenges of day to day life faced by the Muslim community is their religious dress code, their Muslim names reflecting their faith, beard for men and hijab for women which make them a frequent target for abuse and stereotyping. Muslim Americans are the most favorite targets of media pundits and commentators who have left no leaf unturned in creating a negative image of the Muslims and portraying them as terrorists and extremists.

Muslim American’s are not only targeted by adult wrath and fury, but now they have become the subject of a series of children books, consisting of false, provocative and misleading information about Muslims and the teachings of Islam. One of the book series in this regard is titled as the World of Islam (Ghazali, “American Muslims Ten Years after 9/11”). The series consists of 10 books and is published by Mason Crest Publishing in association with the Philadelphia-based pro-Israel and pro-war Foreign Policy Research Institute (Ghazali, “American Muslims Ten Years after 9/11”). Muslims in America is a book in this series which distorts the history of Muslims and Islam in the United States of America and affirms that a number of Muslims started migrating to America to change the American society and deprive it of its Western values and traditions and in this process Muslims have even used terrorism to accomplish their mission (Ghazali, “American Muslims Ten Years after 9/11”). The title page of the book, Radical Islam presents a machine gun and a Muslim male head scarf. The head scarf is shown covered with blood (Ghazali, “American Muslims Ten Years after 9/11”). Ghazali further asserts that the volume is rampant with false information and misleading concepts and eventually aims at bringing forth a negative image asserting that Muslim immigrants in America
deserve to be mistreated, and looked upon with distrust and hatred as their faith advocates terrorism (“American Muslims Ten Years after 9/11”).

*We Shall Never Forget 9/11: The Kids’ Book of Freedom* is a children’s coloring book comprising of 36 pages published by Really Big Coloring Books, Inc., by the publisher Wayne Bell. The book; an attempt to demonize Islam and Muslims, presents almost the entire Muslim community associated with terrorism, radicalism and extremism, which may convey the message to all children going through the book to suppose that all Muslims are guilty for the tragic attacks of 9/11 (Ghazali, “American Muslims Ten Years after 9/11”). Consequently, the children will be misguided that the Muslims; followers of the Islam are their worst enemies. However, the tragic attacks of 9/11 were undoubtedly a hard blow to Islam. Regardless of the assurances forwarded by President Bush to the Muslim community of America; Muslims in America confronted all sorts of problems. Media is for the most part responsible for the biases and prejudice against the Muslim community following the 9/11 terrorist attacks. Muslims in America are challenging and questioning their fellow countrymen’s understanding and concepts regarding Islam as a religion advocating terrorism and genocide. They are questioning the image of Muslims as brutal terrorists, aggressive fundamentalists or bomb-lobbers. This problem of negative image has emerged out to be their major challenge in the US. Muslims are not only challenging and questioning these stereotypes but they have also disrupted, challenged and questioned the status quo, as discussed in the previous chapter.

### 5.3 Muslim Identity in America: A Historical Perspective

United States of America has been widely known as a country of immigrants which can be compared to melting pot, comprising people from various ethnic identities, races and religions. Along with this ethnic diversity, racial prejudice prevailed especially in the time period before the civil rights movement of the 1960 (Janken). It was a time when Muslim immigrants had to hide their ethnic and religious identity. Steadily, as the Muslim immigrant population increased, educated and learned Muslims started to immigrate to America and sensible attempts were made to blend into the American society without compromising on their religious and cultural identities. With the passage of time, Muslims had qualified themselves as bona fide citizens of America, but the terrorist attacks of 9/11 have brought them back to the zero point, truly speaking, have pushed them further backward, by making the situation more difficult for
them. Now they have to face the prejudice and discrimination not as immigrant Muslims but as residents of America as well. Among these, the principal concern includes, the upholding of an Islamic code of life in a secular state and especially the upbringing of their children in a society whose ethical norms are poles apart from Islam and the effect of this society on them, struggling against negative stereotypes and images which impede the capabilities of the Muslim community to make its requirements brought forth and to be heard on issues of foreign policy in which Muslim community not only has positive sentiments but also a strong stance.

In spite of the ever increasing number of Muslim community institutions, one issue that has time and again been a topic of serious discussions and argumentation among Muslims is the question regarding the identity of Muslims in America. Difference of opinion exists with regard to the identity issue of Muslims in America. Muslim community of America and their Islamic identity is often considered from a historical perspective. The Muslims in America, at present assert that they possess a hyphenated Islamic identity in America; that is an amalgam of American and Muslim identity. This identity not only allows for a commitment to the principles of pluralism, egalitarianism, democracy, emancipation, liberty and human rights as assured in the US constitution but as well as the commitment to the objective of making Muslims a beneficial and healthy part of American pluralism. It also provides a thoughtful moment to comprehend Islam through its original text without using the aid of historical or political lens. Following the Civil Rights Movement of 1960, Muslim Americans had entered a more enlightened and emancipated stage of identity in which concerns like employment, acculturation, dress code and association among various ethnic and racial Muslim groups as well as with other Americans were being tackled and resolved in liberal and resourceful ways. Budding Muslim-American political awareness gave a definite and vital indication of assimilation and adaptation in the American society. But the terrorist attacks of 9/11, 2001 became the turning point for the Muslims in America. It was as if they had to restart the journey from brick to marble.

5.4 Naturalization Oath of Allegiance to the United States of America: Nothing but an American Citizen

While discussing the post 9/11 identity of Muslims in America, it is seen that the Muslim Americans became an outcast and the excluded Other immediately after the terrorist attacks of
9/11. Fancying themselves as bona fide Americans, and proud of their American identities, following the 9/11, these Muslim Americans were robbed of their Americanness and denied all privileges and rights that an American citizen enjoys in the constitution. The hypocrisy and America’s discriminating nature revealed itself best in the post 9/11 times, but an analysis of the Naturalization Oath of Allegiance, officially referred to as the “Oath of Allegiance”, 8 C.F.R. Part 337 (2008), while taking up American citizenship reveals the American hegemonic and discriminating psyche. While taking oath to be an American citizen one is bound to shun his/her previous XYZ identity. As the oath states:

I hereby declare, on oath, that I absolutely and entirely renounce and abjure all allegiance and fidelity to any foreign prince, potentate, state or sovereignty, of whom or which I have heretofore been a subject or citizen; that I will support and defend the Constitution and laws of the United States of America against all enemies, foreign and domestic; that I will bear true faith and allegiance to the same; that I will bear arms on behalf of the United States when required by the law; that I will perform noncombatant service in the armed forces of the United States when required by the law; that I will perform work of national importance under civilian direction when required by the law; and that I take this obligation freely without any mental reservation or purpose of evasion; so help me God (Citizenship and Immigration Services, U.S. Department of Homeland Security).

The oath suggests an irony and paradox i.e. once taking American citizenship; one becomes nothing but an American, with no other identity. Muslim Americans, who have eschewed and turned away from their previous identities in order to qualify for American citizenship, were deprived off this American identity in the aftermath of 9/11. They were left identity less, with no ethnic/national identity to cling too which resulted in an identity crisis as with the protagonists of the novels understudy. In the context, George W. Bush, the American president’s very first speech following the terrorist attacks of 9/11 is important which declares that “Either you are with us, or you are with the terrorists” (Bush). The statement is a hard identity blow for the Muslims and especially Muslim Americans who not only have to maintain their individuality among the various ethnic groups residing in America, reinterpret and reclaim
their unified identity but also have to separate themselves from the terrorists whose actions are
totally against the teachings of Islam.

As Edward Said illustrates in his book *Orientalism*,

To the extent that Western scholars were aware of contemporary Orientals or
Oriental movements of thought and culture, these were perceived either as silent
shadows to be animated by the Orientalist, brought into reality by them or as a
kind of cultural and international proletariat useful for the Orientalist's grander
interpretive activity (208).

5.5 Post 9/11 Pakistani Fiction: *The Reluctant Fundamentalist, Home Boy and Burnt Shadows* and Identity Crisis of Muslim Americans

Post 9/11 chaos and discrimination reveals the time when America had lost confidence
and trust on her Muslim residents. During such a shocking and disturbing situation, Pakistani
fiction writers felt the dire need to give voice to the discriminated, marginalized and most
beleaguered community of Muslims especially the Pakistani Muslims residing in America.
Pakistani fiction writers realized that to defend the rights of Muslim Americans particularly those
of Pakistani origin, they have to speak through their text. Before moving on to the analysis of the
three novels; *The Reluctant Fundamentalist, Home Boy* and *Burnt Shadows*, definitions of the
term identity:

1. Identity is “the process of construction of meaning on the basis of a cultural
attribute, or a related set of cultural attributes, that is/are given priority over other sources of
meaning” (Castells, *The Power of Identity* 6).

2. “Identity, in [this] sociological conception, bridges the gap between the “inside”
and the “outside” - between the personal and the public worlds. The fact that we project
“ourselves” into these cultural identities, at the same time internalizing their meanings and
values, making them “part of us,” helps to align our subjective feelings with the objective places
we occupy in the social and cultural world' .Identity thus stitches (or, to use a current medical
metaphor, “sutures”) the subject into the structure. It stabilizes both subjects and the cultural
worlds they inhabit, making both reciprocally more unified and predictable” (Hall 597-598).
3. “Identity only becomes an issue when it is in crisis, when something assumed to be fixed, coherent and stable is displaced by the experience of doubt and uncertainty” (Mercer 43).

Definition of the term identity crisis:

1. Theorist Erik Erikson was the first theorist to use the term identity crisis and asserted that it is one of the most imperative conflicts individuals confront during their development. According to Erikson, “an identity crisis is a time of intensive analysis and exploration of different ways of looking at oneself; a necessary turning point or a crucial moment when development moves to one way or the other, marshalling resources of growth, recovery and further differentiation” (16).

2. Oxford Dictionaries.com defines identity crisis as, “……a period of uncertainty and confusion in which a person’s sense of identity becomes insecure, typically due to a change in their expected aims or role in society.”

Identity can be regarded as a social construct and mainly established by the relationship between Self and Other. The Other is normally the individual/entity who is ‘different’ from the self-i.e. not the ‘same’. The notion of ‘Otherness’ is at large, imposed by the empowered and hegemonic institutes/nations. The concept of Otherness has been used in a number of contexts and paradigms by different theorists including Said, Lacan, Spivak, Foucalt etc. However in the postcolonial and imperialistic context, Edward Said in his book *Orientalism* (1979) presents a division between the Orient and the Occident, i.e. the Other and the Self (Moosavinia et.al 105). The split between the Other and the Self is main focus of the theoretical framework of postcolonialism. The upshot of Orientalism is the construction of a binary division between the Occident and the Orient. Orient is referred to all that the West is not, foreign, wild, ignorant, crude, exotic, hazardous, untrustworthy, to be revealed, conquerable, a risk to the West and unprivileged (Moosavinia et.al 109). Binary opposition includes common distinctions such as white/black and dark/light, to complex and intricate binaries as male/female, the colonizer/ the colonized and the Self/Other. This binary division also occupies a distinguished stance within the psychoanalysis, social psychology, sociology, feminism and queer theory. Said in his work, *Culture and Imperialism* (1993) has also dealt with concept of the marginalization/subjection of
the Other within imperialistic paradigm. This subjection was not just political; rather, it engulfed the cultural and literary areas too. This marginalization was an act on the part of the colonizer/hegemonic/empowered of wiping out the culture of the colonized/suppressed/minority which resulted in colonized’s raising of voices against this subjection. Culture, thus becomes a tool for domination as well as resistance. Homi K. Bhabha identifies otherness as “an articulation of difference contained within the fantasy of origin and identity” (96).

The Other or the binary opposition between the Self/Other has transformed in context of the post 9/11 discourse. As Bressler illustrates, the Other – the “not me” (240). In the post 9/11 scenario, the Other became the Muslim community of America, targeted by hatred and discrimination rooting out from chauvinistic American hegemony. This Other has been placed at the margins, regarded as the Other of America i.e. the terrorist. American discourse has continued to be mostly apprehensive about the ethnic idiosyncrasies of non-Western and Islamic cultures such as those of Pakistan, Afghanistan and Iraq, particularly as they combine in the figure of the terrorist or the Other of America. Thus, in the review of sentiment, remembrance, and the past provoked by 9/11, the manifold and shifting conceptions of the Other now congregate to outline a singular being. The figure of the non-Western, Muslim, turbaned, bearded and fundamental jihadi has now replaced the earlier Other, who was presented as non-West, ignorant, crude, exotic, hazardous, untrustworthy, to be revealed, conquerable and colored(black) (Singh, 26). While the media generally builds the image of the terrorist with the indicators of ignorance, fundamentalism, abhorrence and aggression, this image of the terrorist Other, is challenged and dismantled through postcolonial novels like The Reluctant Fundamentalist by Mohsin Hamid, Home Boy by H. M. Naqvi and Burnt Shadows by Kamila Shamsie. These novels arbitrate in this crisis of representation resulting in crisis of identity, by adding profundity and reinterpreting the term Other and exposing the truth and meaning that lies, to use Jasbir Puar's phrase, “beyond the ocular” (Singh 26).

It is through our sense of identity that we are able to identify ourselves as members of a variety of ethnic/cultural groups which inculcate in us a sense of belongingness. In other words, individuals believe that they are members of one unified group, explicitly, a community known as nation which is in reality just a feeling, defined by Benedict Anderson as “an imagined political community” (6).
After going through a number of interpretations of identity, the reality dawns upon us that identity has both the shades, it reflects the feelings of oneness or belongingness on one hand and a sense of being different i.e. individuality on the other hand. Our identity blossoms from our sense of belonging and relationship to certain group or collection because of certain common denominators shared by each member of the group. But at the same time, we come to recognize ourselves as individuals because of the sense of being different from other members of the group as well as other entities. Both these shades of identity blend together to make a human being, an individual as well as a healthy member of the society.

Identity stands out to be one of the most imperative— as well as ardently disputed—subjects in cultural and literary studies. As the novels under study deal with identity issue of the protagonists, apart from analyzing their identity crisis, I intend to trace the metamorphosis and the process of construction of a stable identity by highlighting the phase of reinterpreting identity and finally reclaiming identity as these phases reflect the protagonists’ struggle to rescue their true ethnic identities from the turbulence, instability and disgrace into which they had fallen in the aftermath of terrorist attacks of 9/11.

According to Merriam-Webster online dictionary, the term reinterpret means to give a new or different interpretation i.e. to present a new meaning and the term reclaim means to restore to a previous natural state. The protagonists have embarked on the task of reinterpreting and reclaiming their ethnic identities because the Muslim Americans in the aftermath of 9/11 have arrived at a better understanding in terms of the ever-sprouting interactions of Muslim Americans with not only the America but with the global community along with their own notion of identity. Nasar Meer’s Citizenship, Identity and the Politics of Multiculturalism: The Rise of Muslim Consciousness (2010) is an innovative approach to comprehending the Islamic identity in Great Britain (Araabi 212). As escalating consideration is awarded to the Muslim identity issue across the West, Meer’s text is an inspiring work that highlights the intricate association between ethnic identity and the notion of Other presenting a potent argument against the prejudiced approach that advocated Muslim harassment and discrimination (Araabi 213). Araabi further elucidates that Meer employs the Du Boisean notion of “double consciousness” that brings forth a convincing argument that marginal subjectivities, Muslims in this case, are both determined and being determined by the process of racialization. Identity construction and
identity crisis occurs in both the psychological and the social spheres and are affected by political advances. Consequently, Nasar Meer’s work *Citizenship, Identity and the Politics of Multiculturalism: The Rise of Muslim Consciousness* is valuable to the present study as it highlights the manner in which the Muslim community in Britain has tried to gain identification and acknowledgement in a society where they have been treated as outsiders. This work offers insight into the discrimination faced by British Muslims, how Muslims are considered to be suspects and their devotion and loyalties are looked with doubt and suspicions (Araabi 214). Consequently, the Muslims were forced to reconsider their sense of selfhood, while residing in a multicultural society that has turned out to be become ever more chauvinistic and intolerant. Although this book highlights the Muslim consciousness in Britain following the terrorist attacks of 9/11 and 7/7 in particular, nevertheless it provides solid conceptual clarity for the study undertaken.

In this chapter three novels, *The Reluctant Fundamentalist*, *Home Boy* and *Burnt Shadows*, will be discussed, which deal with the 9/11 attacks, focusing on the concepts of identity and identity crisis as they are communicated through the three texts under discussion. These two fundamental concepts serve to be constructive lenses in the wake of the terrorist attacks of 9/11, as post 9/11 discourses have for the most part focused on Muslim American identity crisis, negative representation of the Islamic faith as fundamentalist Islam and representing Muslims as terrorists and extremists. These facets of American and Muslim identity and the various angles of representing the events, unfolding the phases of identity crisis, reinterpreting identity and finally reclaiming identity, find expression in the three novels discussed in this analysis.

The terrorist attacks of 9/11 are represented as a site of praxial engagement with both social and individual self-understandings and that representation of various aspects of identity in the aftermath of 9/11 allows for the process of identity negotiation which evolves phases of realization of the need to reinterpret identity and finally moving on to the phase of reclaiming identity. This chapter will reveal how the identity crisis faced by the protagonists (of the novels) leads to an identity confusion surrounding the tragic incident of 9/11 and its aftermath where the convergence of fiction and reality presents the intricacy of defining the incident and of relating
the self to the ruthless and inhuman hostility and eventually revealing the loss of a stable identity which leads to the protagonists’ struggle for reinterpreting and reclaiming their true identity.

All three novels under discussion deal with the tragic attacks of 9/11 in varying degrees and take on a variety of strategies for representing the characters related to 9/11. Using 9/11 as a focal point for discussion generates a space which allows for identity construction around a “world-historical event” (Habermas 7). This discussion further leads to an analysis of how various characters related to the event, are represented in relation to it and are finally successful in reclaiming their true and stable identity. This point is substantiated with the views of Edward Said who stands as one of the most leading theorists whose works are really prominent concerning the factors of the Oriental identity being transformed. Said illustrates that the Orient is not only contiguous to the West; it is also the seat of West’s oldest, richest and greatest colonies, the basis of its civilization and languages; Europe’s cultural competitor and contestant, and symbolizes Europe’s most genuine and frequent images of the Other. Along with this, the Orient has facilitated in defining Europe/West as its complementary and opposing representation, thought, persona and experience. Hence Orient is not merely inventive or imaginative it is an essential element of European’s core culture and society. Orientalism embodies, conveys and symbolizes that element ethnically and ideologically as a form of discourse with sustaining doctrines, institutions, language, images, scholarships, doctrines, colonial administrative establishments and even colonial styles (Said, Orientalism 1-2). While discussing the relationship between the Orient and the Occident, which serves as a core and integral part of this research pursuit, Said explains that the relation between Orient and Occident is a relation of authority, supremacy and influence which results in domination and contrasting levels of an intricate hegemony. The Occident created the Orient, or as Said calls it, “Orientalised” the Orient and subjected to alternating degrees of a multifarious hegemony (Orientalism 5).

Coinciding with Said’s ‘Orientalism’ are the theories of Homi K. Bhabha termed as “Hybridity” and the “Third Space” (Daryoosh 44). On representation and identity of the Other, Bhabha in his book Location of Culture asserts

[Third Space] though non representable in itself, which comprises the discursive circumstances of diction that guarantee, that the meaning, symbols and signs of
culture are not fixed and do not have any prehistoric unity. Even the same signs can be interpreted, translated, appropriated and read anew (55).

Bhabha further illustrates that, “… the trouble with the Engenglish is that their hiss hiss history happened overseas, so they dodo don’t know what it means” (9).

Spivak, an Indian postcolonial theorist states that “to refuse to represent a cultural Other is salving your conscience, and allowing you not to do any homework” (“Questions of Multiculturalism” 62-63). Spivak establishes the explicit definition of the terms subaltern and essentialism. “Strategic essentialism” is related to the perils and hazards of restoring and enlivening subaltern voices in manners which may create simpler heterogeneous groups, generating stereotyped images of their diverse group (Ashcroft et al 79). Spivak nonetheless considers that essentialism can occasionally be employed deliberately by these community groups to not only make the subaltern voice heard but also make it explicable when a true identity is constructed and recognized by majority groups. Here it is significant to differentiate that strategic essentialism does not forgo its voices and diversity instead they are, for the time being, understated to hold up the important component of the group. Additionally, Spivak condemns those who overlook the cultural others i.e. the subaltern (“Questions of Multiculturalism” 62-63). Spivak has presented practical theories for permitting the West/Europe to move further than its present stance through self-critique of Western ideals and methods of exploring and understanding the alternatives recommended by postcolonialism. Spivak is aware of the fact that the project is challenging and moreover revival of a subaltern voice would possibly concentrate on the essential meaning of its message, contradicting the heterogeneity of subaltern groups. Spivak proposes “strategic essentialism” i.e. raising voice in support of a group whilst employing an understandable representation of identity to resist antagonism as the only answer to this dilemma. Favoring this viewpoint, Bell Hooks speaks to the white intellectual reader in support of subaltern group in her revolutionary paper "Marginality as a site of resistance", that the previously colonized nations are raising their voices from the margins making it a site of creativity, power and above all resistance and are recovering themselves and obliterating the division of colonizer/ colonized. As bell hooks announces, “Marginality as a site of resistance. Enter that space. Let us meet there. Enter that space. We greet you as liberators” (343).
Frantz Fanon, an established postcolonial theorist and critic together with Bhabha, Spivak and Said offer the basis for the analysis of cultural influences on the postcolonial theory (Daryoosh 48). He asserts that colonial domination tends to eradicate the culture of the colonized and this cultural eradication is made possible by the denial of ethnicity and culture to the colonized by employing legal restrictions introduced by the colonizer, by the deportation of the natives and their traditions to remote areas, by snatching their property and by the organized enslaving of the colonized by the colonizer. He further elucidates that every attempt was made to inferiorize the culture of the colonized and made him admit this inferiority, which had been reduced to innate patterns of behavior, “to recognize the unreality of his “nation,” and, in the last extreme, the confused and imperfect character of his own biological structure” (Daryoosh 236).

5.6 Changez: Princeton Graduate to Financial Analyst to University Lecturer at Lahore

The first novel dealt in this regard is Mohsin Hamid’s *The Reluctant Fundamentalist*. The terrorist attacks of 9/11 form a turning point in the novel for the Pakistani protagonist Changez. Changez presents a contrast to the concept of fundamentalism. For Changez the concept chiefly refers to the economic fundamentalism which according to him defines American culture. One after another, he receives severe identity blows and his status as an outsider becomes clear after 9/11, and he finally decides to detach himself from America and her lifestyle and shuns his American dream (Hamid 56). His first reaction to the visuals of 9/11 terrorist attacks, as presented on television, are shockingly positive (Hamid 43). The terrorist attacks of 9/11 serve as strong catalyst in clarifying and elucidating many of his thoughts about American life, and he is led to condemn the way in which he, along with the other Muslim Americans, is subjected to insult and discrimination and treated as an outsider. The reality finally dawns upon him complete inclusion into American life has become impossible for the Muslim Americans. By situating the events of 9/11 at the center of Changez’s narrative, the novel accentuates the role of the terrorist attacks in distancing him from America and from the notion of being an American. Identity is considered as stable (Daryoosh 48) whereas as this text shows Changez’s identity, using Kath Woodward’s expression, suffers a metamorphosis as a result of the cultural and ethnic conflicts. Consequently, Changez’s identity undergoes transformation which reflects a step towards decolonization. Corresponding to Edward Said’s notion of the East writing back, it is revealed
that Mohsin Hamid’s *The Reluctant Fundamentalist* serves to be a reaction and an effective response to the discourse of colonization and a great move towards decolonizing the future. Moreover it depicts the condemnation of the author against the Muslims being labeled as terrorists and extremists under the umbrella of globalization, sustained by the hegemony and construed as essentialism.

“Do not be frightened of my beard. I am a lover of America” (Hamid 1). These are the words uttered by Changez, the Pakistani protagonist of Mohsin Hamid’s *The Reluctant Fundamentalist*. These words draw our attention to the stress which exists between stereotyping, representation and identity in the novel (Andrews 13). The Reluctant Fundamentalist, namely Changez right away undermines the gaze of the West upon Islam and the Muslim world. For Changez, this apprehension is situated in the manner he is portrayed and represented on the basis of his physical appearance in the aftermath of the terrorist attacks of 9/11, how his image is created as a possible terrorist and extremist figure by the Western media, and finally how he arrives at the understanding that American society is itself exclusionary, intolerant and fundamentalist. All of these aspects affect his personal self-understanding, as he is frayed between his allegiances to Pakistan and his American dream (Andrews 13).

Changez, the protagonist in *The Reluctant Fundamentalist* is a Princeton graduate settled in New York City and has managed to secure for himself a job at an exalted valuation firm called Underwood Samson. With such a strong academic background and an influential job, he appears to be a personification of the American dream, having worked hard nonstop for hours to avail such opportunities and seizing a brilliant and boundless future. Changez’s approach towards America changes altogether following the tragic attacks of 9/11, particularly after being subjected to racial discrimination and enhanced scrutiny and surveillance. At the start of the novel he does extremely well at his job and initiates a love affair with Erica; a disturbed and somewhat psychotic fellow Princeton graduate. In the aftermath of 9/11terrorist attacks, his notion of American life and his desire to blend into the American society, feeling of empathy and belongingness to America, all start to unravel rapidly, as he turns out to be “increasingly marginalized within the post-9/11 milieu” (Hartnell 336). Changez, a character created as a modern and up to date contemporary Muslim immigrant and to a certain extent an anti-hero for the Western readership, seems fit to confront, defy and question the discriminating and
conservative American eye that sees all Muslims as extremists, religious fanatics and militants. Instead he regards America as “fundamentalist” because of her blind commitment to myths of financial and political supremacy. This insight into American fundamentalism leads Changez to become disenchanted and disappointed with his American dream, and his disillusionment with these fundamentals result in his developing of “an envious distaste towards the world of wealth and power in which he now exists” (Andrews 13). Andrews asserts that Changez condemns the war on terror and what he regards as America’s self-oriented interest in the conflict between India and his homeland Pakistan (14). Changez narrates the story after leaving New York and having started living again in Lahore, securing a job as a lecturer in a university and narrating his experiences to an American, who is suggested being a counter terrorist agent. Changez seems to have been held responsible by this American man for carrying out anti-American protests with students of his university, and the reader assumes all through the novel to be swinging like a pendulum between the most gentle and most threatening analysis of the relationship of Changez and the American listener.

*The Reluctant Fundamentalist* is the narrative of a person flabbergasted by the effectiveness and strength of his response on perceiving that his cultural identity is at stake. The first identity prick happens to be the following comment by his colleague at their orientation party, “Beware of the Dark Side, young Skywalker” (Hamid 23). The comment apparently seems to be a gag and friendly jest but the allusion to the legend of Star Wars carries great meaning for Changez. Skywalker is the young character in Star Wars who shows disloyalty to his own breed in lust of a vicious Empire. In the course, he has to lose his soul and heart and transforms into a mechanical man. The allusion echoes the consequences of Changez’s inclusion into American society and life. As the story moves on, Juan-Bautista tells him about the Janissaries a term used for the Christian boys who were taken into custody by the Ottomans and trained to become soldiers in the Muslim army, the greatest army of the world at that time. They were violent but faithful to the Ottoman Empire and fought to wipe out their own people so they were left with nothing else to resort to (Hamid 91). Both these allusions awake his subconscious fears and apprehensions: the apprehension of adding to the prosperity and wealth-production of the most authoritative state in the world where as his own homeland Pakistan pines in poverty and dearth of basic necessities. He feels like an alien on every consecutive visit to Lahore. He is haunted by the fear of an ever reducing global world where what is to be considered as global is described in
terms of the U.S. mandate. The panic of becoming, unintentionally, an ordinary foot-soldier in America’s march towards financial prosperity and progress, results in the awareness that his identity bears a resemblance to that of Janissaries. Hitherto Changez, who had thought of himself as a bona fide New Yorker, gradually becomes self-protective about his identity. At the very onset of the novel, he is shown ill at ease by petty things: seeing his fellow Princetonians spending a large amount of money while they were together on a holiday to Greece, annoyed him (Hamid 12) and during a business tour to Manila he is embarrassed to learn that even Manila is much more affluent than Lahore (Hamid 38). “I felt like a distance runner who thinks he is not doing too badly until he glances over his shoulder and sees that the fellow who is lapping him is not the leader of the pack but one of the laggards” (Hamid 38).

In the aftermath of the terrorist attacks of 9/11 and the racial discrimination that followed, Changez becomes even more aware of the need to identify himself; the call to reinterpret his identity and this results in alienation with his espoused country i.e. America. Changez’s quandaries are made worst as a result of his affiliation for a fellow Princeton named Erica. They get closer and intimate but she is preoccupied in the memories of her dead boyfriend named Chris. During an awkward, rather embarrassing love making experience, Changez comes to know the bitter truth that his relationship with Erica is symbolic of his relationship with America i.e. in order to possess her he has to pretend to be someone else and hide his true identity by abandoning his own self and disguising to be someone, he is not. In order to attain Erica’s love, Changez has to pretend to be Chris, similarly in order to qualify himself as a bona fide American; Changez has to abandon his ethnic and religious identity. Changez’s efforts to communicate with Erica had failed because he was not clear about his stance on so many issues, as in the words of Hamid, Changez ‘lacked a stable core’ (89).

I was not certain where I belonged – in New York, in Lahore, in both, in neither– and for this reason when she reached out to me for help, I had nothing of substance to give her. Probably, this was why I had been willing to try to take the persona of Chris, because my own identity was so fragile (Hamid 89).

Changez’s reference to “stable core” can be taken to mean as his personal identity, the essence, kernel or core of his survival. As Changez is tattered between America and Pakistan and since he actually senses that he is unable to mingle his American identity with his Pakistani
identity, he does not succeed in taking off his identity. Changez’s façade; his outward appearance; his identification by others as a Princeton graduate, an aspiring graduate or for Erica – Changez in the persona of Chris, all turn out to be fake and guised identities, nothing relates to his true identity or substance.

Although the book concludes on an uncertain note, rejecting to reveal the degree to which Changez bargains one form of fundamentalism for the other one, yet the reader is able to perceive the atmosphere of hostility and mutual distrust between the East and the West. Mohsin Hamid exposes this distrust through a trivial incident where Changez offers to switch his cup of tea with the cup of the American listener, as he is aware of the fact that Americans regard Muslims as unreliable and untrustworthy. He assures the American listener not to be distrustful nothing unpleasant will happen to him, not even an upset stomach. He further gives the surety that the tea is not poisoned and he is even ready to switch the tea cups if it makes the American listener comfortable (7).

At various occasions in the novel Changez is shown to be in conflict regarding his true identity, on the threshold of complete inclusion into the America life and society, Changez realizes that he is an intruder, an outsider in America and consequently he receives identity pricks every now and then. The novel symbolizes America, particularly in the aftermath of 9/11, as an armed and rebellious castle, as Changez expresses, “gazing up at the soaring towers of the city, I wondered what manner of host would sally forth from so grand a castle” (Hamid 90). On entering Underwood Samson’s reception lounge Changez observes that it was evocative of the lustrous facade of a dignified and special temple (Hamid 180).

The boundary walls of the fortified castle of American society are protected using a number of measures: the immigrant officers at airport serve as gatekeepers, carrying out strict scrutiny of the immigrants, the policy makers and administrators serving as ministers and dukes, who make strict and discriminating policies against the immigrants, the law and order enforcing officials serving as knights who are ever ready to curb and trap every immigrant on fake and tricky grounds, the policemen serving as the soldiers of the castle, who arrest and imprison every immigrant on the royal order irrespective of him being guilty or innocent. All these measures are taken to safeguard the castle from any internal or external intrigue or attack. As every castle has a myth and a magical reward that attracts foreigners to it, similarly in case of America it’s the
myth of American dream that attracts immigrants from rest of the world, especially the Third World countries. Changez realizes the bitter truth that, in order to associate himself with America, he has to put on American identity. With his religious identity as a Muslim, and ethnic identity as a Pakistani, he is and will remain to be an outcast and outsider in American society. This awareness leads him to identify himself with his religion Islam and homeland Pakistan. His American dream is shunned and he no longer desired to be a part and parcel of America, as he had previously thought as on his first day at Underwood Samson when he did not think of himself as a Pakistani, but he thought of himself as a trainee in Underwood Samson and his firm’s inspiring office set up made him feel proud (Hamid 21).

The unjust, hostile and discriminating treatment suffered by Changez, following the terrorist attacks; make him realize that he is regarded as a possible terrorist and extremist. This negative image and stereotyping further emphasizes and brings forth the conflict created between his ethnic/religious identity and Pakistani identity. He explains this to the American listener to whom he is narrating his story, “….you should not imagine that we Pakistanis are all potential terrorists, just as we should not imagine that you Americans are all undercover assassins” (Hamid 111).

Changez’s identity crisis i.e. his false guise pretending to be an American, later on confused identity as an outsider in America, and finally reclaiming of his true identity towards the end of the novel all represent his identity metamorphosis. Changez’s identity metamorphosis reflects the transformation he undergoes from a bona fide New Yorker, a Princeton graduate and financial analyst at Underwood Samson to a Pakistani University lecturer, having reclaimed his ethnic and religious identity. This identity crisis, rather identity metamorphosis as Kath Woodward uses the expression, can be best comprehended tracing Changez’s transformation of the self during the interpreting of identity phase and finally the reclaiming of identity phase.

5.6.1 The Reinterpreting Phase

The reinterpreting of identity echoes the perplexity and conflict in Changez’s identity. The need to reinterpret identity results from the marginalized treatment Changez receives after the terrorist attacks of 9/11. Even before the attacks of 9/11, Changez feels identity pricks at different occasions, which convey that he is and will be an outsider in the American society and
full inclusion in American society is almost impossible for him. But after the terrorist attacks of 9/11 these identity pricks become severe identity blows, shouting aloud that America is no longer his abode and he can never own her. Before moving on to the identity pricks Changez receives, certain incidents that occurred prior to the terrorist attacks of 9/11 are discussed, which serve as a stone in still water and prick Changez’s conscious in regard to his identity.

5.6.1.1 Changez’s Sense of Inferiority on being a Pakistani

At the onset of the novel, Changez feels a sense of inferiority complex, when he compares New York to Lahore, rather America to Pakistan. He feels ashamed of his roots and doesn’t wish to disclose his ethnic identity, as he realizes that Pakistan lags behind from America in every aspect of progress and development. He calls America a very different world from Pakistan and Americans as technologically one of the most advanced civilizations of human species (Hamid 20).

He narrates to the silent American the glorious past of the Muslims as well as his resentment at his being a Pakistani.

Often, during my stay in your country, such comparisons troubled me. In fact, they did more than trouble me: they made me resentful. Four thousand years ago, we, the people of the Indus River basin, had cities that were laid out on grids and boasted underground sewers, while the ancestors of those who would invade and colonize America were illiterate barbarians. Now our cities were largely unplanned, unsanitary affairs, and America had universities with individual endowments greater than our national budget for education. To be reminded of this vast disparity was, for me, to be ashamed (Hamid 20).

Here the resentment and identity consciousness felt by Changez asserts that he should put on a guise and hide his true ethnic identity. But later on this fake identity and pretension results in Changez’s conflicted identity and initiates the quest to reclaim his true identity.

5.6.1.2 Changez: Feeling out of Place

At another instance in the novel, during a meeting with some associates and vice president at Underwood Samson, Jim on observing Changez’s silence comments, “It comes from feeling out of place,” (Hamid 25). The comment is an indication that Changez is an outsider and an intruder in American society and he can never gain full inclusion into the American society.
Even Erica realizes Changez’s discomfort at the issue of his ethnic identity. She comments, “You’re touchy about where you come from. It shows on your face” (Hamid 33).

5.6.1.3 Changez’s ‘Third World Sensibility’ during a trip to Manila

The discomfort and inferiority complex that Changez feels on his arrival to New York, stays with him, even on a business trip with his Underwood Samson colleagues to Manila. On a hostile stare by a local driver, Changez realizes that he is physically as well as ethnically different from his other colleagues. His skin color reflects his ethnic identity and the driver stared at him because he was not looking as belonging to the breed of his colleagues but resembled to the Filipino driver, with whom he shared the ‘Third World sensibility’(Hamid 40). He explains:

I looked at [my colleague] – at his fair hair and light eyes and, most of all, his oblivious immersion in the minutiae of our work – and thought, you are so foreign. I felt in that moment much closer to the Filipino [man] than to him; I felt I was play-acting when in reality I ought to be making my way home, like the people on the street outside. (Hamid 40)

Eventually these incidents prick his conscious and lead to the bitter understanding that his life and commitment with American values has transformed him into a traitor to his ethnic identity, and transformed him into a mercenary for serving American interests; a status which is mirrored through the resentment he experiences from the Filipino man with whom as Hamid points out, he shares the “Third World sensibility” (40). Consequently, Changez as an outsider and later an outcast, in the aftermath of 9/11, begins to identify with his once-defied Pakistani nationality and Muslim identity, and detaches himself from the life in America. Changez continues to be under the influence of America’s supremacy during the trip to Manila where his inferiority complex compels him to act and behave like his rest of the colleagues i.e. like an American:

I attempted to act and speak, as much as my dignity would permit, more like an American. The Filipinos we worked with seemed to look up to my American colleagues, accepting them almost instinctively as members of the officer class of global business – and I wanted my share of that respect as well.
So I learned to tell executives my father’s age, ‘I need it now’; I learned to cut to the front of lines with an extraterritorial smile; and I learned to answer, when asked where I was from, that I was from New York. Did these things trouble me, you ask? Certainly, sir; I was often ashamed. But outwardly I gave no sign of this (Hamid 38-39).

5.6.1.4 Changez’s Initial Response to 9/11

Changez’ sense of discomfort and agitation with the life in America had begun to simmer prior to the terrorist attacks of 9/11. The instances discussed above prick his conscious even prior to the terrorist attacks of 9/11 and make it clear that Changez, on the onset of the novel, has misinterpreted himself to be a bona fide New Yorker instead he needs to reinterpret his identity. But the post 9/11 scenario, especially his immediate reaction to the terrorist attacks of 9/11, makes things clear and obvious. Changez recollects his immediate response on watching the visuals of the destructive 9/11 attacks on television; on realizing what he was looking at was not a clip from an action movie but news. He stared as the twin towers of World Trade Center in New York City collapsed and then he smiled. It may sound shameful and despicable but Changez’s initial response was to be extraordinarily delighted at the fall of the twin towers (Hamid 43). Changez spots the obvious abhorrence on the face of the anonymous American listener and discerns his large hand clenching into a fist. Changez subsequently quickens to guarantee the American listener that he should not be taken as a sociopath, who is apathetic and unconcerned to the misery and sufferings of humanity. Changez confesses his confusion at his pleasure at the massacre of innocent civilians. He reveals:

But at that moment, my thoughts were not with the victims of the attack – death on television moves me most when it is fictitious and happens to characters with whom I have built up relationships over multiple episodes – no, I was caught up in the symbolism of it all, the fact that someone had so visibly brought America to her knees (Hamid 43).

Changez’s confession not only brings into light his dormant abhorrence for America, but also heaps on the annoyance and disgust of his American listener, whom Changez challenges. Furthermore, the fact should be considered that Changez cannot be entirely unaware and naïve of
such notions about himself. As a consequence, he experiences no pleasure in watching the news coverage of American arms with their most updated weapons, bombing the ill equipped Afghans. For two weeks following America’s bombing on Afghanistan, Changez escapes the evening news bulletin. But one evening he chance “upon a newscast with ghostly night-vision images of American troops dropping into Afghanistan for what was described as a daring raid on a Taliban command post” (Hamid 59-60). Changez is surprised by his reaction “Afghanistan was Pakistan’s neighbor, our friend and a fellow Muslim nation besides and the sight of what I took to be the beginning of its invasion by your countrymen caused me to tremble with fury” (Hamid 60). Changez’s empathy with the Afghans, his feeling of oneness with the Afghan Muslims, serves to be a severe identity blow. Changez realizes his religious identity matches with the Afghans not the Americans. Changez also stands up against the stereotypical, orthodox and hackneyed way in which American media portrays Muslims negatively, devoid of any esteem and respect earned because of their glorious and proud past (Daryoosh 48-52). Hamid explains this as:

> For we were not always burdened by debt, dependent on foreign aid and handouts; in the stories we tell of ourselves we were not the crazed and destitute radicals you see on your television channels but rather saints and poets and – yes – conquering kings. We built the Royal Mosque and the Shalimar Gardens in this city, and we built the Lahore Fort with its mighty walls and wide ramp for our battle-elephants. And we did these things when your country was still a collection of thirteen small colonies, gnawing away at the edge of a continent (Hamid 60).

5.6.1.5 Changez: the Possible ‘Terrorist Other’

Changez receives even harder identity blow at the airport on his return from Manila, along with his team. For Changez the humiliation at the hands of the immigration officers was one of the disgracing experiences of his life. At the airport he was put to severe search by the security officers. It was the height of humiliation, leaving all others, only Changez had to bear this odd and insulting treatment. As Hamid narrates:

> At the airport, I was escorted by armed guards into a room where I was made to strip down my boxer shorts- I had rather embarrassingly, chosen to wear a pink
pair patterned with teddy bears, but the revelation had no impact on the severe expressions of my inspectors- and I was as a consequence, the last person to board our aircraft…. I flew to New York uncomfortable in my own face: I was aware of being under suspicion; I felt guilty; I tried therefore to be as nonchalant as possible; this naturally led to my becoming stiff and self-conscious (44).

This clearly shows America’s disowning attitude, its cynic and hypocrite psyche, its desire to not only enslave and exercise her hegemony over the Third World countries but also claim the right of mistreating and humiliating them. Moreover, the episode at the airport also reveals that when social determinants and cultural institutions go through transformation, resulting from a political upheaval or a historic event, the concepts of identity, both on communal and person planes undergo alteration too. The catastrophe of 9/11 can be viewed as a socio-political upheaval that not only struck the established foundations of the world order but it also stimulated insecurity and perplexity in the lives of average Muslim Americans. In such a scenario, the uncertainty and tenuousness in identity that is stimulated acquires greater momentum. Castells explains this acclimation and reclamation of self in the milieu of major alterations like the fall of the twin towers as:

The construction of identities uses building materials from history, from geography, […] from collective memory and from personal fantasies, from power apparatuses and religious revelations. But individuals, social groups, and societies process all these materials, and rearrange their meaning, according to social determinations and cultural projects that are rooted in their social structure and in their space/time framework (The Power of Identity 7).

After bearing insulting and intolerant behavior during the departure from New York, on his arrival at the Manila airport, Changez had to again undergo humiliation and discrimination, at the hands of the immigration officers and this time, it was even worse and harsh, he was not even allowed to join the queue for American citizens but instead asked to join the queue for the foreigners (Hamid 44). This did not end here, later he was subjected to a secondary inspection, although he was accompanied by his American colleagues, he was an employee of a reputed firm called Underwood Samson and above all he had earlier claimed his belongingness to America by
calling himself “a young New Yorker with the city at his feet” (Hamid 27), but still the immigration officers were not satisfied with a single interrogation. As it is stated;

In the end I was dispatched for a secondary inspection in a room where I sat on a metal bench next to a tattooed man in handcuffs. My team did not wait for me; by the time I entered the customs hall they had already collected their suitcases and left. As a consequence, I rode to Manhattan that evening very much alone (Hamid 45).

This episode at the airport served as stimulus for Changez, it was a call for reinterpreting and reclaiming his true identity. Not only the immigration officers humiliated him through their inspection and search, but his colleagues disgraced him by their indifferent attitude, they did not even bother to wait for him or inquire about his delay at the immigration counter because he did not belong to their creed and race, he was an outsider for them.

5.6.1.6 Changez’s Beard: a Resistance Identity Construct

Following the terrorist attacks of 9/11, Changez, becomes conscious of his true ethnic (Pakistani) identity and senses the strong desire to return to Pakistan to meet his relations. An imperative progression in this reinterpreting and finally reclaiming his true identity is the act of carrying a beard similar to his father and older brother. Taking into consideration the frequent references made to Changez’s beard in the novel it becomes patent that the beard is of unusual significance to the plot. Changez recognizes the meaning and interpretation the beard carries, particularly in relation to 9/11, and anticipates that his immigration back into America would be difficult. He explicates the act of growing the beard as, “it was perhaps, a form of protest on my part, a symbol of my identity, or perhaps I sought to remind myself of the reality I had just left behind” (Hamid 78).

Coming back to America, after his visit to Pakistan, Changez, in spite of being familiar with the obscurities it might create at immigration, decides to carry on with his beard. Changez was not sure about his precise motivations for carrying on with his beard but he knew only that he did not want to assimilate with his clean-shaven young co-workers, for numerous reasons, inside him he was extremely irritated (Hamid 78).
On his return to America, he discovers that his beard has made him a frequent target of exploitation and verbal abuse by people who were completely strangers and he had become at Underwood Samson, an object of misgiving, distrust and suspicion but still he is not willing to shave off his beard. He narrates, “More than once, traveling on the subway – where I had always had the feeling of seamlessly blending in – I was subjected to verbal abuse by complete strangers, and at Underwood Samson I seemed to become overnight a subject of whispers and stares” (Hamid 78). Changez’s act of not shaving off his facial hair, his stubbornness and persistence in keeping his beard is an important step in the phase of reinterpreting his identity. Keeping his beard clearly shows Changez’s resolution to assert his true ethnic and religious identity i.e. a Pakistani/Muslim. Coming back from Lahore, Pakistan and setting foot into American land while carrying a beard, Changez’s identity is unexpectedly construed by his social surroundings in accordance with his newly grown facial hair. People around him perceive him as being a Muslim because of his beard. Keeping beard is a deliberate act on Changez’s part to assert that he is different from the rest of the Americans and he should be perceived so. This can be explained in context of Stephen Reicher’s theory of maximum differentiation which states that when separated into two groups, namely an in group and an out group, people mostly endeavor to maximize the divergence and difference between their in group and the supposed out group (Reicher 928). Changez’s entering America with a beard can also be regarded as; as in the words of Castells; construction of resistance identity (8), identity upheld by the marginalized groups, who feel that they are losing ground and who experience discrimination and marginalization in existing social circumstances. Consequently, they rebel and resist the unfavorable social scenario, as Changez’s keeping of beard is a rebel against the American society, for whom the Muslim men in beard symbolize the terrorists. In Changez’s case, the resistance identity can be traced as; Changez’s distancing and detaching from American society and identifying and recognizing with Pakistan through the beard.

5.6.1.7 Changez’s Disenchantment with America

The final and most crucial step in reinterpreting his identity is Changez’s decision to distance and detach him from American hegemonic policies and her imperialism. On his return to New York, Changez states:
I had always resented the manner in which America conducted itself in the world; your country’s constant interference in the affairs of others was insufferable. Vietnam, Korea, the straits of Taiwan, the Middle East, and now Afghanistan: in each of the major conflicts and standoffs that ringed my mother continent of Asia, America played a central role. Moreover I knew from my experience as a Pakistani – of alternating periods of American aid and sanctions – that finance was a primary means by which the American empire exercised its power. It was right for me to refuse to participate any longer in facilitating this project of domination; the only surprise was that I had required so much time to arrive at my decision (Hamid 94-95).

Changez, who had claimed to be a bona fide American, who had once lived and nurtured his American dream now resents American domination and dictatorship. He challenges American hegemony and her right to decide the future of the previously colonized, Third World countries, which shows Changez’s determination to shed off the American guise he had put on and to reclaim his true identity. America’s intervention in Korea, Vietnam, Middle East, Taiwan and now Afghanistan clearly shows her dominating and hegemonic psyche. As an outcome of the exposure of the America’s true objectives and ill-natured and sulky national identity, Changez makes up his mind to detach himself from American imperialism. Furthermore, he feels conscientious that he should enlighten people; including the ignorant lot living in United States of America, regarding the real motivating and compelling forces at the back of American policies and the American directed conflicts, campaigns and operations against the Third World countries. Changez regards America’s post 9/11 measures and attitudes as an obsession only in pomposity and affectation. He brazens out at his American listener:

As a society, you were unwilling to reflect upon the shared pain that united you with those who attacked you. You retreated into myths of your own difference, assumptions of your own superiority. And you acted out these beliefs on the stage of the world, so that the entire planet was rocked by the repercussions of your tantrums, not least my family, now facing war thousands of miles away. Such an America had to be stopped in the interests not only of the rest of humanity, but also in your own (Hamid 101).
5.6.2. The Reclaiming Phase

5.6.2.1 Changez Leaves America Forever

Changez’s disenchantment with the life in America and his decision of detachment from the American imperialism clarifies that he has reinterpreted his true identity; he has come to the understanding, that he is not and can never become a bona fide New Yorker, as he had earlier claimed. He finally decides to quit his job and return to his homeland Pakistan to reclaim his true identity i.e. a Pakistani and of course a Muslim. The theme of coming back to home shows how Changez is compelled to return to Pakistan to respond, answer and satisfy the pull and haul of his true personal/ethnic identity. Changez’s infrequent returns to Pakistan rouse his doubts and suspicions of the life in America. During one of his visits to Pakistan, he remains obsessed with the terror and deprivation Pakistan is at present experiencing as an outcome of foreign interference and the intimidation of military assault from India. Changez narrates that he had asked his parents that he desired to prolong his stay in Pakistan as the time of his returning to America drew nearer, but they did not take it seriously. They believed that Changez was himself divided and “something called him back to America” (Hamid 77). He therefore experiences “…..the peculiar phenomenon, that is, the return to an environment more or less at peace from one where the prospects of large scale bloodshed is a distinct possibility ”(Hamid 77).

Changez’s occasional journeying across the borders of Pakistan and America also demands a transformation in identities as well as outlook. As discussed earlier, on returning to New York, he declines to shave off his beard. A representation of his individualism as well of his ethnic and religious identity, the beard transforms him into an “alien” in America. He undergoes bigotry and intolerance at the airports, workplace and in New York streets. He starts to feel the resentment of his colleagues and the dread of being attacked. As Hamid writes that Pakistani cabdrivers were violently attacked and the FBI was prowling shops, houses and even mosques. Muslim males were vanishing, maybe into prison cells for interrogation or even worse (Hamid 56).

Gradually Changez recognizes American society’s mounting indifference and apathy towards Islam and Muslims. In his assumed homeland America he discovers that he is an undesirable and unwanted guest, rather an outsider and an intruder. All this trigger him to shed off the misinterpreted and fake identity of being a New Yorker / American and he finally returns
to his homeland Pakistan to reclaim his true ethnic identity i.e. a unified identity, abandoning forever the reminiscences of his life in America. He comes back to a Pakistan where, “Salaries have not risen in line with inflation, the rupee has declined steadily against the dollar, and those of us who once had substantial family estates have seen them divided and subdivided by each-larger-subsequent generation” (Hamid 6). Faced up to this reality, Changez joins the university in Lahore as a lecturer and grows out to become an activist against American foreign policy on President W. Bush’s war on terror. The perplexed paths heading towards and simultaneously emerging from America, contour the deviant behavior of Changez and inculcate in him the pleasure of reclaiming one’s true identity, the joy of belongingness and the ecstasy of homecoming.

5.7 Chuck: Banker turned Cabbie to a Metropolitan Detainee Emigrant

H.M. Naqvi’s Home Boy, too presents the identity crisis, which is most obvious in the character of the protagonist/narrator; Shehzad aka Chuck, a Pakistani immigrant living in America who has to directly put up with the perplexed and troubled situation following the terrorist attacks of 9/11, as his identity undergoes metamorphosis. Chuck who was an off-the-boat kid, in pursuit of his American dream, but in the aftermath of terrorist attacks of 9/11, his pursuit became his true identity. Dwelling in the New York City, where the debris of the Twin Towers lay open symbolizing a severe brunt on America’s hegemony, Chuck’s own interpretation regarding his true identity collapses and he has to reconstruct his true identity, as the Twin Towers would be reconstructed. This process of identity reconstruction involves the shedding off of the misinterpreted identity, reinterpreting and finally reclaiming true religious/ethnic identity. He has to reinterpret his identity in relation to the American society, where he has become an outcast immediately after 9/11. He had earlier misinterpreted himself and his friends, AC and Jimbo, to be Americans/New Yorkers, boulevardiers, raconteurs, and renaissance men (Naqvi 1). Chuck had called himself a bona fide American but this claim is turned into nothing more than a swank as post 9/11 attitudes give him a severe identity blow. His American dream reduces to ashes as he encounters intolerance, discrimination, abuses and verbal harassment. The very starting sentence of the novel exposes the loss of assumed identity, an identity that has collapsed with the collapse of the Twin Towers and lies in the debris of destruction. As Chuck narrates; “We’d become Japs, Jews, Niggers. We weren’t before. We
fancied ourselves boulevardiers, raconteurs, renaissance men, AC, Jimbo and me. We were self-invented and self-made and certain that we had our fingers on the pulse of the great global dialectic” (Naqvi 1). The opening sentence of the novel gives the feeling of confused identity and protagonists’ loss of self in relation to the American society. Chuck, prior to the terrorist attacks of 9/11, goes on to the extent of claiming the New York City, “I had arrived in New York from Karachi four years earlier to attend college, which I completed swimmingly in three and though I was the only expatriate among us, liked to believe I’d since claimed the city and the city had claimed me” (Naqvi 3). Analysis of the opening paragraph of the novel shows that Chuck had adapted the liberal culture and candidness of American life; he had started living the American dream. He and his friends had imagined themselves to be the part and parcel of the American society and Chuck, although being an expatriate had gone to the extent of claiming the New York City. This not only reflects Chuck’s sense of belongingness and assimilation into the life in New York but also hints at the American soil being well known, prior to the terrorist attacks of 9/11, for cultivating opportunities and nurturing the dreams of migrants from different parts of the world. Although America had been promising and welcoming to migrants, yet as history narrates, Japanese, Jews and Blacks had been the target of American disgust and discrimination for long. The reference made by Naqvi to the attitude of the Americans with the Japs, Jews and Niggers suggests the domination and supremacy that America has been exercising over the rest of the world and has pushed the colonized nations towards the margins and has occupied the center. Following the terrorist attacks of 9/11, Muslim Americans became the immediate and frequent target of American hatred and wrath. They were subjected to even worse abuses in comparison with the Japanese, Jews or Blacks. Chuck’s identification with these marginalized people, not only serve to be an identity blow and loss of American self but also reflects Chuck’s awareness of his situation in the aftermath of 9/11.

At the beginning of the novel we find Chuck’s inclinations and propensities more towards America. His penchant for life in America and his obsession for the American dream indicate his ardent desire to become a bona fide American. An important incident in this regard is Chuck’s encounter with a Venezuelan girl, named as Girl from Ipanema, at the Tja bar. The girl stubbornly declares herself to be an American and Chuck fancies of marrying her to become a bona fide American too. This shows that he is over powered with the obsession of being identified as an American. As Chuck narrates that he found himself thinking that if he married
her, he too would become a bona fide American. Chuck thinks of a simile for himself and the Girl from Ipanema, i.e. they both were staying in America as peas resting in a pod because both were citizens of Third World turned economic refugees turned scenesters by historical whim and by fate (Naqvi 13).

Despite the fact that, at the commencement of the novel Chuck’s proclivities are all for America, yet we find an inclination towards Pakistan as well, as reflected through his liking for Pakistani music and Pakistani food although he has a penchant for American brands and icons. This shows that as desired by him, Chuck hasn’t yet completely turned from an expatriate to an American brat. His identity vacillates like a pendulum to and fro, moving in one direction to embrace America, yet simultaneously, receives the pull from the Pakistani aspect of his identity in the opposite direction. His identity swings between his inclination towards American life and fondness for Pakistani aspects of life. This confusion and uncertainty in identity creates as Castells asserts, “plurality of identities” (The Power of Identity 6), which results in identity crisis. This identity crisis, rather identity metamorphosis employing Kath Woodward’s expression, can be best comprehended tracing Chuck’s transformation of the self during the interpreting of identity phase and finally the reclaiming of identity phase.

5.7.1. The Reinterpreting Phase

The reinterpreting of identity echoes the perplexity and conflict in Chuck’s identity. The need to reinterpret identity results from the marginalized treatment Chuck receives after the terrorist attacks of 9/11. But even before the attacks of 9/11, Chuck’s conscious is pricked at Tja, a bar in New York, during his encounter with a Venezuelan girl and his sudden dismissal from his job, which conveys that he is and will be an outsider in the American society and full inclusion in American society is almost impossible for him. But after the terrorist attacks of 9/11 Chuck receives severe identity blows, shouting aloud that America is no longer his abode and he can never own her.

5.7.1.1 Chuck’s Encounter with the Girl from Ipanema

Before moving on to the identity blows, Chuck receives, I wish to discuss, the episode with the Girl from Ipanema and Chuck being dismissed from the job, which takes place prior to the terrorist attacks of 9/11 and serves as identity pricks and a stone in still water.
At the beginning of the novel, Chuck’s encounter with a Venezuelan girl, referred to as ‘Girl from Ipanema’, arise certain questions in his mind. The girl proudly declares herself to be an American, although she is a political exile and speaks grammatically anomalous English. Chuck gets the feeling of marrying her to become a bona fide American. But as soon as the girl comes to know that he is not an Italian, as she had mistaken him to be, she removes herself from him. As Naqvi states; the girl brushed her eyelids and inquired whether Chuck was an Italian? After getting the answer in negative, she decides to leave him by giving the excuse that she wishes to attend the washroom and then she disappears for the whole night (13).

Chuck is shocked and numbed at the Venezuelan girl’s swaying away by giving a lame excuse. He gets the feeling that he is neither American nor a European to qualify for intimacy with the Girl from Ipanema. The episode with the Girl from Ipanema is predictive and visionary since it reflects the post 9/11 discrimination that Chuck, along with the other Muslim Americans will have to face. Although, it was pre 9/11 times, Muslims had to face a number of hurdles at ethnic, religious and political fronts in the process of intermingling into American society, which is a hodgepodge of numerous foreign ethnic groups. The encounter with the Venezuelan girl reflects Chuck’s pursuit for American identity; his obsession for the American Ideal. He wishes to be recognized and interpreted as American and for this purpose he desires to marry the Venezuelan girl. The girl’s polite rejection and denial to have any relation with Chuck and her evasion results in Chuck’s first identity prick, his first experience of being from a marginalized and previously colonized state. The Girl form Ipanema not only symbolizes Chuck’s tendency and inclination towards the American dream, his pro-American receptiveness but also personify the mould of American ideal within which Chuck enterprises to shape his identity. Chuck misinterprets himself as being a bona fide American and consequently his identity starts on becoming tenuous and unsubstantial, but the identity confusion and perplexity gains momentum in the aftermath of 9/11, when he along with the other Muslim Americans becomes the immediate and most frequent target of American hatred and discrimination. The episode with the Girl from Ipanema bangs Chuck’s nerves so “that night would stand out in the skyline of my memory” (Naqvi 14).
5.7.1.2 Chuck’s Dismissal from Job by an Invisible Hand

Chuck’s conscious is again pricked when he is fired from his job without any obvious reason. The sole reason of Chuck’s firing from the job seems to be his belonging to a “suspect race” (Hamid 95). The VP at Chuck’s office confesses his helplessness in this regard and admits that he is being fired irrationally and unfairly. It was a year later, immediately following the Independence Day, when Chuck was fired from his job. It was efficient and rapid. Chuck had expected a pink slip i.e. a promotion or a bonus but unfortunately it was yellow. After Chuck had emptied his compartment into a shoe box, his VP was kind enough to call him into his office. Even though he spoke for about ten minutes but Chuck just understood the closing remarks: “My hands were tied. You’ll do okay, sport. You’re a team player. You’re taking one for the team” (Naqvi 30).

Pre 9/11 attitudes exhibit challenging the status quo, just on the basis of a racial discrimination and suspicions regarding Muslim Americans. Similar is the case with Chuck, who had been diligent, loyal and hardworking, yet he was fired. He was fired with nothing substantial being presented as a justification except for presence of “the Invisible Hand” (Naqvi 31) responsible for his dismissal from job. While the banking sector may be viewed as a personification of the prosperous American Capitalism, Chuck’s dismissal symbolizes his being marginalized and propelled away from the American hub of economic stability and prosperity, as being an expatriate from Third World; Pakistan, he is rejected the opportunity to attain economic empowerment and emancipation. Still Chuck is not disenchanted and disappointed with the prospects that America would most probably offer. He is still obsessed by his desire to be integrated and mingled in the American society and consequently he decides to become a “bona fide New York cabbie” (Naqvi 35).

5.7.1.3 Scuffle with the Bar Brawlers at Jake’s Bar

Chuck’s sense of confusion and perplexity regarding his identity and life in America had begun to simmer prior to the terrorist attacks of 9/11as highlighted by the episode with the Girl from Ipanema and his sudden firing from job. These incidents make it clear that Chuck, on the onset of the novel, has misinterpreted and was not correct in saying that he has claimed New York and the city has claimed him (Naqvi 3) and later his assumption that he qualifies to become
a bona fide American (Naqvi 13) also proves to be false. In the post 9/11 scenario Chuck’s American dream is reduced to a nightmare. He along with his friends bears the brunt of American discrimination and wrath.

The incident at Jack’s bar can be regarded as Chuck’s first post 9/11 identity blow that serves to rattle his American dream and intensify his notion of identity crisis. At Jake’s bar, Chuck and his friends enter into a scuffle with a gang of bar brawlers. Using derogatory and profane language, the brawlers thrash Chuck, AC and Jimbo after vilifying and scornfully calling them:

Bawler No.1 hissed, ‘A-rabs’

Repeating the word in my head, I realized it was the first time I’d heard it spoken that way, like a dagger thrust and turned, the first time anything like this had happened to us at all….This was different. ‘We’re not the same,’ Jimbo protested.

‘Moslems, Mo-hicans, whatever,’ Bawler No.2 snapped.

‘I’m from Jersey, dude!’

‘I don’t care, chief’ (Naqvi 23-24).

As Naqvi narrates, it was a strange realization for Chuck, ‘like a dagger thrust and turned’ (24). It was an identity blow that marked the shifting of ground under Chuck’s feet, “Things were changing” (Naqvi 25), an indication of the changing status quo and a call for a positive and enlightened response, a need for the Muslim Americans to strive for their true representation, to reinterpret their assumed identity and reclaim their true ethnic identity, as it will, consequently lead to the process of decolonization.

Chuck further highlights the marginalized identity and perplexed situation of Muslims in America, in the post 9/11 scenario. He comments that who could have then anticipated that it would shortly be out of the question for three colored (brown) men to move freely on American roads in a borrowed car even in the company of an American girl (Naqvi 69).
5.7.1.4 Duck’s Changed Attitude

Another identity blow that Chuck receives in the aftermath of 9/11 is the change in the attitude of Duck, Jimbo’s girlfriend but an intimate friend to him as well. In the post 9/11 scenario, Muslims residing in America had to face the marginalization and discrimination on a more individual level, even as their close acquaintances and friends turned a cold shoulder on them. Duck had been welcoming and cordial with Chuck and his friends in the pre 9/11 scenario; she would be at the entrance when they arrived, gesturing with open arms and fingers seizing the air. She would embrace, tug and seat them, and according to the occasion or the time of the day, serve them brandy, grappa and port. It was as if she intuitively knew what they needed (Naqvi 17-18). Duck’s attitude changes after the terrorist attacks of 9/11. The following account expounds this point with great lucidity.

There was something in the tenor of the phrase, in the way she said you guys that got me hot and bothered. It might have been the offhand suggestion that we eluded her despite all the time we had spent together or that we had somehow mutated overnight. Although I felt no different, I had this feeling that the Duck wasn’t the same (Naqvi 72).

5.7.1.5 High Profile Trials against Muslims on Terrorism Charges

The suspect race psyche was most prominent in the post 9/11 years when there was ongoing gush of high-profile trials on terrorism charges and in majority of the cases, at the end the allegations usually turn out to be fake and bogus but still continue to keep the Muslim Americans afraid. A report by Abdul Sattar Ghazali, American Muslims Six Years after 9/11, records that federal prosecutor examined a number of anti terror cases, including marriage fraud, immigration violations, and drug trafficking in the four years after 9/11 although these cases had no link with terror activity. The report also records that nearly in all of the terrorism related cases; the statistics, as scrutinized by department Inspector General Glenn A. Fine on investigation were either diminished or exaggerated. Chuck and his friends, while at Shaman’s house, watch on TV, such a fake case against a Pakistani-born permanent resident, Ansar Mehmood. The story of Ansar Mehmood’s arrest goes on like this, “….the FBI found that Mehmood had no terrorist objectives, an investigation revealed he had assisted some friends who had overstayed their visas, making him guilty of harboring illegal immigrants…” (Naqvi
This news stirs unrest in Chuck’s mind, as he was in a similar situation as Ansar Mehmood. His visa was at the verge of expiry and he too was assisting friends so he would be subjected to a similar treatment. This incident serves to be another severe identity blow as the Muslims had become a frequent target of American discrimination and wrath. American media was playing a pivotal role in demonization and negative portrayal of Muslims. In the aftermath of terrorist attacks of 9/11, America’s hostility and antagonism against the Muslims was reflected in the American media too and hence were far more direct and tangible. American media was used to propagate hatred and distrust against the Muslim community as media portrayal and visuals of violent images have greater effect on the mindset of the general public. Baudrillard directs the readers’ attention to this reality in his essay “The Spirit of Terrorism”:

One tries after the event to assign to the latter any meaning, to find any possible interpretation. But there is none possible, and it is only the radicality of the spectacle, the brutality of the spectacle that is original and irreducible. The spectacle of terrorism imposes the terrorism of the spectacle. ….Any slaughter would be forgiven them if it had a meaning, if it could be interpreted as historical violence -- this is the moral axiom of permissible violence. Any violence would be forgiven them if it were not broadcast by media ("Terrorism would be nothing without the media"). But all that is illusory. There is no good usage of the media, the media are part of the event, they are part of the terror and they are part of the game in one way or another (28-31).

The above discussion of identity blows that Chuck receives in the aftermath of 9/11, clearly reflects an identity crisis as Chuck, after the scuffle with the bar brawlers feels, “I didn’t know where or who I was” (Naqvi 26) . The discrimination and marginalization of Muslims in America in the aftermath of 9/11, has led to the conception of unique form of identity, predominantly amongst the expatriate Pakistani community. Manuel Castells names this form of identity as “Resistance identity” (The Power of Identity 8). Resistance identity is an identity form that frequently engages communal ideals along with religious values in the process of “collective resistance against otherwise unbearable oppression” that result in the overturning of discourse of “the exclusion of the excluders by the excluded.” (The Power of Identity 9).With Muslims being tagged as ‘terrorists’ in the post-9/11 America, Pakistanis like Chuck had to encounter the grudge and wrath of America not only because of their faith and religion but also because of
their Pakistani nationality as America thought Pakistan to be supporting the Taliban organization, Al Qaeda. This resulted in a turmoil and dilemma that resulted in Pakistani Americans reconsideration of their drastically changed social status and place in American society. These formed the basis for construction of resistance identity, as Castells illustrates“[resistance identities] are generated by those actors who are in positions/ conditions devalued and/or stigmatized by the logic of domination, thus building trenches of resistance and survival on the basis of principles different from, or opposed to, those permeating the institutions of society” (The Power of Identity 8). This is the scenario in which the identity of Chuck specifically, and generally the identities of AC and Jimbo, who are Pakistani-born permanent residents of America, undergo reinterpretation and finally reclamation of identity will occur.

5.7.1.6 Chuck: Transformed from the ‘Other’ to the ‘Terrorist Other’

In the aftermath of the terrorist attacks of 9/11, it was the Muslim faith; the religious identity of Chuck, that came to be the classifying signifier for the marginalization as the Other, in addition to his national identity. It is this feeling of Otherness that results in exclusion and marginalization of the Muslim community in America and consequently sows the seeds of terrorism in the minds of marginalized class and provides the basis for the construction of a terrorist self, and the Other of Europe i.e. the Orient takes the name of “terrorist” or “the Other of America”, which eventually became the synonyms for the word “Muslim”. Chuck experiences a similar feeling of Otherness, “You could feel it walking down some streets: people didn’t avert their eyes or nod when you walked past but often stared, either tacitly claiming you as their own or dismissing you as the Other” (Naqvi 45).

Following the terrorist attacks of 9/11, the word terrorist was equated with the word Muslim, to incorporate all Muslims, as individuals who stirred fear and harassment. Terrorism was treacherously redefined to tantamount to Islam. It is this criticism against Islam and social denunciation of Muslims, who have been labeled terrorists, although they are not actual terrorists, that leads to reinterpretation of the Muslims’ identity which involves the creation of a resistance identity that consequently leads to the reclamation of true ethnic identity i.e. Pakistani Muslim.
5.7.1.7 Chuck’s Imprisonment at MDC: Creation of Resistance Identity

In order to outline the creation of resistance identity, during the phase of reinterpreting identity, Chuck’s unjustified imprisonment in the Metropolitan Detention Centre needs to be analyzed. Chuck’s incarceration in Metropolitan Detention Centre, as Naqvi calls it “America’s Own Abu Ghraib” (105), serves to be the most hard hit and final identity blow. As immediately after the arrest, while being shoved into the police sedan, Chuck admits the bitter reality, “…because no matter what I did, I couldn’t change the way I was perceived” (Naqvi 103). This gust was so intense that it completely casts off the American wings that Chuck had put on to soar high into the skies of life. Chuck, AC and Jimbo were arrested because of their suspicious presence at the residence of Mohammad Shaw and AC’s ridiculous behavior with the officers, nothing more than this. Whilst the FBI takes into custody AC, Jimbo and Chuck for being at Mohammad Shaw’s house, the paradox becomes more obvious because at the time of arrest both AC and Jimbo are intoxicated and their behavior with the officers is nothing more than tomfoolery. Officer Rooney, who was given the charge of interrogating and investigating Chuck’s case, admits that Chuck is in big trouble now. It is preplanned and Rooney admits that they will entrap him in a fake terrorism case and link it with the terrorist attacks of 9/11. Logically, Chuck, AC and Jimbo should be charged with the accusation of breaking and entering Muhammad Shaw’s house and should be interrogated in this perspective, but instead, Rooney starts the interrogation with a ridiculous question, which is totally out of context, he asks Chuck, what does he feel about what happened on 9/11 (Naqvi 107). The question is totally ridiculous and baseless; it has no relevance with the real offence for which interrogation is carried out i.e. entering and breaking someone’s home. This irrelevant question regarding 9/11 shows the avenging and discriminating nature of American investigation officer, symbolizing the American psyche in general, which considers the Muslims to be extremists and involved in nearly all the terrorist activities and atrocities against America that to on baseless and illogical grounds. Rooney is least bothered about Chuck and his friends entering and breaking Muhammad Shaw’s house, he doesn’t pay a heed to the real offence instead his discriminating and avenging psyche is pleased that he has caught and trapped three young Muslims, who were once bona fide Americans with all their loyalties and patriotism. Rooney is free to manipulate the charges against them and trap them in fake terrorist activities and become an American hero by playing his role in taking revenge of the 9/11 attacks from the Muslims. This clearly indicates the
shifting grounds and the change of status quo after 9/11. The very first question in the interrogation is irrelevant and shocking for Chuck, his senses cease to work at this unexpected question:

‘Lemme ask you something: How d’you feel about what happened on September eleventh?’

‘What?’

‘Did it make you happy?’

‘This is ridiculous. I want to make my phone call. I know my rights.’

‘You aren’t American!’ he fired back. ‘You got no fucking rights’ (Naqvi 107).

Such a manipulated and prejudiced interrogation to which Chuck is subjected to, inspires the creation of a resistance of identity, which is utterly diverse from the identity of a terrorist. But Rooney manipulatively tries to impose on him a terrorist identity. Rooney’s remark that Chuck has got no right, shuns the fake slogan of equality claimed by American human rights associations. H. M. Naqvi shows a contrast to Rooney’s comment in the presidential address of American President George W. Bush and later on exposes the hypocrisy in the presidential address. The president admits that the teachings of Islam are peaceful and good and the Muslims are not the enemies of America but the reality is totally opposite and innocent Muslims were trapped in fake terrorist charges just because of their faith.

I also want to speak directly tonight to Muslims throughout the world. We respect your faith... Its teachings are good and peaceful and those who commit evil in the name of Allah blaspheme the name of Allah. The terrorists are traitors to their own faith, trying in effect to hijack Islam itself. The enemy of America is not our many Muslim friends; it is not our many Arab friends. Our enemy is a radical network of terrorists, and every government that supports them (Naqvi 97).

Chuck faced a second interrogation with an officer, who asked varied questions regarding Islam, teachings of the Holy Quran and terrorism as well:

Grizzly: You are a terrorist? Chuck: No, sir.
Grizzly: You a Moslem?
Chuck: Yes, sir. Grizzly: So you read the Ko-Ran?
Chuck: I’ve read it.
Grizzly: And pray five times a day to Al-La? Chuck: No, sir. I pray several times a year, on special occasions like Eid.
Grizzly: Drink? Chuck: … Yes, sir
Grizzly: Won’t Al-La get mad?
Chuck: I don’t think that it’s that important to Him, sir, you know, whether I drink or not.
Grizzly: What’s important to Him then?
Chuck: (…) Well, I suppose… that I’m good… to people (Naqvi 113-114).

Later he asks a couple of questions regarding the Muslims as terrorists to which Chuck gives rather vague answers and starts narrating his life story to the interrogator. Grizzly further asks:

Grizzly: I want to know does the Koran sanction terrorism?
Chuck: I’ve read it. I’m no terrorist
Grizzly: Then why do Moslems use it to justify terrorism?
Chuck: It’s all a matter of interpretation… I mean take the Bible. It’s interpreted differently by, like, Unitarians and Mormons, Lutherans, Pentecostals-
Grizzly: Okay-
Chuck: Eric Rudolph, Mother Teresa, Jerry Falwell, the Lord’s Liberation Army-
Grizzly: I said okay! Look. All I want to know is why the hell did they have to blow up the Twin Towers?
Chuck: Your guess, sir, is as good as mine.

Grizzly: Can’t you put yourself in their shoes?

Chuck: No, can you.. (Naqvi 116-117).

A careful interpretation and scrutinizing of this interrogation reveals the standard that characterizes a terrorist in the American law. As deduced by the interrogator, a terrorist recites the Quran and offers prayers five times a day, and being a Muslim makes one related to the doings of all other Muslims. The inference that the interrogator construes is noted down by him as, “Boy’s excitable. Spoke about childhood, history. Defended Islamic religion, terrorism” (Naqvi 117).

Although terrorism has nothing to do with the religion, as all religions, in particular, Islam condemns terrorism; as the Holy Quran clearly asserts, “Those who make mischief in the earth, theirs is the curse” (The Holy Quran, Surah ArRa’d 25).

Jean Baudrillard too argues that terrorism should not be associated with Islam:

Thus, it is no shock of civilizations, of religions, and it goes much beyond Islam and America, on which one attempts to focus the conflict to give the illusion of a visible conflict and of an attainable solution (through force). It certainly is a fundamental antagonism, but one which shows, through the spectrum of America (which maybe by itself the epicenter but not the embodiment of globalization) and through the spectrum of Islam (which is conversely not the embodiment of terrorism), triumphant globalization fighting with itself. In this way it is indeed a World War, not the third one, but the fourth and only truly World War, as it has as stakes globalization itself. …..But the fourth World War is elsewhere. It is that which haunts every global order, every hegemonic domination; -if Islam dominated the world, terrorism would fight against it. For it is the world itself which resists domination (28-30).

As far as Chuck’s treatment while imprisonment is concerned, he was subjected to the worst abuses. Chuck is assumed as Baudrillard says, ‘adversary’ and the humiliating and inhuman treatment while in detention and later the interrogation is more like a ‘duel’ where one
opponent is well equipped and sovereign, aiming to curb and abolish the individual self/identity of the other opponent and plunge him into illogical demonizing and stereotyping, while the other is single handed detainee. Chuck is not accused of broking into Mohammad Shaw’s house, the real offence he is arrested for but instead he is accused of defending Islam. Sardonically ‘Islam’ is taken as an analogue and manifestation of ‘terrorism’ and ‘Muslim’ as a synonym for terrorist. This suggests the following syllogisms;

If:

Islam= Terrorism, then Muslim= Terrorist

This gives the deduction that Chuck being a Muslim is also a terrorist. This realization that the American law and interrogators at MDC, infuse in Chuck, that he along with other Muslims is a terrorist, highlights the changed America (Naqvi 112). It indicates the changing status quo; the disruption in the American society resulting in the disruption in the mindset of Muslim Americans. The word refers to the call for challenging and questioning the sick and discriminating American psyche. Chuck, AC and Jimbo, who had once fancied themselves “boulevardiers, raconteurs, renaissance men” (Naqvi 1) were shrunk and demoted to the status of “Japs, Jews, Niggers” (Naqvi 1). The ill treatment at the MDC dawned upon them the bitterest reality of 21st century, i.e. the Muslim Americans should now reinterpret their identity as America no longer owes them. It is this realization that instigates Chuck to shed off his American guise completely and reveal a more distinct form of resistance identity having strong pro-Islamic tendencies.

5.7.2 The Reclaiming Phase

Chuck’s disillusionment with the life in America resulting from the inhuman treatment he had been subjected to during his incarceration and the construction of a resistance identity exhibiting intense proclivity towards Islam, clarify that he has reinterpreted his true identity; he has come to the understanding, that he is not and can never become a bona fide American, as he had earlier desired. The reclaiming phase appraises the next final stage of reclaiming identity. As Chuck’s identity, undergoing metamorphosis, discards its pro American membrane, and embarks Islam as the most patent manifestation of his identity.
5.7.2.1 Chuck’s Reversion to Islam

As Chuck’s reinterpretation and finally reclamation of his identity is instigated by his imprisonment and consequent release, the prayer theme persists with enormous incidence highlighting his reversion to Islam. For Chuck the recurring prayer theme was symbolic of a spiritual self-realization awarded to him by divinity to return to his true ethnic/religious identity in order to reclaim his unified identity. The prayer motif led to the resolution of Chuck’s identity crisis. For instance, when Old Man Khan Jimbo’s father endures a heart attack because of his son’s taken into custody, Chuck prays for his health. Similarly on his recovery, Chuck pledges that he would pray for him. The prayer theme is most imperative at the end of the novel when Chuck decides to offer prayers on behalf of Mohammad Shah, here the rug, untouched and unfolded since his arrival to the New York becomes the sacred prayer mat and Chuck resolves to bow his head in front of the sovereign Allah almighty, as a final ritual in the process of reclaiming his true and unified identity i.e. a Muslim and a Pakistani.

7.2.2 The Odysseus’ Task: Returning Home

The reclaiming of identity is materialized when Chuck declares during a telephonic conversation with his mother, “I want to come home, Ma” (Naqvi 207).

Chuck’s expedition ranging from his disillusionment with America and finally decision to return to Pakistan, however, is not so effortless as to be put in a nutshell, neither was his reversion to Islam merely a poignant retort. Had it been as fragile as that, Chuck would not have abandoned the prospects of prolonging his stay in America and develop into a bonafide American citizen as he had so fervently aspired at the opening of the novel. Just as he takes the decision to return, Chuck gets a call reporting him that he has been offered a promising job at a prestigious institution. He is so determined and resolute in his decision that he does not even bother to listen to the whole message and hangs up. Even Amna, Jimbo’s sister, whom Chuck had for all time fancied, was not able to convince him to stay back.

Chuck’s reclaimed unified identity construct is further strengthened through an astounding and emblematically heartrending obituary published for the Shaman in the Times, who is shown to have had died a hero’s death in the collapsing Twin Towers. The obituary titled:
Mohammad

‘Mo’ Shah

NO FRIEND OF FUNDAMENTALISM

‘Everybody thinks all Muslims are fundamentalists,’ said Michael Leonard, a coworker. ‘Muhammad wasn’t like that. He was like us, like everybody. He worked hard, played hard.’ [...] I know he wanted to get married, start a family and all that good stuff. Mr. Shah was attending a conference at the World Trade Centre when tragedy struck. He called Mr. Leonard to ask him to cover for him. A plane had hit the building, he said. He was going to be late (Naqvi 213-214).

Chuck on reading the obituary, summarizes it as such, “The story was simple, black-and-white: the man was a Muslim, not a terrorist” (Naqvi 214). This obituary turns out to be the core of the entire novel for it carries to the limelight, with precision and lucidity, the vainness and pointlessness of the American drama of detaining AC, Chuck and Jimbo. Muhammad Shah, who had been suspiciously thought of being a terrorist, had been toiling day and night akin to any other American citizen in contributing to the progress and prosperity of America and had expired similar to all other Americans who had taken their last breath in the collapsing Twin Towers. Instead of being denounced as a terrorist, he was now being venerated as a hero. This asserts that Mohammad Shah’s Muslim identity was the reason behind his being suspected as a possible terrorist. This exaggeratedly naïve sweeping statement about all Muslim Americans forces Chuck to avert from America as Naqvi, in the epilogue to the novel, ironically calls her; the “land of the free” (215). This aversion and detachment from America results in reversion towards Islam, which is expressed in offering prayers before leaving New York for once and all:

In the name of God, I began the Beneficent and Merciful. God is great. I bear witness that nothing deserves to be worshipped but God. I bear witness that Mohammad is the Apostle of God. Come to prayer. Come to prayer. Come to success. Come to success. God is the Greatest. There is no God but God.

Raising my hands to my temple, I murmured, ‘Accept these prayers on behalf of Muhammad Shah.’
Then, when it was time to go, I left (Naqvi 214).

This detachment from America and moving to his homeland and the final prayers at his New York apartment signify the reclamation of Chuck’s true and unified identity i.e. a Muslim and a Pakistani. The identity crisis signifying the split that had sliced his personality at the onset of the novel appear to have been lucidly obliterated as Chuck discovers the true and realistic mode of life by reclaiming his true ethnic identity, that have resulted from his re-acceptance of his religious identity and consequently his ethnic identity.

5.8 **Raza: Polyglot Translator to a Murder Suspect to a Guantanamo Bay Detainee**

Burnt Shadows transports the reader from Japan, minutes prior to the deadly and devastating atomic bomb annihilating the denizens of Nagasaki, to sub-continent at the eve of Pakistan and India partition, to Pakistan in the clutches of military despotism and CIA activity; and finally to America during the war on terror and Afghanistan in the instant wake of 9/11. This geographic voyage through history and continents symbolizes the identity crisis that places one of the novel’s protagonists as a medium of understanding and insight through experience at a succession of global upheavals. The Japanese woman Hiroko Tanaka after losing her German fiancé Konrad Weiss in the devastating atomic bomb explosion in Nagasaki, progresses to colonial India to meet Konrad’s half-sister Ilse Weiss and her English husband, ties the knot with their Muslim clerk Sajjad Ashraf, is transported with him to Pakistan following the Partition and finally shifts to New York after Sajjad's death to reside with Ilse Weiss. Hiroko and Sajjad's son, the Japanese-Pakistani Raza Konrad Ashraf, who is brought in Pakistan, gets employed in Dubai, later in the United States, and subsequently Afghanistan, and his whose life revolutionizes radically because of his acquaintance with an Afghani boy named Abdullah and the arrival of Isle Weiss' son, Harry. The German-English woman Ilse Weiss who budes from India to the United States; her son, the Englishman Harry, who stays in India during his childhood, in the U.S.A during adolescence, and breathes his last breath in Afghanistan; and his daughter, the American Kim Burton, an engineer by profession, tackling with her disjointed family and country after 9/11.
Shamsie has not simply endeavored to sketch a narrative graph of history linking Nagasaki and 9/11. Her novel is about the journey of reinterpreting and reclaiming of identities amidst these devastations. The protagonist of the novel, Raza Konrad Ashraf, the son of Sajjad and Hiroko, who ends up as a prisoner of Guantanamo Bay is shown naked facing an orange jumpsuit and a steel bench at the onset of the novel. Hiroko and Sajjad wish to have “Konrad” as the middle name of their son, Raza Ashraf— which connects him resolutely to the atomic bomb dropped in Nagasaki, Japan twenty years prior to his birth. It torments Raza with an identity crisis and he becomes a pariah in Pakistani community. It is his embarrassment with his inexplicable and yet impregnable past that makes Raza’s present doubtful and vague and he meanders into a perplexed fundamentalism and finally becomes a prey to American nationalist suspicion. When Harry Burton meets Hiroko and Sajjad in Pakistan, he feels comfortable with them right away, irrespective of the fact that Sajjad is no more his family’s Indian clerk but a Pakistani, having married a Japanese woman and that their reunion is taking place in Pakistan not India. Harry makes friends with Hiroko and Sajjad’s son Raza and persuades him to seek admission into American academia:

I’m pretty sure you and America will like each other. Forget like. Love at first sight—that’s how it was for America and me. I was twelve when I went there, and I knew right away that I’d found home. . . . In India I would always have been an Englishman. In America, everyone can be American.” “Not me,” says the Japanese-Pakistani Raza, “You look like Clint Eastwood and John Fitzgerald Kennedy. So, of course you can be American. I look like not this and not that (Shamsie 185).

Raza Konrad Ashraf, the Japanese-Pakistani polyglot, a multilingual fluent in Japanese, English, Urdu, and Pashto, suffers a schism in the war against terror as he is divided between both the opposing sides of the war. Hired by Harry to work as a translator for an American military outworker, Raza assists America in her conflict in Afghanistan in the role of a translator but on the other side being a Pakistani Muslim; he shares the religious and cultural values with the Afghans. This results in further strengthening of confused identity construct as Raza has since his childhood been a victim of identity crisis.
Raza finds his undecided and vague status indefensible and on shaky grounds, as he ought to ceaselessly demonstrate his allegiance. When he is doubted for Harry’s murder in Afghanistan, Raza escapes the democratic frontage of American judiciary and tries to seek refuge in the merciless world of human trafficking. These selections result in a particular course of occurrences consequently lead to the novel’s perturbed and edgy conclusion. Raza searches for his childhood pal, Abdullah, an Afghani refugee in Pakistan, with whom he had, in an imprudent and foolish conception of adventure, once journeyed to a militant training camp. When Raza comes to know that Abdullah is at present an illegal immigrant in New York, also evading from the FBI, Raza plans a chain of events to save him from the clutches of FBI. Raza persuades Kim Burton Harry’s daughter, to take Abdullah to Canada from where Abdullah’s family will arrange to have him trafficked back to Afghanistan. Kim betrays his trust and reports this to the authorities but she cannot foresee the upshot of her action. Raza on knowing that the same man, who had transported him to Canada, will also transport Abdullah back to Afghanistan makes up his mind to meet his friend, Abdullah. A sight of the police coming into the restaurant where he and Abdullah are getting-together instigates Raza to switch his coat with Abdullah and take his place, and because Kim and Raza have never convened, Kim does not apprehend that she has unintentionally directed the arrest of a man, whom her father had loved greatly. Hence Raza ends up in Guantanamo Bay, as a Muslim Afghani prisoner, in place of Abdullah.

Kamila Shamsie gives the novel an uneasy and disturbed ending as apparently it looks as if Raza’s quest for his true identity, his identity crisis remains unresolved till the end. Before answering this pertinent question, I wish to trace the identity crisis of Raza from his childhood days in Pakistan to his imprisonment at Guantanamo Bay. Unlike, Changez of The Reluctant Fundamentalist and Chuck of Home Boy, Raza’s confusion and perplexity regarding his identity do not begin with his arrival to America or with the fall of the Twin Towers. For Raza, born to a Japanese mother and Pakistani father, identity crisis starts from the day he is looked at with suspicious by the Pakistani community due to his Japanese features or because of his inexplicable relation to the Nagasaki bombing of 1945. All these childhood and youth incidents of confused identity are just pricks that disturb but do not unnerve him. Yet they lead him to a feeling of lost national/ethnic identity, a short coming he had inherited from his mother. But in the aftermath of 9/11, while he was in Afghanistan serving as a translator, he gets an identity prick on witnessing the plight of Afghanis at the hands of America, with whom he shares...
religious and ethnic values. Later on when he is accused of Harry Burton’s death, whom he had revered as a father, he gets a severe identity blow as not only his loyalty for the American organization for whom he worked as a translator was doubted but also his reverence and adoration for Harry Burton was suspected because of him being a Pakistani Muslim and sharing religious and ethical values with the Afghans.

5.8.1 The Reinterpreting Phase

5.8.1.1 Raza’s Disturbed Childhood and Adolescence

The reinterpreting of identity echoes the perplexity and conflict in Raza’s identity in the pre-9/11 and later post 9/11 turmoil and chaos. Raza’s confusion regarding his true identity is visible from the onset of the novel. When as a teenager, Kamila Shamshie off and on narrates episodes which hint upon his confusion and perplexity regarding his true identity. Being the son of Japanese turned Muslim Hiroko; Raza had always been uncomfortable regarding his Japanese features which raise doubt and suspicions on him being a Pakistani. This unease and discomfort on his Japanese features and his mother’s true ethnic identity pushes him into an identity quest and crisis from his teenage years which gains momentum and thrust in the post 9/11 scenario. A few incidents from his adolescence are being narrated which prick Raza’s conscious and reflect his perplexity and confusion on his identity.

As a child, he felt embarrassed rather ashamed of speaking Japanese with his Hiroko in public. As discussed above, he was even uneasy with his mother’s Japanese identity and his Japanese features. Once, when Hiroko escorted him to the bus stop, all his friends bade Hiroko farewell in Japanese but Raza was silent in fact he was embarrassed as he communicated with Hiroko in Japanese only within the confinement of his home, he avoided breaking this rule even when his class fellows and friends were delightfully boasting to Hiroko the one or two words from Japanese language which they had found in some movie or read in some book (Shamsie 139). He did not wish to allow the world to be aware of his fluency in Japanese language. For him his Japanese features; his eyes and the bone structure and above all Hiroko’s dresses wrapped up at her waist and her bare legs were enough distancing factors (Shamsie 139).

In his early teens, when involved in a telephonic love affair with Salma his friend Bilal’s sister, Raza’s conscious is once again pricked. Salma breaks away by giving the reason that no
one would give their daughter’s hand in marriage to Raza because he might be deformed as his mother had been a witness and was present in Japan, Nagasaki during the devastating atomic bombing of 1945 (Shamsie 189). This might have caused some deformity in Raza which could be transferred to his children. Salma says that this is not only her view but this is how people think about him and she also advises him to go to America (no one had dreamt that America would later on become the most dreadful place for Raza in the aftermath of 9/11), as there is no future for Raza in Pakistan because of his connection to Japan and atomic bombing of 1945, although he was born twenty years after this devastation. Although Salma’s father is Raza’s family doctor, yet she is reluctant to marry him. This rejection plunges him into depths of perplexity and inferiority complex regarding his identity.

Later in the novel, Shamsie declares that Raza was leading two lives, one Raza Ashraf and the other Raza Hazara (Shamsie 207). Raza on acquaintance with Abdullah (an Afghan by nationality and a young gun runner for the Afghani Mujahedeen and a resident of Sohrab Goth) used to pay regular visits to the slums where these Afghan refugees had taken asylum to teach the slum inhabitants English and to learn how to assemble an AK-47. There he was known by the name of Raza Hazara. Replacing his sir name which was actually Raza Konrad Ashraf with Hazara, reflects his dissatisfaction with his ethnic identity, he finds himself misfit in Pakistani society, one reason being the people surrounding him, his friends, class fellows and neighbors who had been thwarting his assimilation in Pakistani society. This dissatisfaction leads him to run off from his house to an Afghani training camp as Raza Ashraf takes the persona of Raza Hazara, an Afghan freedom fighter. Just as Raza Ashraf, on announcement of intermediate result, makes up his mind to become a lawyer, Raza Hazara chooses to revolt by running off to a Mujahideen training camp in Afghanistan. Raza is commanded to quit the camp as he is supposed to be an informer of CIA but by the time he reaches his house, his father; Sajjad Ashraf is murdered.

5.8.1.2 Raza’s Empathy with Afghani Mujahideens

While serving in Afghanistan as a translator, in the wake of terrorist attacks of 9/11, and assisting America in the war against terrorism, Raza is disturbed on witnessing the wretchedness and plight of Afghans and the havoc that America was causing in Afghanistan. With Afghans,
he shared religious and cultural values, they were his Muslim brethren and hence a religious propensity and a soft corner for them were natural. He had left the Asian continent at the age of seventeen, had spent the last twenty years in the company of Harry Burton, but still he couldn’t ignore the pull and haul of his ethnic/religious identity. To answer the pull of his religious identity, Raza openly challenges and questions the American hegemony. Raza, who symbolizes the deviant and probing Muslim mind, is ready to challenge the American discrimination and domination and create for Muslims a space of resistance within the margins, hence making the margins a site of resistance, emancipation, enlightenment and creativity. His comment while having a discussion with Harry is thought provoking; he has the guts to hold America’s discriminatory and dominating psyche responsible for most of the atrocities, civil disobediences, terrorist activities and wars that have caused great havoc and destruction. America’s urge to enslave and command the world holds her responsible for major atrocities. Raza’s comment is quite critical in this context:

When you don’t know the realities of war, that’s when you can put things like this out of your head. But coming here, being in this place, seeing all the young men who have been old men almost their entire lives, it does something to you. It must do something to you, Harry. Don’t you feel any responsibility for Abdullah. And as for your father, he would have wept to know the kind of men you and I have become. -- How long ago was it that you decide to justify your life by transforming responsibility into a disease (Shamsie 286).

This comment is a sign of challenging status quo; an indication of Raza’s transforming identity and need for reinterpreting identity. Raza’s blaming and accusing Harry, in a broader perspective symbolizes the Third World country Pakistan holding responsible America, the super power. America has for centuries, governed the Third World countries and even the period of colonization has ended, the post colonial situation is not much varied.

5.8.1.3 Raza Suspected for Harry’s Murder

The most hard hit identity blow that Raza receives in the aftermath of 9/11 is when he is accused of Harry Burton’s murder whom he had revered as a father. Raza Konrad Ashraf is trapped by Steve as a conspirator and master mind behind the death of Harry Burton in
Afghanistan. Although, Raza had ardent love and reverence for Harry, Harry was his Godfather, he was shocked when Steve accuses him of signaling the Afghan gunman to fire at Harry. It was a white lie. Steve’s accusation rested on the lame excuse that some days earlier he had overheard Raza’s telephonic conversation with Abdullah’s brother, who had been his adolescence friend and an Afghan resident of Sohrab Goth, Karachi. Raza had once in his teens ventured to visit one of the Mujahideen camps in Afghanistan, where he was turned out the very day he joined the camp. Since then Raza had no contact with Abdullah. Abdullah’s brother contacted Raza to seek help for Abdullah, who is an illegal citizen in America and needs to exit the country. Unfortunately, Steve was standing close to Raza while he was attending the call, he hears Ismail addressing Raza as Raza Hazara. Steve is so much blinded in his ridiculous assumptions to prove Raza guilty of Steve’s murder that he relies on just Ismail’s addressing Raza as Raza Hazara. How can a name, the way you address someone be a strong justification of proving someone guilty. Moreover, when Harry was fired by the Afghan gunman, Harry and Raza, were playing cricket along with the others. Harry had bowled an off-break, short of length, followed by an exaggerated cry of pain when the batsman hit him for a four. At that moment Steve stepped out of his room to see what the noise was about. The ball landed near Raza, who held up a hand to the fielders to signal he had retrieved it. He was bending down to pick up the ball, when he saw movement in the guard tower. Harry was facing Raza, when the guard fired at him (Shamsie 300). Steve misinterprets Raza’s signaling the fielder and bending down to pick the ball, as Raza signaling the guard to fire at Harry and his bending down to pick the ball as a gesture to duck just before the guard opens the fire. The misunderstood phone call and the misinterpreted gesture of signaling and bending down of Raza during cricket aren’t enough proofs for charging him with terrorist allegations of murdering an American official. Steve is so obsessed in his assumptions in regarding the Muslims as terrorist, his discriminating nature have blinded him to an extent that he is ready to accept any ridiculous piece of information, any illogical excuse to prove that the Muslims are terrorist. The distrust and hatred that followed 9/11 urges Raza to reinterpret his identity and results in the creation of a resistance identity that instigates him to retaliate and challenge the American discrimination and hegemony.
5.8.2 The Reclaiming Phase

5.8.2.1 Raza. K. Ashraf becomes Raza Hazara: a Resistance Identity Construct

After being accused of Harry’s murder, Raza gets disoriented and disappointed with the America to an extent that instead of seeking refuge in American judiciary he enters the merciless world of human trafficking, and decides to go to America by sea illegally. This further intensifies the resistance identity (Castells, *The Power of Identity* 8) creation and symbolizes his deviant behavior. Raza decides to meet Abdullah, whom he had asked Kim to drive to the Canadian border. But Kim betrays his trust and informs the authorities regarding Abdullah’s presence in America. At the sight of the policemen entering the restaurant where Abdullah and Raza were to meet, Raza in a spur of a moment takes the most crucial decision of his life. He exchanges his coat with Abdullah and takes his place and is arrested by the FBI as the officials assume him to be Abdullah, the Afghani Muslim *Mujahid*. The novel ends with Raza being taken to Guantanamo Bay, for worst atrocities to be inflicted upon him.

One gets perplexed at Raza’s decision; apparently it looks as if the identity crisis that has brought him from Afghanistan, after a narrow escape from the authorities, to America has remained unresolved. But a close analysis of Raza’s forfeiting his life for Abdullah reveals that Raza has actually reclaimed his identity by taking the place of Abdullah in Guantanamo Bay. Guantanamo Bay is notorious for confinement of Muslim jihadis. There it’s just the Muslim identity that becomes the sole reason for the worst atrocities and inhuman treatment imposed on the prisoners. Raza who had always been a victim of confused identity and had once ran away from home during teenage to a militant camp to become *Raza Hazara* as according to him this was his true identity, has finally reclaimed that identity. He no longer hangs in confusion regarding his Japanese features nor does his identity pendulum vacillates between his loyalty for America and his pro-Islamic tendencies catalyzed by the plight of Afghanis. He is now, a Muslim prisoner detained at Guantanamo Bay, nothing more than that; an identity that Raza Konrad Ashraf has willingly and conscientiously opted for himself. For Raza Konrad Ashraf, the touch of belongingness was with Abdullah’s life and mission. He not only found refuge but reclaimed his true identity in taking Abdullah’s place in Guantanamo Bay. As a teenager he was happy and content in pretending to be *Raza Hazara* which consequently leads to his taking
Abdullah’s place at Guantanamo Bay and that was the place and stance in life, the role which made him feel that he belongs the most to the clan of Muslim Mujahideens.

### 5.9 Bridging post 9/11 Otherness and Muslim American Identity

Though Pakistanis have tolerated the impact of the war on terror on both individual and collective levels, this has facilitated them in constructing a conception of an identity which does not stipulate the elimination or the desertion of Islam as a practical doctrine. Clinching to their Otherness, the Muslim Americans now participate in intellectual and scholarly discussions about what it means to be a Muslim, particularly a Muslim American. As a critical research, the enterprise to trace the identity metamorphosis of the protagonists of the novels has brought forth the thought that notion of Islam and the seeds of Islamization lie dormant in the heart of every Muslim and the proliferation of these seeds often takes place during identity crisis and results in conception of a unified identity. On the part of Americans, there is a dire need for tolerance and compassion in accepting and acknowledging Islam as a religion of peace and benevolence. Just as no single representation of a Christian American or that of a Jewish American exists, neither is there one for Muslim Americans. Instead, within the Muslim community exist never-ending shades of gray, accommodating the unwaveringly secular to the devotedly religious including everybody in between. The quest for true ethnic and religious identity is found in all the three novels dealt which bear evidence to the fact that post 9/11 Pakistani fiction in English remains a pulsating ground for putting on show the real life brunt of this incident on an average Pakistani Muslim and the alternatives he undertakes.

9/11 was a catastrophe not merely for the American nation but it was equally painful and had adverse effects on the lives of all those who lived in United States of America irrespective of the color, creed, race and religion therefore Habermas announces it as “the first historic world event” (7). Prior to discussing the devastating effects of 9/11 on the lives of Muslim community of United States, I would like to give the widely acclaimed definitions of terrorism and terrorist, and would then give an account of this widespread disaster, unfolding its catastrophic effects on the lives of the Muslims worldwide and specifically Muslim Americans.
Often, formerly colonized countries including Pakistan are frequently homogenized under an umbrella term i.e. the Third World countries and the present terrorism and chaos has worsened the situation and raised an urgent need for contemporary Pakistani fiction writers to not only reclaim but also reinterpret their identity. The writers, Mohsin Hamid, Kamila Shamsie and H. M. Naqvi, through their literary endeavors are struggling to reclaim their identity by challenging the status quo and questioning the Western hegemony. One of the major problems faced by Pakistan and almost all Third world countries is the crisis of representation, marginalization and the label of being the Other. The present wave of terrorism following the terrorist attacks of 9/11, has further misrepresented and moved the Pakistanis/ Muslims further to the margins. Muslim Americans, specifically those from Pakistani origin, are forced to see themselves through the Western lens, which has occupied the center since long. Pakistani writers have felt the urgent need of giving voice to the earlier unheard and silenced Pakistani community and taken a stand against their misrepresentation. They are not merely concerned with recovering past cultures and histories, but discovering how the world can move beyond colonialism towards a region of mutual esteem and respect. These writers emphasize that the formerly colonized nations would continue to be hybrid with a wretchedly schizophrenic identity if they don’t challenge and question the Western hegemony. The center is shifting anew; formerly colonized and silenced voices are entering the discourse
CHAPTER 6

DECOLONIZATION: THE EAST WRITES BACK

Pakistani Fiction Writers Decolonizing the Region

6.1 ‘Othering’: A Colonial Construct Carried to the Age of Neo-Colonialism

“They came, they saw, they named, they claimed” (Smith 80).

The notion of Othering is a creation of Western colonialism discourse representing the philosophy and dogmas of Western imperialism and justifying the West’s reasons to educate and refine the East. Considering the fact that discourse is rule govern by nature, colonialist discourse describes and defines what can possibly be expressed or what cannot be expressed depending on the particular situation and its principles decide what to write, how to write and how the Self should be represented in the text (Aladaylah). The Self is centered, glorified, overestimated, and made visible and evident whereas the Other is made silent and invisible, criticized, denigrated, underestimated. The strategies utilized for the process of Othering are not only diverse but also employ binary oppositions of Orient vs. Occident for silencing and dehumanizing the Orient (Aladaylah). The basic constituent in the venture of Othering is to attribute negative qualities to the Orient and positive and constructive traits to the Occident.
Colonialism is the name given to the method used by the industrially developed Western nations. The entire Western colonial enterprise, began by the Spanish and Portuguese, continued by the French, the British, the Dutch, the Germans, and the Italians and fortified in its last phase by the Americans, was a venture that reshaped geography and history in almost all of Asia, Africa and Latin America (Aladaylah).

Nonetheless, the limits of colonialism, similar to a number of intellectual and literary epochs, are complicated to trace. Aladaylah further asserts in his article that colonialism as a practice or strategy can be traced back to centuries and in one or the other form the legacy of colonialism is not yet completely over and writings of that period frequently reveal the concerns and apprehensions of colonial enterprise through the portrayal of natives, remote settings or imprecise references to far off agricultural estates. During the late nineteenth century as colonial enterprise attained momentum, the representation and manifestation of this enterprise increased in intensity as a celebration of power and strength of Europe or possibly due to the curiosity and dread of what lays in the wasteland. During the World War I and extending up to World War II, a movement initiated in European literature around 1875 in support of colonial enterprise. As a consequence, almost around 1945, colonialism became the first and foremost characteristic of British/European literature, provided that the British enjoys the position of dominance and the East is portrayed as a downtrodden race meant to be subjugated by the West (Aladaylah). This dogma of portraying the Western Self as superior in contrast to all other non Western identities and cultures was continued in British literature. Aladaylah further asserts that the English emigrants settled in the overseas colonies propagated these depictions and regarded the Other/Orient as inferior. With the intention of legitimizing the imperial and colonial enterprise, it was fixed in the minds the natives that there exists an obvious ethnic and cultural difference between the European nations and the non European nations. This division of the globe into two contrasting and opposing groups; namely the Europeans and the non Europeans, was the result of the Eurocentric ideas. This division was not simply on the basis of physical or natural differences but also on the basis of cultural and ethnic superiority of the European nations over the non European nations. Furthermore, the particular attributes that were selected on the basis of informal and prejudiced observation were not only considered to be a result of inheritance or
acquired since birth but were also generalized and ascribed to the entire nation. The purpose of this binary division was to generate the construct of the Other (native/ non European nations) as diverse from the European Self. The Other is negatively portrayed, while the Self is represented positively.

Said’s concept of Orientalism, provides the guiding theoretical foundation to expose the assumptions that lead to the binary opposition of the Self and the Other. This binary opposition affirms the imperial notion that basic cultural difference between the European and non European nations is intensely significant to the humanizing and refining obligation in numerous ways. For instance, the depicting of non European nations as primitive and backward justified the invasion and subjugation of these nations and defended the procedures and strategies that the colonizer employed to command and humanize these nations. Therefore, it can be seen that the binary opposition serves as the foundation for the relationship between the Orient and the Occident. Europeans were portrayed as civilized, intelligent, superior, sophisticated, rational, brave and advanced whereas the non Europeans were shown to be inferior, stupid, vicious, irrational, slave of customs and lazy (Aladaylah). This binary opposition generated an urgent call for the Europeans to put the non European world in order and hence imperial interference was regarded as the absolute requirement. It was considered to be the most natural obligation for the Occident to interfere, organize, rule and dominate the Orient. Moreover, as the non European race, portrayed as devoid of intellect and natural intelligence, was considered incapable of making the most of their natural environment for their gain and benefit; hence Europeans considered themselves responsible of carrying out this job for them. These binary oppositions were highlighted and transmitted through colonial writings to justify the European intervention and presence in the East.

The Europe/West dominated the East even through its supremacy of discourse and denied the Orient their right to represent themselves from an Eastern perspective and consequently the East was not even permitted to portray its culture. Said expresses this concept of power and dominance in *Orientalism* as a “Western style for dominating, restructuring, and having authority over the Orient” (*Orientalism* 3).
While carrying out the discussion on the representation of the Orient in the Western texts, it is significant to note that the stereotypical representations of the Orient as the inferior and subjugated Other is not only an invention of European travel writings or gained popularity by adventure fiction but discourses supporting imperial politics and scientific theories also encouraged dehumanized portrayal of the Orient. In other words, imperial politics and science worked together along with literature to construct the Orient. According to Said this is termed as “Manifest Orientalism” (*Orientalism* 206). Manifest Orientalism deals with numerous illustrations of Orientalist knowledge that is being produced in diverse texts, images, articles, movies and animated films with the aim of emphasizing the link between the suppositions of Orientalism and the material effects of Orientalism. Hence Othering, or the creation of the Other is a result of Western colonialism. The analysis of the manner in which the Other has been represented in adventure fiction and travel writings reveals the fact that this discourse is controlled and governed by the colonizer i.e. the ruling power. This ruling power decides the content of the narration and the manner in which an event is to be narrated. The Orient is viewed as backward and uncivilized by the Western writers.

Orientalism creates binary opposition i.e. the division between the Occident and the Orient. Both assume an opposite position to the one another. The negative characteristics are always associated with the Orient while the positive attributes are associated with the Occident. During colonization, the Western civilization became the benchmark for identification of the order of value all over the world. Consequently a discourse of difference was generated i.e. the West created and propagated a hegemonic discourse of classifying the Occident/ Self as superior in opposition to the Orient/ Other as inferior. The process of Othering, employed as one of the principal tools for establishing the superiority of the Self over the Other, was encouraged by this hegemonic discourse of difference. This strategy of Othering involves the creation of the umbrella term ‘we’, which aims to cover the entire European world where the Self is described as a group that shares alike positive attributes. Consequently, the term we in this hegemonic discourse prompted a notion of imagined group of people or community in the colonialist writings that was further carried on by European adventure fiction and travelogues. Hence, the pronoun ‘we’ developed a feeling of solidarity, comradeship and unity among the Western community and justified the Western domination over the Other (Aladaylah).
Colonialism employed this notion of social comparison by highlighting the deficiencies in the Other in comparison with the Self which serves to the benchmark of civilization and culture. This portrayal of the Other as inferior, when viewed from the perspective of Western norms and standards of behavior is the foundation of the binary opposition on which the theory of colonialism rested. The Other is viewed as lacking in morals, ethnicity, discipline, culture, intelligence, history, civilization and so on. Identifying the East as the deficient Other inculcated a sense of intellectual, cultural and racial superiority in the minds of the Westerners.

The notion that the East/Other lack’s civilization and culture was also a colonialist construct that projected the Other as opposed to colonial Self that is described as refined and cultured. The Other was portrayed as savage, ignorant, uncivilized, immature, childlike etc and described as backward and far remote from the Self, who in contrast was represented as mature, civilized, educated, cultured etc. The hegemonic discourse of difference conformed to the Western strategy of colonization (Aladaylah). In accordance with Street, “the Great Chain of Being” presented a functional model for the scientists belonging to the nineteenth century (51). These scientists were eager to “examine, classify and arrange the whole order of nature in a national pattern”. Such a pattern intended to place each feature of nature into a universal hierarchy starting from the highest and going down to the lowest. Scientists carried on with including Man also into this universal hierarchy by starting to seek out for a criterion for classifying Man. These scientists were of the view that if it would be possible to classify Man scientifically then this knowledge could be exploited for religious, political, social and economic gains. The Swedish naturalist, Carl Linn, or, in Latin, Linnaeus in book *Systema naturae* (1735) presented the basis for all upcoming systems of classification. This text had a long-term impact on travel writings and also on the manners in which the Europeans considered their position in the world (Pratt 24).

The examining and classification of the plants and the animals in the colonies was often included in the travel writings with a touch of adventure. Travel accounts from the Far East were restructured into travelogues with a story line. Boehmer elucidates that:

> When humans were incorporated into this universal framework they were put on the same scale (though much higher) than the animals. In the system of
classification involving humans, peoples from other cultures were ranked on the basis of their differences to the European man. As such, peoples from other cultures were ranked lower in the hierarchy than the European resulting in the former being categorized as either the degenerates or the evolving types, the in-betweens, the ones who filled the gap between the human and animal world (84).

6.2 The Other in Colonial Imperialistic Literature

In colonial imperialistic literature particularly fiction, the protagonists experience shocking, deep and crushing encounters with characters that refuse to be described by Western or European philosophy; characters having psyche that is beyond the European’s capacity to codify; map or understand. These novels represented characters which are referred to as the colonial Other by a number of postcolonial scholars and critics. The colonial Other is a construct generated by the colonial writers in their endeavors to deal with the presence of a being that was unfamiliar to them; Eastern/non-Western alien and consequently unsettling and unknowable. Said asserts that Orientalism facilitates the Europeans in defining a European self image. He considers that the concept of Orientalism conforms to the collective concept classifying European nations as ‘us’ in opposition to the non European nations. The European culture and identity is considered to be superior in comparison to the non European peoples and cultures (Orientalism 7).

Colonial texts, for instance those of Kipling, Conrad and Forster portray the Orient and the Orientals from the perspective of Western/European writer who takes the edge in manipulating, constructing and representing the Orient. The binary division between the Occident and the Orient becomes evident and clear as Kipling declares in his poem titled The Ballad of East and West; “East is East, and West is West, and never the twain shall meet”. In keeping with this school of thought, as a part of the imperial enterprise (the colonization of third world countries), Westerner writers, (either instinctively or knowingly, being themselves an ally in this enterprise), constructed binary oppositions within their texts consistently depicting the native Other as a being that was innately threatening, savage and intruding upon the European’s civilized world.

Several novels that support and carry on the notion of the imperial enterprise have been located within the canon of colonial writings. These novels include Kim, by Rudyard Kipling;
Robinson Crusoe, by Daniel Dafoe; Passage to India, by E. M. Forster and Heart of Darkness by Conrad. Nonetheless, while texts like Robinson Crusoe and Kim are with all their heart imperialistic in nature, even willingly and enthusiastically so, the texts like Heart of Darkness and Passage to India are composed on a further complex level, conveying not only uneasiness and embarrassment with the colonial Other but also distress about the future prospects regarding the relationship between the colonizer and the colonized.

Rudyard Kipling in his novel Kim, presents the relationships between the English and Indians as binary oppositions; Kim is granted high status and is privileged among the Indians because of his skin color being white and the white blood that flows through his veins, (although he is Irish not English, and it is not the English blood but instead Irish blood, and the incongruity is prominent in the narrative), and he works for the government as a secret spy, mapping and navigating India during his venture. Through his governmental service he matures to become a man and enjoys all of the privileges and advantages because of his white skin color and his service and loyalty to the colonizer.

Forster in Passage to India presents a complex intricate relationship between the colonized and the colonizer as compared to the portrayal of India in Kipling’s Kim. The narrative expresses a concern and apprehension regarding the future relationship between the English and the Indians. The novel attempts to seek answer whether the English and the Indians can ever really co-exist, but although for all its attempts, the text still embodies an imperialistic perspective, encouraging the imperial enterprise. In certain respects, Passage to India goes beyond the Heart of Darkness as far as relationship between the colonized and the colonizer is concerned; Fielding is more unbiased, tolerant and considerate examiner of the relationship of the natives with the colonizer as compared to Marlow, and Fielding’s personal rapport with Dr. Aziz interlinks him with the Indian perspective at a more personal level as compared to the relationship of Marlow and the natives in the Heart of Darkness. Nevertheless, in the conclusion, even Passage to India fails to break free entirely from its colonial limitations in numerous places; Dr. Aziz declining into a simple, binary and moralistic personality by the conclusion of the novel and Henry Fielding, though created as a compassionate character who desires to understand India and the Indians, is too frequently used as an English and white character.
articulating the voice of moderation and reason; hence he is simply an unprejudiced Englishman who perceives the truth of the things.

6.3 Decolonization: The East Writes Back

6.3.1 Post 9/11 Western Fiction: The ‘Other’ becomes the ‘Terrorist Other’

In *The Empire Writes Back*, Ashcroft, Griffiths and Tiffin assert that, “the rereading and the rewriting of the European historical and fictional record is a vital and inescapable task at the heart of the post-colonial enterprise” (196). This comment, although written in perspective of Western colonization of the Third World, can be applied in its complete sense to the misrepresentation and negative stereotyping of Muslims in the Western literature in the aftermath of 9/11. The colonial legacy of misrepresenting and dehumanizing the Orient can be seen in the post 9/11 Western literature, which has been written with the motive of negatively portraying Muslims as uncivilized terrorists, extremists and religious fanatics. The images of Muslims in literature, media and politics have been generally black and white representations of people unfamiliar and alien to civilization, modernity, progress and technology. Ever since the start of the devastating and deadly terrorist attacks in various regions of the world, particularly in the United States of America, these representations reveal obvious difference; in the aftermath of 9/11, Muslims are mainly portrayed not only as barbarians and brutes but also as extremists and terrorists.

Following the terrorist attacks of 11 September 2001, the terror and fear of the Other has been a vital mobilizing force not only in the politics of America but also in the politics of quite a lot of European countries. These Other(s); not merely portrayed as migrants and ethnic minorities but also as Muslim fundamentalists and terrorists are identified as a security threat and risk to Western citizens and their lifestyle. This politics goes together with important rearrangements in the politics of Europe since 2001, marked by the appearance of anti-immigrant populist parties, the formulating of anti-immigration policies, the idea of living in everlasting crisis and the strengthening of the spirit of nationalism in a time of declining nation-state sovereignty (Zizek). In this terrorized and fear-driven European politics, violence is mainly positioned in the external Other(s) against whom the European nations feel the need to defend
themselves often by means of violent and aggressive force in the name of public security. A number of literary works including fiction, essays and short stories written in America and Europe after the terrorist attacks of September 11, 2001; a catastrophe that has been nicknamed ‘9/11’ deal with this atmosphere of fear and the manner in which this event has affected the relationship of the Self and the Other in the post 9/11 European world. In the Western fiction that deals with the terrorist attacks of 9/11 and the manner in which this event has penetrated into the European mind, Kristiaan Versluys identifies a general sense of harmony and solidarity with the United States of America. Europe and America emerge united under the notion of ‘the West’ (65). In a number of ‘9/11 novels’ that tackle the issue of extremism, terrorism, violence and hostility, the agent of terror and violence is an outsider/foreigner who usually remains external to the West or the Americans (Versluys 65).

Levin Arnsperger in his graduate thesis titled In the Shadow of the Plot: Representations of Muslim Terrorists in 9/11 Literature (2013) highlights that in post 9/11 European novels, the imagined Muslim terrorist questionably occupies a position of non belonging and belonging, situated within and outside the Western society (32). Arnsperger further explains that the Muslim terrorist is humanized as well as demonized as the texts generate a complex bond of empathy/hostility in shaping the encounter of the terrorist with the West and post 9/11 Western terrorist novel not only accesses the mindset of the terrorist presenting his ordinariness but it also exhibits a clash of ethics and cultures (45-48).

Since the tragic attacks of September 11, 2001 and its aftermath, the discourse of terrorism has turn out to be one of the foremost obsessions of European especially American literature. Mentioning a few; John Updike’s Terrorist (2006), Don Delillo’s Falling Man (2007), Claire Massud’s The Emperor’s Children (2006), Joseph O Neil’s Netherlands (2008), Jess Walter The Zero (2006), Pearl Abraham’s American Taliban (2006), the list continues. These texts get to grips directly with the attacks of 9/11. The writers of these novels clearly identify and relate terrorism with Islam. Islam began to be equated with terror by average Americans. This equation not only provided inevitability to the attacks and American invasion of Afghanistan and later Iraq but also justified the deportation and imprisonment of Muslim immigrants. At a time when even democratic politicians and liberal newspapers supported the President George W. Bush’s war on terror, focus was shifted to literature for a justified alternative. However
numerous novels published following 9/11 including those mentioned earlier reinforced and propagated this dominant rhetoric. These novels propagated negative stereotypes of Muslims as terrorists, unreliable and enemies of America.

Updike’s *Terrorist* (2006) and DeLillo’s *Falling Man* (2007) can be regarded as the true representatives of the post 9/11 American novel, who identify Islam with terrorism and portray Muslims as extremists and terrorists. Don DeLillo in his novel, *Falling Man* (2007) clearly equates terrorism with Islam and identifies Muslims with terrorists. Taking on an Orientalist position, DeLillo narrates the tale of a group of Muslims who deliberately carry out the terrorist attacks of 9/11 in an effort to avenge and punish the Western society for its uncontrolled growth in regard to modernity. DeLillo holds Islam responsible for being incompatible and irreconcilable with the West’s history of culture and civilization. Therefore, in his supposedly historiographic representation of 9/11, DeLillo, emphasizing on the American, or in general narrating hegemonic side of the happening, conforms to the dominant discourse of labeling the Muslims as terrorists. John Updike’s *Terrorist* (2006) as many other post 9/11 American novels conforms to the dominant political discourse and focuses on portraying Muslims as the terrorist Other and Islam as a tyrannical and dictatorial religion which commands its believers to make use of violence and brutality against nonbelievers. Updike attempts to portray Islam as prejudiced, intolerant and fanatical of Western society’s modernity and the Western democracy which stands to be the foremost stimulation for the Muslim protagonist of the novel who plans to conduct a terrorist attack. Updike not only subscribes to but also empowers Orientalist notions of Islam.

### 6.3.2 Post 9/11 Pakistani Fiction

Whilst the European post 9/11 fiction and especially American post 9/11 fiction reveals an obsession with external means of violence and represent Muslims as inhuman barbarians and terrorists, however, Pakistani writers in particular shift the focus from the Other as an agent of violence (labeled as the fundamentalist, the terrorist, the migrant and the marginalized outsider) and put emphasis on American land as generating violence and hostility instead of just portraying herself to be on the receiving end. Hence, while American writers portray Muslims as the terrorist Other; agents of hostility and violence who either live outside or within Western societies, Pakistani fiction writers expose forms of hostility and violence as being generated on
American grounds: violence that is widespread in Western societies and/or carried out by Western agents.

Said describes how the Westerner/ the Occident represented and spoke for the Orient, whereas the Orient was made silent in order to maintain and permit this position of hegemony and power for the Occident. In Said’s *Orientalism* (1979), he presents a short history of this phenomenon that he has identified and described. He says,

Taking the late eighteenth century as a very roughly defined starting point, Orientalism can be discussed and analyzed as the corporate institution for dealing with the Orient—dealing with it by making statements about it, authorizing views of it, describing it, by teaching it, settling it, ruling over it; in short, Orientalism as a Western style for dominating, restructuring, and having authority over the Orient (*Orientalism* 3).

Moore in her article *British Muslim Identities and Spectres of Terror in Nadeem Aslam’s Maps for Lost Lovers* asserts that in an attempt for evaluating the challenge of the terrorist attacks of 11 September 2001 and its repercussions for inspired artists and writers, Mark Williams and Gerrit-Jan Berendse recommend the urgent call for “not only repoliticised modes of understanding but also a new grammar of response” (1). Their justification is not that history has recommenced with the terrorist attacks of 9/11. Instead, they sense the dire need for considered and careful alternatives to President George W. Bush’s well propagated war on terror rhetoric which “in its sloshy metonymy, returns us to the invidious distinction between civilization (our own) and barbarism (now coded as ‘Islam’ itself)” (Moore 1). So as to, such rhetoric has turned out to be less aggressive in the post President W. Bush and President Blair period of interference in the Middle East that does not make its discursive policies outdated.

with the West, these texts manifest an internal conflict in average Muslims or to say Muslim Americans; between their religious and cultural legacy and American traditions, values and luxuries. These texts dismantle identities that President Bush’s war on terror rhetoric blends: Muslim and extremist/fanatic, say, or American and rightist/reactionary neocolonialist. The uncertainties, prerequisites and intricacies of lived experience of the protagonists of these novels and their identity quest present alternatives to the deadly and hazardous polarities of the war on terror rhetoric and the post 9/11 public discourse (Scanlan, “Migrating from Terror” 264)

6.4 Mohsin Hamid, H.M. Naqvi and Kamila Shamsie: Decolonizing the Region

Decolonization, which sets out to change the order of the world, is, obviously, a program of complete disorder. But it cannot come as a result of magical practices, or of a natural shock, or of a friendly understanding. Decolonization, as we know, is a historical process: that is to say it cannot be understood, it cannot become intelligible nor clear to itself except in the exact measure that we can discern the movements which give it historical form and content (Fanon 63).

_The Reluctant Fundamentalist_ by Mohsin Hamid, _Home Boy_ by H. M. Naqvi and _Burnt Shadows_ by Kamila Shamsie investigate a number of issues concerning the relationship between the Islamic world/Pakistan and America in the context of post 9/11 scenario. In the American politicized environment of reinforced nationalistic approach characterized by suspicion and fear of the Other, these texts present the harsh encounter of the Muslim Self/the Other of America with America. These novels attempt to reverse rather overturn the post 9/11 dominant rhetoric of the European nations especially America and generate a respectable space that provides the Muslim Other(s) an opportunity to not only to speak but enter into a dialogue with the European world; an endeavor that symbolizes the process of decolonization.

Since the terrorist attacks of 9/11, European especially American media, press, politicians and even eminent literary figures can be seen joining hands together in stereotyping and defaming Islam and Muslims. Frequent references to terms like Islamic terrorists and Islamic extremists have vindicated a number of hate crimes and discriminatory acts against Muslim Americans in specific and the Muslim community in general throughout the globe. Not only do
television programs and films strengthen this viewpoint regarding Islam as a religion that propagates violence, extremism and terrorism but, as discussed earlier, post 9/11 fiction by well-known American and British novelists also portray Islam as violent religion and propose that the Muslim terrorist is a crippled and psychologically sick human being and completely ignore the heterogeneity and diversity of Islam as a religion and Muslims as a community.

Since the terrorist attacks of 2001, Pakistani fiction writers have created novels that challenge and question the post 9/11 dominant rhetoric manifested in the negative stereotyping of the Muslims and the discrimination of the Muslim community. As postcolonial writers, Mohsin Hamid, H. M. Naqvi and Kamila Shamsie locate themselves on the deceitful and treacherous rift that exists between the binaries of post 9/11 terrorist discourse say, alien and native, or between secular West and Islam. They transform this treacherous rift into a living space that exposes the inhuman and brutal consequences of lethal and rigid polarities. These writers do so relatively by revisiting and reviving the traditional appeal and strength of fiction which embodies a text’s capacity to give voice to the silenced thoughts and inspire readers to practice compassion and empathy while going through a first person narrative (Scanlan, “Migrating from Terror” 267).

Popular American discourse has mostly focused on the cultural idiosyncrasies of non-Western Islamic cultures for instance those of Iraq, Afghanistan, and Pakistan, especially as these peculiarities seem to coalesce in the persona of the terrorist (Singh 25). Therefore, in the reevaluation of memory, history and feelings provoked by 9/11, the shifting and multiple notions of the Other resulting from 9/11, converge to develop into a singular entity. This persona of the post 9/11 terrorist, existing in the numerous images of the Muslim, non-Western, turbaned, bearded and extremist jihadiis exploited in popular media to provide credibility to American lives (Singh 26). Whilst the media usually creates the figure of the Muslim terrorist with the additional markers of fundamentalism, illiteracy and violence, this figure is reconstructed and rearticulated by postcolonial writers to construct the disempowered refugee, the disillusioned immigrant and the nonconformist citizen. The Reluctant Fundamentalist by Mohsin Hamid, Home Boy by H. M. Naqvi and Burnt Shadows by Kamila Shamsie interfere in this crisis of representation by attaching meaning and depth to such narratives and consequently to tell the tale, to use Jasbir Puar’s phrase, “beyond the ocular” (Singh 26). These novels explore the
consequences of 9/11 from a Pakistani, Muslim point of view and serve as a crucial step towards decolonizing the region. These texts engage the construct of Othering from an Orientalist perspective in highlighting the irrationality and ridiculousness of depiction of Muslims in Western colonialist discourse. The novelists endeavor to tear apart the shroud of invisibility concealing the Other so as to enable the true representations of the Orient.

6.4.1 Mohsin Hamid’s *The Reluctant Fundamentalist*

6.4.1.1 Shifting from the Center to the Margins

*The Reluctant Fundamentalist* by Mohsin Hamid is a text that examines a number of issues regarding the association between the Muslim countries and America in the context of 9/11.

The text aims at reversing the dominant Western rhetoric, and creating a breathing space that provides the Muslim Other an opportunity to speak; an endeavor that demonstrates the process of disenchantment with America and symbolizes a call for decolonization. The novel accomplishes these maneuvers through migration of the protagonist, whereby a narrative of cast out that highlights the protagonist’s disenchantment and disappointment with America as a promising land of opportunities and as the narrative progresses the protagonist’s homecoming turns out to be a means for new understandings as Changez reclaims his motherland. The text’s importance within the genre of post 9/11 fiction that deals with the contingencies of 9/11 depends on how its association with existing ideological and political apprehensions relocates the dynamics of the meeting between the East and the West symbolized by the encounter of Changez with his American listener. The text accomplishes the success of the encounter between the East and the West through its presentation of a political critique within a sequence of conversations that reconstructs the dialogical pragmatism of an encounter between a New York return Pakistani and an American at a teashop in Lahore. In a reorganizing of existing political hierarchy, Changez; the Pakistani speaks and the American listens silently. The encounter takes place on the Eastern land-Pakistan which implies a shift from America to Pakistan i.e. shifting from the center and making the margins the center; that disturbs the traditional worldwide hierarchy of command and supremacy. By situating his story in Lahore and placing the American into the chair, it is Changez; in fact Hamid; who is the authority and controls the situation. One gets the
feeling, as if the American/foreigner was fastened to his chair and compelled to listen to Changez’s story without having the right to react or respond freely. It is obvious that the writer’s silencing of the American was not by coincidence; in fact the writer has intentionally silenced him. In fact Hamid is giving him a chance to favor an Oriental/ once the colonized/ non-American voice without interrupting him. The American has to patiently listen to Changez. Actually, it is something that the Americans lack i.e. the ability, tolerance and patience to listen conscientiously and emphatically to the voice of the Other. The novel presents a reversal of what American literature and media generally offers and this symbolizes Hamid’s struggle for decolonization; his foreseeing of a region that endeavors to move beyond all that colonialism entails; a world where America is no longer a dictator enjoying the right to express herself freely but instead there is a switch in the roles played by America and the former colonies, the Third World countries and the America plays the role of a passive listener.

It is obvious that the American in the text is a post-9/11 American. The persistent mutual distrust and suspicion between Changez, representing the Eastern/Muslim perception, and the American, symbolizing the Western viewpoint, is the central theme of the novel. The terrorist attacks of 9/11 have increased the gap between the East and the West or say the Oriental and the Occident and have changed the manner in which people belonging to diverse cultures view each other. The relation between the American and Changez demonstrates these anxieties linked with the agonizing aftermath of 9/11, which is still prevalent. By situating the American in Lahore, dislocating him from his country i.e. America, Hamid gives the text an unusual and singular twist and is able to turn the tables and reverse the dominant rhetoric in the dialogue between the West and the East. Hamid in his novel The Reluctant Fundamentalist deals with the post-9/11 chaos in a powerful and fresh way by exchanging the roles and providing the most dominant voice to Changez; an Americanized Muslim hero. It offers a unique viewpoint and introduces an exceptional type of “Muslim” hero.

In the stressed climate of the existing world the protagonist, Changez, takes tea in the company of an anonymous American; a foreigner, to whom he communicates his experience of living in America. During his stay there he turns out to be a successful and thriving business analyst in Underwood Samson after he had graduated from Princeton, and takes pleasure in the accessories of his materialistic and capitalist way of life. Certain political occurrences in the text
not only escort Changez to a comprehensive analysis of his relation with New York; his assumed home but also intricate Changez’s feeling of belongingness with New York. His one-sided love for Erica is actually an extended parable of Erica ‘s relation with his deceased lover Chris and Erica’s obsession for Chris and her increasingly introvert nature is symbolic of America’s defensive strategies and her withdrawal in the aftermath of the terrorist attacks of 9/11. After his denunciation and disapproval of American society, Changez’s approach towards his earlier assumed home i.e. New York/America changes altogether as he returns to Pakistan and becomes a university lecturer. His attitude becomes increasingly aggressive and hostile towards America. Changez’s return to his homeland symbolically confirms Pakistan as a site of belongingness. Changez’s return to Pakisan sustains Pakistan’s intellectual, cultural and social boundaries that symbolizes Hamid’s struggle for decolonizing the region.

6.4.1.2 Transcending Beyond the War on Terror Discourse

The bulk of mainstream culture consumed by American citizens is generally narrated from the point of view of a heroic American character, like Clark Kent of Superman or Jack Bauer of 24, whose mission is to resist and overcome an anonymous Other, who is Martian to Western culture for instance communists, Muslim terrorists or Kryptonians (Wheavil 49). The Reluctant Fundamentalist captures this conventional and conservative Hollywood storyline and challenges and reverses it by locating the reader inside the mind of Changez, as he narrates his pre and post 9/11 narrative to a silent American in the form of a continuous and uninterrupted monologue (Wheavil 49). During this switch over the voice and actions of the American character are conveyed to us through Changez that limits us only to one half of the conversation; a dialogue which one is able hear only one half. The other participant of the dialogue is just present in the form of an echo. This drastic disruption and reversal of the conventional where both the occurrence of 9/11 and the actions/reactions of the silent American character are reported only from Changez’s point of view challenges the boundaries of war on terror (Bush) discourse on several levels. On one level, it compels the West to acquaint themselves with the unknown i.e. to familiarize themselves with the unfamiliar and to take into account an unconventional and alternative perception to the viewpoint of president George W. Bush administration i.e. the West should step out of “their” shoes and try to fit into “ours”, reconstructing 9/11 “through the eyes of a non-Westerner” (Wheavil 50). By doing so, Hamid
embarks on the essential decolonizing approach of transcending the West and East; the Self and the Other, the moderate and the terrorist dichotomies favored by the war on terror rhetoric. Margaret Scanlan highlights this aim of Mohsin Hamid by admiring *The Reluctant Fundamentalist* for its exceptional ability to “tease apart identities the war on terror fuses: Muslim and terrorist, say, or American and right-wing neo-colonialist” (Scanlan, “Migrating from Terror” 266). This proposition is confirmed on the opening page of the text, when Changez introduces himself: “Do not be frightened by my beard: I am a lover of America” (Hamid 1). At this point, Changez undoubtedly guesses that the American he encounters, whose identity is nothing more than his nationality, will stereotype him as an anti-American because of his beard and his appearance. By reversing this notion, Hamid leads the reader straight away into a text with the reader’s expectations disturbed, presenting him/her with a central character who refuses to fit in the war on terror mold of heroic Americans confronting the antagonistic Other(s). Nonetheless, the writer’s ‘teasing apart’ of identities does not ends there (Wheavil 51).

The protagonist Changez, as his name implies, undergoes numerous changes as far as his relationship with America and as far as his own identity is concerned. His narrative starts with him as a Princeton graduate who had earned scholarship for this program and who is on his way to achieve his “American dream” (Hamid 56) by earning an $80,000 a year job at the Underwood Samson, a firm that values companies with a “single-minded attention to financial detail”(Hamid 59). This valuation firm, having the initials ‘US’ similar to ‘United States’; and its maxim to “focus on the fundamentals” (Hamid 59), is an allegorical illustration of the darker and power hungry side of the United States of America, which Changez in the beginning finds appealing, announcing himself a “proud” member of staff at the Underwood Samson (Hamid 21). Wheavil asserts that at the onset of the novel, Changez’s obsession makes him say that,“ On that day, I did not think of myself as a Pakistani, but as an Underwood Samson trainee and my firm’s impressive offices made me proud ” (Hamid 21). However as discussed earlier, Changez’s view of Underwood Samson changes following 9/11, symbolizing anti-American traits in his persona. Contrasting this indifferent and heartless representation of America is the character of Erica, with whom Changez falls in love desperately, praising her as “stunningly regal” (Hamid 10), and also compares her to a “lioness: strong, sleek and invariably surrounded by her pride” (Hamid 13). The clear nomenclature in Erica’s name (Am)Erica provides an obvious allegory for the attractive attributes in America as a nation, which Changez adheres to in the start of his
career in New York City but later he develops a perspective opposed to the post 9/11 policy of America. With this concise sketch of *The Reluctant Fundamentalist*’s small yet intrinsically complex cast, it is obvious that Hamid triumphantly transcends the good/West/American/moderate and evil/East/Muslim/terrorist dichotomies propagated by the war on terror discourse of President George W. Bush, representing both America and Islam in the discourse and awarding earlier silenced participant of the discourse all the chance to speak and express his perspective. That is to say, both ‘sides’ in the war on terror are represented by Hamid with their just and unjust characteristics, without privileging the West and exposing the West in its true colors as the West doesn’t necessarily fit into the ‘good’ or the ‘Moderate’ category of the war on terror dichotomy, as its reflected by its ill treatment of the Muslims in the after math of the terrorist attacks of 9/11. This signifies Hamid’s struggle for decolonizing the region, his effort to gain a reputed and respectable space for Muslims to raise their voices and make their perspective heard and acknowledged.

### 6.4.1.3 Challenging Stereotypes

Mohsin Hamid’s *The Reluctant Fundamentalist* appears very evidently constructed to disrupt and challenge American stereotypes of Pakistani’s being religious extremists and question the notion of Islam as a significant facet of identity to many who are classified as Muslims by America following 9/11. Prior to 9/11 the protagonist of *The Reluctant Fundamentalist* Changez lives a privileged life in New York City having graduated from leading American universities like Princeton and succeeded in getting employed at a leading valuation company called Underwood Samson. Changez in *The Reluctant Fundamentalist* reviews; “In a subway car, my skin would typically fall in the middle of the color spectrum. On street corners, tourists would ask me for directions. I was, in four and half years, never an American; I was immediately a New Yorker” (Hamid 20). From this perspective, the novel reproduces the legend of New York as an international city with its global touch that disdains exclusionary accounts of ethnic identity. The novel portrays New York as a place where one feels that he was not different from anybody else. The novel implies pre 9/11 New York City as a melting pot of identities where peoples from diverse ethnic and religious identity become immediately New Yorkers without any stigma of exclusionary identities associated with their religion or nationality. Such eagerness for New York indicates that Changez is too deeply engrossed in New York City’s
social life and too occupied in his pursuit of “American dream”(Hamid 56) to question any sort of cultural and political issues that later on emerge in the narrative. Embarking on the notion of belongingness to New York Changez narrates about his life in pre 9/11 New York City as one in which “Nothing troubled me; I was a young New Yorker with the city at my feet” (Hamid 27). This adoration of New York City as a multi-ethnic utopia in The Reluctant Fundamentalist implies that it was 9/11 rather the repercussions of 9/11 in the form of humiliation and discrimination at the hands of America that robed Changez off his sense of belongingness to New York City. Post 9/11 hatred and discrimination of Muslim Americans at the hands of American public and government made New York City, unlike its pre 9/11 image, a treacherous place where Muslims fear to tread as they might fall captive to American wrath and revenge. Pre 9/11 New York can be contrasted to Abdullah’s Post 9/11 New York according to which; “New York is nets cast to the wind, seeking for any Muslim to ensnare” (Shamsie 253).

In The Reluctant Fundamentalist, in contrast to the America of late nineteenth and first half of twentieth century, the capability to fit in New York City prior to 9/11 has less to do with hiding one’s racial or ethnic backdrop. New York’s portrayal as an exemplary global city makes the Pakistani side of Changez’s identity unnoticeable. Hamid depicts Pakistaniness as a plus point and of assistance to his protagonist in New York City prior to 9/11. Changez, for example, comments upon his foreignness;“an advantage conferred upon me by my foreignness, and I tried to utilize as much as I could” (Hamid 25). Changez takes advantage of his foreignness in the text in two distinctive manners, which are both critical in forwarding the plot of the novel. Firstly Changez takes advantage of his national identity in pursuing his beloved Erica who belongs to upper middle class, as his national identity happens to be foreign and exotic in New York society. To satisfy Erica’s bizarre sensibility Changez’s Pakistani backdrop makes him prominent and noticeable among her other American suitors as well as appears to be unusual and extraordinary. This is an advantage that Changez enjoys to its fullest, for instance his dressing while on his first date with Erica when she invites him to dinner at her home, he comments; “I took advantage of the ethnic exception clause that is written into every code of etiquette and wore a starched white kurta of delicately worked cotton on a pair of jeans” (Hamid 29). Secondly Changez, although unintentionally, takes advantage of his foreignness by negotiating his “Third World” (Hamid 40) background that portrays Changez as “hungry” (Hamid 7) to Jim during his
interview for securing a job in Wall Street. Although Jim’s comprehending of Changez’s noble background in Lahore smay be doubtful as apparent form his estimating Changez’s “hunger”; but it nonetheless exhibits Changez ability to exploit his Pakistaniness for its “Third World” standing in New York City as efficiently as he has managed to do. In contrary, the Muslim/Islamic aspect of Changez’s personality or background is not remarked upon in *The Reluctant Fundamentalist* until after the unpredictable circumstances that followed 9/11. Contrasting to Pakistaniness, which acts as a method of creating ethnic and cultural difference to America because of it being an exotic culture for the Americans, the indifference of Changez towards Islam is employed to establish his similarity and likeness to the secular and liberal New York City that he dwells in. Hamid accomplishes this effect more ingeniously by using the term ‘fundamentalist’ in the title of his novel – a term that is inextricably associated with Islam in Western discourse particularly in the aftermath of 9/11; and then hardly mentioning Islam at all through the text. Hence, while, Changez may be recognized as a Muslim in America in the aftermath of 9/11, Islam is in contradiction missing from Changez’s unfolding of his life story, his political concerns and even his identity. In this respect, the novel appears very clearly constructed to disrupt and challenge American stereotypes of Pakistanis/ Muslims as fundamentalists, extremists or Islamic fanatics and question and challenge the notion of Islam as a significant facet of identity to many who are classified as Muslims by the America following 9/11. The creation of a moderate and sophisticated character like Changez, who is quite different from the stereotypical representation of Muslims as terrorists and extremists as “Ahmed” in John Updike’s *Terrorist* (2006) or “Hammad” in Don DeLillo’s *Falling Man*, represents Hamid’s struggle for decolonization as he has challenged the established stereotype of Muslim/Orient and the terrorist Other in the aftermath of 9/11. In contrast to “Ahmed” of *Terrorist* and “Hammad” of *Falling Man*, Changez is liberal and broadminded and has humanitarian concerns. He is portrayed as a brilliant student at Princeton mingling freely with other American and foreign students with no indication of any racial prejudice, later as a successful Underwood Samson employee surpassing all other employees through hard work, determination and intelligence and as a passionate lover of Erica; an aristocrat American women. Had he been a religious fanatic or an extremist with racial prejudice, he had not dreamt of wedding Erica and desiring to live happily with her and produce progeny. His ardent love for Erica, a Christian women of all
together different faith from Islam and belonging to different race is a clear indication of his liberal and modern approach towards life.

Nonetheless, in spite of the moderate, modern, cosmopolitan and secular outlook of Changez; a self identified New Yorker, 9/11 symbolizes a turning point moment in his life and a watershed moment in the narrative. Changez’s trail of rising mobility in pursuit of his “American dream” (Hamid 56) in *The Reluctant Fundamentalist* is suddenly forced to face 9/11 as an incident that associates him with America’s post 9/11 labeling of Muslims as Islamic fanatics and the terrorist Other(s). In short, the post 9/11 identity of Changez as propagated by the American media stereotypes, instead of the self-identifying New Yorker he had been prior to the attacks of 9/11, changes and he becomes an outcast in New York City and is considered to be a security threat for the city with which he shared a deeper sense of belongingness prior to 9/11. It is this loss of society and freedom; and the sense of being alien and an outsider in New York and the inability to pass in post 9/11 New York City upon which the tension in the novel depends. In *The Reluctant Fundamentalist* Changez undergoes an ever more scarcely defining sense of American nationalism that he recognizes as American “nostalgia” (Hamid 69). This new atmosphere of American nationalism also takes Changez to experience harassment, verbal abuse and humiliation from Americans as they call him “fucking Arab” (Hamid 70). Such insulting treatment of Muslims/Pakistanis following 9/11 reveals America’s racism and discriminating psyche which Changez had not experienced in New York City prior to 9/11. In *The Reluctant Fundamentalist* Changez asserts that in the aftermath of 9/11 he is “of a suspect race” (Hamid 95) and even calls himself “an indentured servant” (Hamid 95) who is isolated and “subjected to additional inspection” at US airports (Hamid 44). The result of this shift in the opinion regarding Muslim identity is to exclude rather reject Changez from the happy and comfortable life that he had created for himself in New York City and to be deprived of the privilege of what Chuck in *Home Boy*, expresses as not concerned “to wear my identity on my sleeve” (Naqvi 55). Being deprived of this privilege, Changez’s ability to identify himself as cosmopolitan New Yorker is swapped by a new post 9/11 status of being the excluded/ terrorist Other in an America that now firmly defines the world, to use the words of President George W. Bush, as being “either with us or with the terrorists” (Bush). The distinction that President Bush is drawing is not a racial one, however the novel illustrates that the dilemma of identifying who is “with us or with the
terrorists” in the post 9/11 America revisits Muslim identity with a defiantly racial approach. The upshot of this new Manichaean world as divided by President George W. Bush transforms the character of the secular and moderate immigrant and a self identified New Yorker into an immigrant who consequentely abandons America which has been his dream land once. This not only represents Hamid’s endeavor to put an end to the colonial legacy of stereotyping the Muslim/ Orient, but also marks his journey towards decolonizing the region into a world free of President George W. Bush’s Manichaean division; a world where Muslims are not forcefully made fit into the mould of terrorists, extremists or Islamic fanatics.

Prior to 9/11 Changez is able to pass in New York City by taking on worldview and even identity that is corresponding to American global dominance. The pathos of the novel sets upon the prejudice and bias of Americans that resulted in Changez’s failure to fit within this complex web of power and hegemony in post 9/11 America that harshly and imprecisely defines Changez as a threat to America’s security and stability as he is a Muslim and happens to belong to the same faith to which the plotters of 9/11 belong. Hamid has portrayed Changez as religiously, politically and culturally compliant and an accommodating participant in the process of global Americanization prior to 9/11 but following the attacks he is identified as a threatening and hostile Muslim Other. Nevertheless, the consequences of 9/11 upon the identity of Changez do not just make him a victim of the ruthless and indifferent American society but at the same time force him to question and ponder upon his own status as an “indentured servant” (Hamid 95) of the “American empire” (Hamid 94). As a result, Changez’s abandoning America is not merely an upshot of his disenchantment and disappointment with American life and society, but also an outcome of his denunciation of the American state. In fact, Changez comes to critically look at his experiences in the aftermath of 9/11 mainly in political terms, a change that he considers as transforming his perception of America in the following way:

Yes, I too had previously derived comfort from my firm’s exhortations to focus intensely on work, but now is I saw that in this constant striving to realize a financial future, no thought was given to the critical personal and political issues that affect one’s emotional present. In other words, my blinders were coming off, and I was dazzled and rendered immobile by the saddening broadening of my arc of vision (Hamid 87).
This expanding and broadening of Changez’s “arc of vision” (Hamid 87) leads him to respond to the Manichean world that President George W. Bush propagates, and finally he chooses Pakistan over America. Changez’s act of rebel against Americanization initiates with growing a beard in impudence of the desires of the Underwood Samson, his employer firm. It later matures into a more significant denunciation and rejection of American life and society through his resolution to return to Pakistan and propagate his newly “broadened arc of vision” as a university lecturer in Lahore (Hamid 108).

The novel presents a more subtle analysis of South Asia and Pakistan’s standing in it along with highlighting the manifestations and variations of the popular stereotypes related to Muslims, Islamic faith and Islamic traditions. The moderate and cosmopolitan Muslim narrator humorously challenges that a man wearing a beard is not really a manifestation of fanatic and extremist Islamic propensities. At the very onset of the encounter, Changez assures the American, “Do not be frightened by my beard: I am a lover of America” (Hamid 1). Later on, another bearded man captures the attention and gaze of the American listener. American listener’s gaze is anxiously centered on this bearded man (14) as Hamid on a number of occasions in the novel recognizes his presence. Beard had become a stigma in the post 9/11 scenario and began to be associated with Islamic fundamentalism and extremism. It was assumed that male Muslims wearing a beard on their face were possible terrorists and probably the supporters of Al Qaida and Taliban. Post 9/11 America was really tough with bearded men and hijab wearing women. Although beard is merely a physical attribute for men in Islam but it is not mandatory that all Muslim males should grow beard therefore it is illogical to associate beard with religious fanaticism. Hence, the novel begins with an irony and an incongruity between the representation and the response, or the signifier and the signified (Aldalala’a). The carrying of a beard goes against Changez’s confessed love of America as far as the perspective of the Western reader is concerned who is prejudiced by negative stereotyping of Muslims in Western media and literature. Aldalala’a further investigates that along with maintaining the stress intrinsic in the encounter between Changez and the anonymous American listener in the aftermath of 9/11, Hamid attempts to neutralize and dissipate the image of a man carrying beard and differentiate it from the image of an extremist and terrorist as apparent from Changez’s tone while announcing his love for America and confessing that this affiliation is one sided as America shows no
corresponding fondness towards her Other(s). The American is present in Lahore is only to accomplish his singular mission; quite the reverse, Changez describes his passionate and fervent love of America. The perspective of 9/11 strengthens the encounter between Changez and the American listener symbolic of an encounter between two polarized characters.

Changez obtains a morose delight in emphasizing and destabilizing the taken for granted cultural and political stereotypical notions of his American listener: “Ah, our tea has arrived! Do not look so suspicious. I assure you, sir, nothing untoward will happen to you, not even a runny stomach” (Hamid 7). Aldalala’s succinctly explains this situation as; Changez’s frequent reassurances to his American listener create an inquisitive reverse of the political relations between Pakistan and America. Pakistani’s assurances to the American listener regarding his protection and security indicate that the Pakistani enjoys a position of command and authority. The traditional battlefronts are now vague or absent as apparent from the disruption of the conditionality of the war on terror because this disruption disturbs America and the West. The setting of this argument in fact is a deterriorialized space where the authoritative, governing and sovereign powers are in dire need to decipher and decode the actions as well as the signs of the alien Other(s) (Aldalala’a). Here Hamid, in successfully reversing the political stereotypical perception of America, as well as the rest of the world, exhibits his earnest desires for decolonizing the region. Further insight into the power and command relation between Changez and the American listener is achieved by interpreting the text within the perspective of the macro-politics of the instantaneous scenario following the terrorist attacks of 9/11. The metamorphosis in the character of Changez, his personal journey is actually symbolic of the stance of Pakistan onto the stage of world. Following the terrorist attacks of 9/11, Pakistan found itself pushed onto the stage of the world; it has turned out to be a nation with an ever more disputed and contested voice. Hamid promoted a political rhetoric in his narrative in response to the America’s post 9/11 discriminatory treatment of the Muslims and as a result the text became unavoidably political as the encounter between the American listener and Changez, the Other was instigated straight away following 9/11. Considering the political perspective, Pakistan located herself in a situation that holds similarity with the stance of Changez in his encounter with the American.
Hamid’s offers an intricate insight into Pakistani society and culture and deconstructs the stereotypical depictions of Pakistani culture that are often diminishing and unyielding. Hamid in his novel *The Reluctant Fundamentalist* highlights the importance of Pakistan's world issues as well to the literature of South Asia. Pakistan is recognized for comprising the fastest developing nuclear program and as the murder of Osama bin Laden implies a number of Al-Qaeda’s leaders are supposed to have taken refuge in Pakistan. Hence, Pakistan fully supports America’s war on terror as a forefront and significant ally. As far as literary representation is concerned, emphasis has been laid on Pakistan’s role in determining the international politics of its effects on political and cultural landscapes. Following the terrorist attacks of 9/11, the denizens of the non-western Muslim world; often previously ignored and overlooked, or silenced; suffered dissatisfaction and degradation in the politics of the world. *The Reluctant Fundamentalist* focuses on this overlapping of politics, history and economics taking into consideration an unconventional and unusual perspective. As the novel exposes the background of American capitalism and privileges which have benefited Changez as well, instead of being the marginalized immigrant suffering racial and economic inequity, it confuses the relationship between the Muslim World and the West. Hence Hamid successfully presents an investigation of the opposing beliefs and the political and social practices which affect Changez’s inner life. Consequently the text attempts to privilege Changez and gradually his identity as a Princeton graduate weakens and subverts the discourse that requests stereotyped incantations of Muslims and Islam. This gesture is not only an imperative contribution to discourse regarding the role literature plays in understanding most important political and cultural happenings that refine and restructure the world but also symbolizes Hamid’s struggle for decolonization.

### 6.4.1.4 Reclaiming National and Cultural Boundaries

The interaction of stereotypes in *The Reluctant Fundamentalist* observes the implications and nature of national and cultural boundaries (Aldalala’a). Changez mentions a few Pakistani girls strolling in Lahore bazaars in jeans and heavy makeup. Changez comments on their attractive and modern looks in jeans, “Do YOU see those girls, walking there, in jeans speckled with paint. Yes they *are* attractive. And how different they look from the women of that family sitting at the table besides ours, in their traditional dress” (Hamid 10). This shows the inclusiveness and richness of Pakistani society where girls are in jeans or dressed in their
national dress i.e. shalwar kameez, they are incorporated within the social and cultural atmosphere and confirm a merger of modernity and tradition and also indicates the cohesion and diversity in Pakistani society. Pakistani society, as perceived by the Westerners, is not a backward society where women are bound to remain within the confinement of their houses and are not allowed to participate in social activities outside their houses instead the women in Pakistan with the exception of only few far flung areas, have an access to modern lifestyle and even education. Hence such scenes in the novel also challenge and question the faulty perceptions of the West. The curiosity and intent staring of the American listener suggests that this illustration has upset the misconceptions that the he holds regarding Pakistani culture.

Besides, Hamid drifts the attention of the reader to the institution named National College of Arts located in vicinity of the tea shop where the encounter between Changez and the American listener takes place. This institution stands as an image of modernity and culture. The students from this institution both male and female not only celebrate and bring to light their traditional and cultural idiosyncrasies but also merge them with modern forms of arts. The institution’s being there not only suggests Pakistani youth’s access to modern education and forms of arts but also dismantles the Western conception of Pakistan being nation of religious fanatics and extremists where one finds only madrassas. It also presents a contrast to the traditional narrow setting of the Anarkali bazaar of Lahore typically regarded as a maze of lanes and streets resorted by bearded men chattering on Pakistani political scenario, the global politics and even on a number of Western modernities. Hamid actually celebrates the diversity in Pakistani culture and society. Further Changez’s openly taunts at the openness of American society as far as homosexuality is concerned by asking him, “Tell me, sir, have you left behind a love- male or female, I do not presume to know your preference, although the intensity of your gaze suggests the latter, in your homeland” (Hamid 10). His question, taunting at the broadmindedness of Western susceptibilities symbolizes a disguised humiliation of the Western society and values. Actually Hamid responds to the Western society’s criticism of Muslims as extremists and fanatics by criticizing the Western norms and culture for its openness and tolerance of social sin such as homosexuality. For defying the possible assumptions in this question, Changez right away declares that he has left a female lover in New York, named Erica, while returning to Lahore. Erica’s name manifests a double level of symbolism. Firstly, the name Erica is a feminine adaptation of a masculine name and secondly the name Erica also represents a splitting,
or part, of the proper noun Am/Erica. Emotionally a fragment of Changez’s self stays behind in America forever because of the unnatural love relation of Changez and Erica. The unanswered adoration of Changez for Erica signifies his relation with America as this relation reveals a particular aspect of Changez’s relation with America. Erica not only symbolizes American feminism, but she is also a manifestation of American dream. Erica is a beautiful and wealthy girl from an aristocratic family desirous of adopting writing as a profession but she is obsessed by the memories of her deceased lover Chris. The novel discovers the prospect of disturbing the conventional power dynamic by adopting an approach different from the conventional post 9/11 Western fiction and by the coming home of Changez. Peter Morey has remarked that the initial response to 9/11 by literary works often acquired two meticulous forms; work may be a “trauma narrative” that is, to adopt a psychological approach in outlining the mental shifts of characters affected by the terrorist attacks of 9/11. The second form revealed semi fictionalized “Muslim misery memories” that “often served to underscore the injustices of Islamic rule and justify neoconservative interventionism” (Morey 13). Changez’s declaration of his cultural arrogance on ethnic and national basis instead of religious grounds dilutes any inclination towards fundamentalism as apparent from his harsh attitude towards the American listener.

6.4.1.5 Challenging American Citizenship and Abandoning America

Changez negates the anticipated logic by giving up his state of immigration and consequently Hamid defies American citizenship and its allegedly innate privileges. Instead of presenting a discourse on elucidation and summary of Third World desires of first world citizenship, Hamid employs the manifold subject positions of Changez to defy the dominance of such an aspiration. Hamid challenges the Western supposition that Muslims from Third World countries are obsessed by their desire to attain American citizenship. Third World denizens; especially from Pakistan, India and Bangladesh; nations regarded as economically weak and politically unstable, are assumed to be under the spell of European countries especially America. They are assumed to be inspired by its strong economy and technology, as it is true in many cases. But in case of Changez, America as a preferred and desired haven is subject to disruption, interrogation and finally refusal by a third world subject illustrates Hamid’s struggle for decolonization. Changez, the Third World subject is no longer under the colonization spell aspiring for America as a dream place for fulfilling his desires and securing his future. America’s
response towards 9/11 and her injustice towards the Pakistani Americans dawns upon Changez the reality that it’s high time to shed his Western crust and move from the center i.e. America to the margins and hence making the margins the center as in case of Hamid who sets the novel in Lahore Pakistan unlike a number of post 9/11 novels where the setting is America.

Following the terrorist attacks of 9/11, Changez starts to feel more antipathy and dislike towards America. His Pakistani side starts to win over his initial love and fascination with America. One reason is the confusion and chaos following the terrorist attacks of 9/11 and the understanding that his standing in the America will not remain the same anymore; he realizes that he is being looked down upon and this hurts his pride. Furthermore, he is even more infuriated and annoyed by the war on terror discourse propagated by President George W. Bush and American policies regarding Asia annoy him too. According to Changez America has surrendered to dangerous chauvinistic and patriotic nostalgia and ever increasing self-satisfied rage as he comments “she was disappearing into a powerful nostalgia” (Hamid 68). He views America in a different way than he used to and consequently rejects her with all her privileges and promises for a prosperous future.

6.4.1.6 A More Modern and Secular Criticism of America

The terrorist attacks of 9/11 as revealed in the text serve as a decisive point in mutual relations between the Muslim world and America. Instead of concentrating on terrorism and its reasons, the novel investigates the collision of changing cultural forces in the aftermath of 9/11, with its concrete upshots for migrants from Muslim countries. What also makes the text an enterprise leading towards decolonization is Hamid’s portrayal of Changez primarily as a modern, westernized and somewhat secular character, which provides Changez’s critique of America a new angle, unexpected and surprising from a Muslim character and reconstructs the concept of fundamentalism entirely. Hamid illustrates that the so called Muslim world is not a uniform, consistent and a rigid place; instead it is as multifaceted, profound and diverse as any other part of the world. Hamid’s critique of America is self-assured, rather being westernized and Hamid’s personal experience of his life and career in America renders it a unique global dimension.

Hamid is able to show that, regardless of all the differences and divergences, people from the East and the West are not so different from one another and also reveals how we are all
compelled to be affected by world affairs on collective and individual levels. In *The Reluctant Fundamentalist* it is illustrated through the example of the effect of the 9/11 attacks on the protagonist of the novel. According to Hamid, these disastrous incidents should not result in our withdrawal and reflective run away into the past rather it should lead us to the call for empathy and compassion and avoid diverse forms of extremism and fundamentalism. *The Reluctant Fundamentalist* is able to reflect on the chaos following the terrorist attacks of 9/11 in a powerful and fresh way by exchanging the roles and awarding the most dominant and commanding voice to his Americanized Muslim hero; Changez. It offers an exceptional viewpoint and brings into limelight an unusual and rare type of Muslim character. Portraying from his real life experience, Hamid has been successful in making his fictional character appear real and truly non-American. It is obvious that the text aims at ingenious and profound criticism of revealed apprehensions of America. Critiquing America through Changez, an Americanized secular Muslim character not only provides a new angle of looking at the post 9/11 relation between the East and the West; America and the Muslim World; offering a perspective that is completely innovative and fresh in contrary to the rigid stance of fundamentalist and extremist Muslims or biased Westerners but it also assists Hamid’s Western readership to inquire about answers to widespread chauvinism and discrimination reverberating in the minds of average Americans as to why Muslims dislike them even more following the terrorist attacks of 9/11.

### 6.4.2 H. M. Naqvi’s *Home Boy*

#### 6.4.2.1 Challenging Stereotypes

H. M. Naqvi’s *Home Boy* appears very evidently constructed to disrupt and challenge American stereotypes of Pakistani’s being religious extremists and question the notion of Islam as a significant facet of identity to many who are classified as Muslims by the America following the terrorist attacks of 9/11. *Home Boy* focuses upon three Pakistani American central characters who successfully fit into typical pre 9/11 America. Prior to the terrorist attacks of 9/11, all of them lead comfortable lives in New York as they fancied themselves raconteurs, boulevardiers and renaissance men (Naqvi 1). For instance, in *Home Boy*, Chuck remarks that “you could, as Mini Auntie told me once, spend ten years in Britain and not feel British, but after spending ten months in New York, you were a New Yorker, an original settler” (Naqvi 15). From this perspective, the novel proliferates the legend of New York City as a global city where
one feels that he is like all other New Yorkers, a place where “you felt you were no different from the next man” (Naqvi 16). Such eagerness for New York indicates that Chuck, AC and Jimbo are too deeply engrossed in New York City’s social life and too occupied in their pursuit of “American dream” (Hamid 56) to question any sort of cultural and political issues that later on emerge in the narrative. Chuck boasts that the “turn of the century had been epic” and gets drunks in the Tribeca bar scene “populated by the local Scandinavian scenesters and sundry expatriates as well as socialites, arrivistes, homosexuals, metrosexuals, and a smattering of has-been and wannabe models” (Naqvi 3). This adoration of New York City as a multi-ethnic utopia in *Home Boy* not only implies the secular and cosmopolitan outlook of these self identified New Yorkers but also symbolizes Naqvi’s struggle for decolonization by portrayal of Pakistani Americans who are neither religious fanatics nor brutes as stereotyped by Western society and media instead these young men are liberal, broadminded and modern Pakistani American citizens who would have never left the New York City on their own volition had it not been for 9/11. It was 9/11 rather the repercussions of 9/11 in the form of humiliation and discrimination at the hands of America that robed Chuck, the narrator and possibly hero of the novel of his sense of belonging to New York City.

Contrary to late nineteenth and early twentieth century United States of America, in *Home Boy* the characters’ aptitude to fit into the social life of New York prior to 9/11 is regardless of hiding one’s racial or ethnic background. The Pakistaniness of Chuck, AC and Jimbo’s identities within New York is unremarkable and unnoticeable as New York City is portrayed as an exemplary global city. H. M. Naqvi represents Pakistaniness as beneficial to his characters in New York City prior to 9/11. In *Home Boy* the mediating of Pakistani identity in pre 9/11 New York City is portrayed in an equally positive light as Hamid portrays Pakistaniness of Changez as advantageous to him in the pre 9/11 New York City, even though in a more Anglo-American popular cultural style. Mainly, Pakistaniness accomplishes for the three protagonists, AC, Jimbo and Chuck as a manifestation of having their “fingers on the pulse of the great global dialectic” (Naqvi 1). Pakistani identity within this conception functions in accordance with Jameson’s notion of “neo-ethnicity” in Postmodernism, which imagines ethnicity in terms of consumption and fashion, and argues to be largely “a yuppie phenomenon” (Jameson 341). Thus, Chuck’s “Pakistani carpet” and “hookah” are “integral accoutrements of
urbanity,” whereas “Nusrat” is listened to along with “a new generation of native rockers” as confirmation of their position as self fashioned “renaissance men” (Naqvi 1). The impact of employing Pakistaniness as an essential ingredient of their “mostly self-invented and self made” (Naqvi 1) identities is as a means of showing up distinct and outstanding in New York’s social gatherings – “You’re meeting special people tonight, people without whom New York’s not New York! These are the famous Pakistanis!” (Naqvi 18) as Duck, Jimbo’s girlfriend and an aristocratic lady introduces them to the other New Yorkers in her “swank corner apartment overlooking West Broadway” (Naqvi 17). Pakistaniness is, in a nutshell, an attribute that the Pakistani diaspora carries to a city whose pride lays in its globalism, setting up cultural disparity in a manner that is not threatening to the American culture that protagonists of Home Boy inhabit. In contrary, the Muslim/Islamic aspect of Chuck’s personality or his religious background is not remarked upon in Home Boy until after the terrorist attacks of 9/11. Contrasting to Pakistaniness, which acts as a method of creating ethnic and cultural difference to America because of it being an exotic and to a certain extent fascinating culture for the Americans, the indifference of Chuck towards Islam is employed to establish his similarity and likeness to the secular and liberal New York City that he dwells in. For illustration, in Home Boy Chuck expresses a casual and somewhat carefree outlook towards the Holy Quran by remarking:

Like most Muslims, I read the Koran once circa age ten and, like some, had combed through it afterward. There were issues in the Holy Book that were indisputable, like eating pork, but the directives concerning liquor could easily be interpreted wither way. You should not, for instance, pray when hammered (Naqvi 54).

This instance serves to demonstrate the secular adherences of Chuck. Even AC and Jimbo are westernized and secular in their approach towards life. For AC, it’s only his name Ali Chaudary that hints at his being Muslim, otherwise he is just like any other modern hip hop New Yorker, eating pork, taking alcohol heartily, open about his sexuality and enjoying life to its fullest. Similarly, Jamshed Khan also known as Jimbo dates an American girl named Duck, and like AC and Chuck symbolizes a modern and westernized Muslim American. Hence, while Chuck, AC and Jimbo are recognized as Muslim fanatics in America in the aftermath of 9/11, Islam is in contradiction virtually missing from their lives. The lifestyle of Chuck, AC and Jimbo
as portrayed by Naqvi reflects their liberal and westernized approach towards life, there is not a slight indication of their being extremists or religious fanatics,. In this respect, *Home Boy* appears very clearly constructed to disrupt and challenge American stereotypes of Pakistanis as fundamentalists, extremists or Islamic fanatics and question the notion of Islam as a significant facet of identity to many who are classified as extremists or terrorists by America following the terrorist attacks of 9/11. The portrayal of moderate, secular and westernized characters like Chuck, AC and Jimbo, who are a total contrast to the stereotypical representation of Muslims in post 9/11 American fiction as terrorists and extremists like “Ahmed” the conspirator and mastermind of the 9/11 attacks in John Updike’s *Terrorist* (2006) or “Hammad” the Islamic fanatic in Don DeLillo’s *Falling Man*; represents Naqvi’s struggle for decolonization as he has challenged the post 9/11 stereotype of Muslim or the Orient as terrorist.

Nonetheless, in spite of the moderate, modern, westernized and secular worldview of Chuck, AC and Jimbo, the three metrostanis (a term symbolizing a blend of Pakistan and metropolitan New York City) or the three self identified New Yorkers, 9/11 symbolizes a decisive watershed moment in their lives. Chuck’s trail of upward mobility in pursuit of his career as a successful banker, Jimbo’s hip hop life with a blonde girl friend and AC’s merry making and composing of his revolutionary dissertation are all suddenly forced to face 9/11 as an incident that associates them with America’s post 9/11 stereotypes i.e. Islamic fanatics and the terrorist Other(s). In fact, the post 9/11 identities of Chuck, AC and Jimbo as propagated by the American media stereotypes, no longer remains to be the three self-identifying New Yorkers as they had been prior to the attacks of 9/11. It is this loss of society, agency, freedom, sense of belonging, the feeling of being an alien and an outsider in New York City and the inability to pass in post 9/11 New York City upon which the tension in the novel depends. In *Home Boy* this change is both sudden and vigorous; generating a very clear chronology of attitudes and social status before and after the terrorist attacks of 9/11 in the lives of the three protagonists. For example, the New York bar scene where Chuck and his friends had earlier been “boulevardiers, raconteurs, renaissance men” (Naqvi 1) is abruptly changed into a space in which they are summoned as “A-rabs,” “Moslems, Mo-hicans” (Naqvi 23) and in which there is “NO ROOM FOR YOUS” (Naqvi 24). Such humiliating treatment of Muslims/Pakistanis following the terrorist attacks of 9/11 reveals America’s racism and discriminating psyche which Chuck, AC
and Jimbo had not experienced in New York City prior to the terrorist attacks of 9/11. Chuck expresses this process of discrimination overtly by remarking that “we’d become Japs, Jews, Niggers” (Naqvi 1). There was a loss of acceptance and tolerance for the Muslim community of America following the terrorist attacks of 9/11. Even there were Muslims/ Pakistanis like Jimbo who were born and bred in New York City, America and had never visited Pakistan but 9/11 suddenly made them an alien and an outcast in American society. Likewise, in The Reluctant Fundamentalist Changez’s observes that following the terrorist attacks of 9/11 he is “of a suspect race” (Hamid 95) that is isolated and “subjected to additional inspection at US airports” (Hamid 44). The radical shift in the notion of Pakistani identity in the aftermath of the terrorist attacks of 9/11 resulted in exclusion of Chuck from the relaxed and contended life that he had fashioned for himself in New York City and denial of the privilege of what Chuck describes as not bothering “to wear my identity on my sleeve” (Naqvi 55). Being denied this privilege, Chuck’s sense of belongingness to the New York City and the notion to identify himself as cosmopolitan New Yorker is changed by a new post 9/11 identity of being the excluded/ terrorist Other in America, a country that now firmly dictates the world, to use the words of President George Bush, as being “either with us or with the terrorists” (Bush). The division that President Bush is drawing is not a racial one, however the novel illustrates that the dilemma of identifying who is “with us or with the terrorists” in the post 9/11 America suggests a dire need to revisit Muslim identity with a rebelliously radical approach. The consequence of this new Manichaean world as divided by President Bush transforms the character of the secular and moderate immigrant and a self identified New Yorker into an immigrant who consequently abandons America which has been his dream land once. This not only symbolizes Naqvi’s struggle to shed off the colonial heritage of labeling the Muslim/ Orient as extremists or terrorists but also marks his journey towards decolonizing the region into a world free of President Bush’s Manichaean division. A world where Muslims are not forcefully made to fit into the mould of terrorists, extremists or Islamic fanatics. The upshot of this new Manichaean American worldview changes the novel from a narrative that portrays the experience of coming to the metropolitan America to a migration narrative of compelled departure. Prior to 9/11, Chuck is able to pass in New York City by embracing a worldview and even an identity that is parallel to American global dominance. There is nothing in his personality and lifestyle that contradicts American society and norms. Chuck’s modernizing of self in New York City includes the Anglicization of his name (Shehzad
in Pakistan he becomes Chuck in New York City), the embracing of American popular culture
and the confirmation of secular and liberal values. The tragedy of the novel sets upon the
chauvinism and bias of Americans that resulted in Chuck’s failure to fit within this intricate web
of power and hegemony in a post 9/11 America and ruthlessly and imprecisely defines Chuck
and his friends as a threat to the America’s security and stability as being Muslims. Naqvi has
depicted Chuck and his friends as religiously, politically and culturally acquiescent and
accommodating contributors to the process of global Americanization before the terrorist attacks
of 9/11, but following the attacks they are identified as threatening and hostile Muslim Other(s).
Nevertheless, the consequences of the terrorist attacks of 9/11 upon the identity of Chuck do not
just make him a victim of the discriminating psyche and racism of the ruthless and indifferent
American society but at the same time force him to question and ponder upon his own status as
an “indentured servant” (Hamid 95) of the “American empire” (Hamid 94). Chuck’s 9/11 story
correspond to the heavy handed retort of the America to the terrorist attacks of 9/11 from a
“Muslim” standpoint, allowing Naqvi to reveal the bigotry and racism that Chuck and his
friends have endured at the hands of the US state. For illustration, the following conversation at
the Metropolitan Detention Center, between Chuck and his interrogator, Grizzly expose this
bigotry and racism:

Grizzly: You a terrorist?

Chuck: no Sir.

Grizzly: You a Moslem?

Chuck: Yes, sir.

Grizzly: So you read the Ko-ran?

Chuck: I’ve read it.

Grizzly: And pray five times a day to Al-La?

Chuck: No Sir. I pray several times a year, on special occasions like Eid.
Grizzly: You keep the Ram-a-Dan?

Chuck: Yes, sir, I usually keep about half, sometimes more but mostly less –

Grizzly: Do you eat pork?

Chuck: No Sir (Naqvi 113).

Grizzly’s question whether Chuck is a terrorist following the question whether he is a Muslim clearly represents the post 9/11 stereotyping of Muslims in America. It is significant to note here that conversation creates a sense prejudice and injustice, the real bathos of the scene, centers upon the reader going through the earlier one hundred and fifty pages with Chuck gulping cocktails in Tribeca, chanting NWA lyrics, dating women and searching for the New York Knicks without referring to prayer, the Holy Quran or any facet of his Muslim identity. In the conclusion of the novel Chuck echoes upon the life he would possibly have led in America had he not been singled out discriminatorily as a supposed terrorist. The novel concludes with Chuck fancying of such a life, had he been able to hang about and request “Old Man Khan for his daughter’s hand” (Naqvi 212). Chuck fancies his probable married life with Amna Khan, Jimbo’s sister that he leaves behind in response to the humiliation and post 9/11 American discrimination;

Afterward we would rent a junior one-bedroom on the Upper East Side before applying for a more accommodating apartment, and in a decade or so, with both of us earning six figures, we might move to the suburbs, like the Shaman, Scarsdale perhaps, because of the schools.’ After producing progeny, we would live out the rest of days with an SUV in the garage, assorted objets d’art in the drawing room and a view of a manicured lawn (Naqvi 268).

This fantasying of Chuck’s future life clearly shows that Naqvi has created a character who wishes to make New York City his home, his dream of future life involves New York City; America as desired place for settling, getting married and producing children. How can such a secular, liberal and westernized Muslim become a security threat over night? Naqvi’s characterization of Chuck as a modern and liberal New Yorker is not only a hard blow on the
face of post 9/11 American fiction which is abundant in negative stereotypes of Muslims; portraying them as conspirators and plotters of the terrorist attacks of 9/11 but it also reveals a decolonized image of Muslims and Pakistanis as propagated by Naqvi i.e. liberal and broad minded citizens making the entire globe their abode.

6.4.2.2 Rejection of America as a Desired Destination

Chuck challenges the anticipated logic by abandoning his state of migration and thus Naqvi challenges American citizenship and its allegedly innate privileges. Rather than talking about a the obsession and craze of a Third World citizen’s desire to first world citizenship, Naqvi employs the numerous subject positions of his protagonist Chuck to challenge the dominance of such an aspiration. America as a dream land, a preferred place for securing one’s future is exposed to an open challenge, disruption, interrogation, suspicion and consequently rejection by the Third World subject. This manifests Naqvi’s struggle for decolonization; the Muslims/Pakistanis are breaking the eerie silence and are not willing to submit to their stereotypical representation as terrorists or extremists. Chuck, the Third World subject is no longer under the colonization spell aspiring for America as a dream place for fulfilling his desires and securing his future. America’s response towards the terrorist attacks of 9/11 and her injustice towards the Pakistani Americans dawns upon Chuck the reality that it’s high time to shed his Western crust and move from the center i.e. America to the margins and hence make the margins the center. Chuck’s journey, nevertheless, is not so simple as to be summed up in a few words; neither was this reversion towards Islam and eventually Pakistan simply an emotional reaction. Had it not been for the post 9/11 humiliation and discrimination suffered by the Muslim Americans at the hands of American authorities as well the general public, Chuck would not have abandoned the prospect to stay in America and become a bona fide American citizen as he had so keenly desired at the onset of the novel. For a person like Chuck, who strongly disagrees with American war on terror policy and America’s post 9/11 injustices to Muslims, refusal to become reintegrated into a system was a very sensible response as America was fast morphing into an unfair and manipulative mechanism. Just as he comes around the decision of homecoming, Chuck gets a call informing him that he has qualified for a handsome job against a vacant position in an esteemed institution. He does not even bother to listen to the complete message and disconnects the call.
The second inspiring factor which could have forced him to abandon his decision of returning to Pakistan was Amna Khan aka Amo, Jimbo’s sister whom he had always dreamt of as his future wife. Amo didn’t want him to leave as she questions: “Is there like, any way I can convince you to stay?” (Naqvi 211), but it was a thought he could not submit himself to. The reason being that Chuck now viewed America as a police state:

[…]

 […] there’s sadness around every corner? There are cops everywhere? You know, there was a time when a police presence was reassuring… but now I’m afraid of the, I’m afraid all the time. I feel like a marked man. I feel like an animal. It’s no way to live. Maybe it’s just a phase, maybe it’ll pass, and things will return to normal, or maybe… history will keep repeating itself (Naqvi 206).

### 6.4.3 Kamila Shamsie’s *Burnt Shadows*

#### 6.4.3.1 Transcending Religious and Ethnic Boundaries

Shamsie’s narrative *Burnt Shadows*, ambitious in its chronological and geographical aspect, is the disclosing of a prisoner’s story. The novel drives the reader from Nagasaki; Japan seconds before the atomic bomb destroys the citizens of Nagasaki, to subcontinent India at the evening of independence and Indo-Pak partition, to Pakistan in the clutches of military dictatorship and CIA movement, and lastly to the United States of America and Afghanistan in the immediate wake of the terrorist attacks of 9/11 and the subsequent President George W. Bush’s war on terror. This geographical rally of crisis achieves the novel’s imperative to locate one of the protagonists as a medium of experience and insight at a chain of global upheavals. This imperative is coordinated by the numerous cultural and national adherences of the characters: the Japanese Hiroko Tanaka, who has lost her German fiancé Konrad Weiss in the deadly atomic bomb explosion in Nagasaki, shifts to colonial India before partition to meet Konrad’s half-sister Ilse Weiss and her English husband James Burton, weds their Muslim clerk Sajjad Ali Ashraf, is transported with him to Pakistan after Partition, and shifts to New York immediately before 9/11 after Sajjad’s death to live with Ilse Weiss; Hiroko and Sajjad’s son, the Japanese-Pakistani Raza Konrad Ashraf a genius at languages, who is born and bred in Pakistan, after the demise of Sajjad gets employed in Dubai, later in the United States of America, and finally in Afghanistan, and whose life transforms radically because of his acquaintance with a
young Afghani boy Abdullah and the arrival of Harry Burton, Ilse Weiss’ son to Pakistan, Isle Weiss ; the German-English woman who shifts from India to the United States of America; her son and Sajjad’s friend, the Englishman Harry, who as a child lives in India, as an grown-up in America and is murdered in Afghanistan; and his daughter, the American Kim Burton, a structural engineer struggling against her disjointed family and America after the terrorist attacks of 9/11, who has been named after the Irish-British brat in Kipling’s novel Kim. In this rich epic of national and personal stories, Shamsie attaches the moral core of the text with Hiroko Tanaka-Ashraf who, as the survivor of the deadly Nagasaki bombing is portrayed as a living reminder of American cruelty and violence that she is habitual of inflicting over the Third World countries. Hiroko Tanaka’s convincing perspective puts across the didactic view of the novel i.e. the failure of the modern state. Colonial Japan and England, postcolonial India and later Pakistan, a neocolonial America and a Taliban administered Afghanistan are all accused as executors of injustice and violence. Shamsie rises above the limitations of religion and ethnicity which are responsible for the most awful atrocities of the twentieth and early twenty first centuries. By veneering her epic novel with an almost intolerable burden of history including World War II, British Imperialism, Pakistan’s independence and Indo Pak partition, the Russian incursion of Afghanistan and the establishment of Taliban rule, the terrorist attacks of 9/11 and the following American incursions on Afghanistan and later Iraq; Shamsie brings into light the historical relationship amongst terrorism, colonialism, imperialism and the power structures of the world. Shamsie decenters the nation and privileges the global relations of culture, history and colonialism and thus disrupts the seamless singularity with which religious and temporal binaries i.e. regressive/modern, fundamentalist/secular and non-Western/Western are endorsed to defend the war on terror discourse in the aftermath of the terrorist attacks of 9/11. Thus, in *Burnt Shadows*, Shamsie portrays characters that move beyond ethnic and religious boundaries and become global characters who labor for meaning and purpose under the burden of religious, political and social conditions. *Burnt Shadows* takes critically its obligation to cross borders and bring out morally inspired changes for the adjustment of the Other, to question the legacies of colonialism history which make globalization possible.

Shamsie’s unique characterization, her galaxy of global characters who are endeavoring to move beyond all that colonial and imperialism entails is in fact a struggle for decolonization.
The character of Harry Burton represents Shamsie’s struggle for decolonization in its true spirit. The Englishman Harry—whether as a colonialist in India, as an upper class Englishman in England, as an English immigrant to the United States of America, as a CIA operative in Pakistan, or finally as a private arms contractor in Afghanistan doesn’t carry along with him the stigma and pride of being once a white colonizer in India and now an upper class American. When Harry locates Sajjad and Hiroko in Pakistan, he befriends them immediately. That Sajjad has now migrated to Pakistan and is no more an Indian, and that he has married Hiroko; a Japanese woman, and that the reunion is taking place in Pakistan and not in India, are all secondary to Harry. Harry goes on to assist Sajjad’s son Raza and persuades him to apply to universities in America:

I’m pretty sure you and America will like each other. Forget like. Love at first sight—that’s how it was for America and me. I was twelve when I went there, and I knew right away that I’d found home. . . . In India I would always have been an Englishman. In America, everyone can be American (Shamsie 185).

The histories of relationship between racism and American citizenship, or America’s legacy of race relations with the Third World countries and even Arabia Gulf, or the privilege she enjoys as being a former colonial power, escape the British American Harry completely as he transcends the limitations of race, class, colour and ethnicity. Definitely America has a history of race based discrimination and prejudice, which was prevalent in the post 9/11 scenario, but still Harry considers America to be a hospitable and promising land for all irrespective of race, class and ethnicity. It is not the real and true depiction of America; it is what Harry desires America to be. It is not what true America is; instead it is what Harry wants it to be. Harry’s perception of America or his desire to accommodate Raza in America is unlike what most of the white Americans desire for a Muslim immigrant or an immigrant from the Third World countries. This desire echoes Shamsie’s aspirations to decolonize the region and moving beyond the constraints of ethnicity and religion as through the character of Harry Burton, Shamsie propagates her desire of equal accessibility of all nations to the American privileges, advanced technology and stable economy.
The character of Raza Konrad Ashraf can also be easily announced as a global character representing Shamsie’s struggle for decolonization. Konrad Ashraf, the Pakistani-Japanese polyglot fluent in English, Urdu, English, Japanese and even Pashto, can be located on both sides of the war on terror rhetoric. Employed by Harry for an American military contractor, Raza becomes a part of American war on terror in Afghanistan as a translation genius. As a Pakistani Muslim, Raza is crucial to the war effort but in his multiracial, multilingual and national adherences he also represents an amorphous identity that is global in its true spirit and transcends the strict demarcation of national and ethnic boundaries. Raza finds his undecided and confusing status unsustainable, as he must constantly confirm his allegiance or risk doubt and suspicion. When the suspicion for Harry’s murder during his stay in Afghanistan rests upon Raza, he flees the democratic frontage of American judicial system and goes into the ruthless world of human trafficking. These preferences then result in a particular course of events that take to the novel’s troubled end. Raza searches for his youth friend, Abdullah, an Afghani refugee in Pakistan, with whom he had, in a foolish notion of exploration and adventure, once journeyed to a militant training base camp in at the outskirts of Peshawar. When Raza comprehends that Abdullah is now a migrant in New York City, also escaping from the FBI, Raza embarks on a chain of events for rescuing his friend. Raza requests Kim Burton, Harry’s daughter; to transport Abdullah to Canada in her car, from where Abdullah’s family members had planned to have trafficked back to Afghanistan. Kim reports to the establishment but she was unable to forecast the result of her action. Raza thinks that the man who had transported Abdullah to Canada will ship him back to Afghanistan and Raza makes a decision of going to meet Abdullah. A sight of the police coming into the restaurant where he and Abdullah meet prompts Raza to switch over his coat with Abdullah and surrenders himself to the authorities and as Raza and Kim have never met, Kim doesn’t realize that she has unintentionally administered the arrest of a man whom Harry; her father loved as a son. Here Raza symbolizes a deeper and stronger sense of humanity which he inherits from her mother Hiroko. He risks his own life for his friend Abdullah and ends up eventually at Guantanamo Bay, where he is expected to confront the most cruel treatment and worst atrocities. He dismantles the post 9/11 Western perception of the Muslims being terrorists and brutes and symbolizes Islamic fraternity and empathy as he arranges Abdullah’s journey back home to Afghanistan and takes his place in Guantanamo Bay.
One of the most appealing and undoubtedly most representative characters in the struggle for decolonization is none other than Hiroko Tanaka Ashraf, who represents the moral essence of the narrative and serves as a palimpsestic recognition that the intertwined threads of history, though apparently dissimilar and seemingly isolated, narrate a universal tale of loss. When she discovers a placard which “consisted of a picture of a young man and the words: MISSING SINCE 9/11. IF YOU HAVE ANY INFORMATION ABOUT LUIS RIVERA PLEASE CALL … Hiroko recalled the train station at Nagasaki, the day she had gone to Tokyo with Yoshi. The walls presented signs inquiring about missing people” (Shamsie 274). Although the tragic incident of 9/11 is dreadful in its valor and scope, but it is incomparable in scale and intensity to the atomic bombing of Nagasaki and Hiroshima in 1945. Hiroko’s shift to New York City is provoked not by her loneliness after Sajjad’s death but by the nationalistic announcement of nuclear armory by Pakistan and India. This instance of temporal and narrative displacement highlights the overarching thesis of the text, which persists upon a reevaluation of national apprehensions within international structures of reminiscence. The absurdity in preferring the United States of America as an asylum from nuclear pomposity is not lost on Hiroko. When the immigration official at the airport on her arrival to New York City, “with a peace sign tattooed on his forearm,” comes to know that her place of birth is Nagasaki, he states “It’s OK . . . You’ll be safe here.” Hiroko is unable to believe his “obliviousness to irony” (287). This representation of the United States of America as a refuge from violence revives a dynamic in which the center remains immured from the margins. Conversely, even the security felt at the center or the representative core of the world i.e. America is quickly destroyed by 9/11. Hiroko’s son, Raza is taken into custody as a supposed terrorist and her close friend Isle’s granddaughter, Kim, is the unknowing tool of his imprisonment. However, Hiroko’s disenchantment with the nations she dwells in; her birth place-Japan, where she met and married Sajjad-India, after migration her abode- Pakistan, and her final destination in the wake of 9/11- United States of America; rises from a reflective and profound sense of compassion and humanity than the injustices done to her family and her own self: “My stories seemed so small, so tiny a fragment in the big picture. Even Nagasaki—seventy-five thousand dead; it’s just a fraction of the seventy-two million who died in the war. A tiny fraction. Just over .001 per cent. Why all this fuss about .001 per cent?” (293). The text’s imperative shifts the reader’s focus from concerns of the self to the incompatible injustices suffered by humanity and exposes the structural
relationship of the national that locates itself in religious, linguistic, geographical and ethnic singularity. Therefore, the site of crisis is not merely an instant of departure, self-accusation, disappointment, or withdrawal for the individual but instead an exhortation for a devoted commitment with one’s country, community, and culture in the international and collective history of the world. Hiroko declares:

When Konrad first heard of the concentration camps he said you have to deny people their humanity in order to decimate them. You don’t. You just have to put them in little corners of the big picture. In the big picture of the Second World War, what was seventy-five thousand dead? Acceptable, that’s what it was. In the big picture of threats to America, what is one Afghan? Expendable. Maybe he’s guilty, maybe not. Why risk it? Kim, you are the kindest, most generous woman I know. But right now, because of you, I understand for the first time how nations can applaud when their governments drop a second nuclear bomb (Shamsie 362).

Hiroko’s painful outburst does not only rest on this singular occurrence of inhumanity and atrocity but on the willing involvement of the citizens in replicating that moment. It was the second atomic bomb that destroyed Nagasaki. “To deny people their humanity” (Shamsie 362), is to impose violence and brutality upon those not considered human whereas the appropriate expendability of people is to admit that the security, safety and survival of a core group surpasses the sacredness of all other lives. Shamsie boldly questions America’s atrocities that she has inflicted on the other nations of the world including the atomic bombing in Nagasaki. Through the character of Hiroko, Shamsie conveys the sublime notion that religion and ethnicity are secondary to humanity. Hiroko symbolizes the profound and deeper sense of humanity and represents Shamsie’s endeavor to draw the attention of America as well as the world to the bitter reality that they are sacrificing human lives in pursuit of national and political goals; in the name of security and under the label of war on terror. As Hiroko quotes Konrad, who in the context of inhuman Nagasaki bombing declares that mass execution and massacre of humanity cannot be justified, with none other validation being not considering them human beings i.e. to “deny them humanity” (Shamsie 362). This is the moral core of the text which Shamsie in her struggle for a decolonized world propagates through her narrative; the wars, terrorist attacks, incursions and assaults grounded on religious and ethnic conflicts are denying people their humanity. The
privilege that America enjoys over the rest of the world, her hegemonic stance, dictatorship and influence over the Third World countries and her recent incursions on Afghanistan and Iraq symbolizes the a unique form of colonization which is virtual as the Third World countries, the former colonies are still under the spell of colonization. For a decolonized world it is pertinent that the emancipation, enlightenment and empowerment of the down trodden nations and the former colonies be brought about for restoring peace, tolerance and harmony in the world.

6.4.3.2 Challenging the Western Privilege of Judging the Other

Shamsie exposes the avenging psyche of Americans through the character of Kim, who although being closely associated with the Ashrafs through her grandmother Isle Weiss and father Harry Burton, brings about the arrest of Raza. When Hiroko inquires Kim for a clarification of her son’s arrest, Kim responds: “I trusted my training. Don’t you understand? If you suspect a threat you can’t just ignore it because you wish—and I really really wish this—you lived in a world where all suspicion of Muslims is just prejudice, nothing more” (360-61). Kim’s self-confidence in her “training,” and her knowing, is the privilege and dispensation of the Western Self, who can with impunity and confidence generate information or pass judgment about the non Western subject. Shamsie proves this training to be insufficient, and Kim’s perception flawed. That Abdullah, the person she has driven to Canada is not a terrorist, and that the individual who is under arrest is not Abdullah, suggests the absence rather insignificance of the non Western subject to this creation of knowledge that takes for granted its own comprehensiveness. The terrorist and the rebel Kim has identified and brought about his arrest, in reality do not exist. But both Abdullah and Raza do. But their individuality and identity become invisible under the cloak of terrorist. Kim’s confidence that her particular racism is not an error, that she has, because of her schooling and training, enjoys an entitled privilege to give verdict about the Other, alludes to the complicated authorization of her subjectivity and to the supposed insignificant nature of Raza’s and Abdullah’ lives. Suggestive of her literary ancestor, the British Kim who successfully passes for an Indian but continues to be loyal, true and sincere to his national and colonial ancestry, Kim Burton exposes her true national and political adherences to the United States of America. For Third World countries, previously colonized it is essential that they should not trust their former colonizers i.e. the white man. In proving Kim’s perception faulty regarding Adullah/Raza to be a possible terrorist, Shamsie actually challenges
the privilege enjoyed by the Americans in passing judgment regarding the Muslim immigrants in the post 9/11 scenario. Challenging and proving Kim’s perception faulty, in a broader spectrum, is actually proving America’s perception faulty regarding the Muslim immigrants settled in America. It’s high time when America needs to rethink and reconsider her policy regarding the post 9/11 treatment of Muslim Americans. Numerous innocent Muslim immigrants were entangled in fake cases based on faulty perceptions and incomplete information. Shamsie in a desire to realize the dream of decolonizing the region, not only exposes the avenging psyche of America but also proves the American schooling and training inadequate as Kim boosted that she trusted her training but this training rests upon misconceptions and faulty perceptions.

6.5 Call for a More Tolerant and Humane American Attitude towards Rest of the World

The post 9/11 reaction of America and her discriminating and unjust attitude towards the Muslim Americans warns against America’s response to the terrorist attacks of 9/11 creating a kind of dangerous exclusion that leads people to feel like they have to choose one side or other. In their struggle for decolonization, the writers; Hamid, Naqvi and Shamsie implicitly decenter American global power in their texts by upholding Hamid’s idea that the United States of America should create a kind of safe and respectable space for Muslims/Pakistanis to be comfortable having American cultural exposure, while denying the prospect of legal discord or delinking from the American empire.

*The Reluctant Fundamentalist, Home Boy and Burnt Shadows* not only create sympathy for the protagonists, Changez, Chuck and Raza who at the onset of the novels are shown uncertain and indecisive about where they fit, consequently take the decision to delink and detach from America following the America’s response to the terrorist attacks of 9/11 but these texts also take the American audience to the most pertinent question as why a Pakistani might reject America, or the privileged life in America or as in Raza’s case, rejects American system of law as he finds it unjust? As in Raza’s case this delinking from America rises from his distrust in American system of law who has accused him of Harry’s murder without any genuine and authentic proof. Raza rejects the discriminating and unjust American system of law and justice and enters the ruthless world of humans being trafficked illegally across borders. Hence, the
novels persuade an American audience to consider and call for a more understanding and tolerant American attitude towards the rest of the world. The novels also prompt contemplation upon the universal issues regarding globalization that have compelled a lot of Muslims to view Islam as an alternative to the American global domination. In other words, the thought of becoming detached and removed from America is not illustrated as a treacherous path leading towards fundamentalism and extremism; instead the novels present Islam as a vital force and code of conduct, once the secular characters like Changez and Chuck suffer the post 9/11 response of America they realize that the secular and liberal outlook of America which they had embraced whole heartedly is hollow and void of the humanitarian concerns as significant in the response of America to the terrorist attacks of 9/11. Such secular characters when adopt Islamic values, they do not turn into fanatics or extremists nor they propagate terrorism as associated with Islam and practicing Muslims in the West. The writers; Hamid and Naqvi have portrayed secular and westernized characters, they have critiqued the post 9/11 discrimination and hostility of America against Muslims and particularly Muslim Americans from a more liberal and Western perspective. These secular and liberal characters in *The Reluctant Fundamentalist* and *Home Boy* suggest writers’ struggle for decolonization and this struggle is carried on in the characters reversion to Islam and the writers post 9/11 portrayal of the protagonists Changez and Chuck. Both the characters are not portrayed as fanatics and extremists; instead they present the Other to Americanization and challenge “the logic of Eurocentrism” (Sayyid 129). They dismantle the cloak of terrorist Other or the inferior Other and counter America as an equally respectable Other.

From Hamid, Naqvi and Shamsie’s perspective the reason for the disappointment, detachment and disenchantment of Changez, Chuck and Raza and other Muslims with America in the aftermath of the terrorist attacks of 9/11 is because post 9/11 geopolitics has led many Muslim Americans to feel all the time more stressed to pledge their adherence to either America or Islam. The true image of a liberal and broadminded practicing Muslim as propagated by Changez and Chuck’s post 9/11 identities was considered to be an outcast and threat in America, a character banned in America. As for Raza, his distrust and disappointment is not merely with the American society but also with the American judicial system. He forsakes his life and prefers to be trafficked illegally to Canada instead of pursuing his case against the accusation of Harry’s
murder in the American judiciary. All the three novels suggest the foreclosing of a comfortable breathing space in America in which these protagonists can enact their Muslim as well as American identity. Instead of continuing their lives in America, these characters preferred abandoning America because of their Muslim identity as in the case Chuck and Changez, or preferring Guantanamo Bay as in the case of Raza. President Bush’s post 9/11 Manichean worldview had left these protagonists with no choice other than choosing between the two i.e. either Islam or America. These novels suggest that while Changez, Chuck and Raza are indeed characters in who Anglo American readers can view their lives and identities replicated, however, they are not characters that shock or disturb the notion of global Americanization. Quite the opposite, these novels create significant desire for a comfortable space that facilitates Pakistani/Muslim Americans to become more entirely incorporated into the American society. These novels actually call for a more compassionate, humane and tolerant American attitude for the rest of the world particularly the Third World countries and the former colonies. Creating a secure and comfortable breathing space for the immigrants and minorities in America would promote peace and stability and help in decolonizing the region making Americaan emancipated and enlightened society. However America’s failure to consider Muslim opposition to Americanization in response to America’s post 9/11 discrimination and hostility towards Muslims only reinforces President Bush’s Manichean worldview that these texts challenge and destabilize. In today’s age of globalization, for Western readers to reflect on and engage with an outlook that is meaningfully and significantly Other to Americanization/westernization requires texts like The Reluctant Fundamentalist, Burnt Shadows and Home Boy, who symbolize a call for decolonizing the region by suggesting America to integrate and accommodate the minorities and Muslims into her society instead of considering them an outcast.

6.6 Decolonization and Globalization

Along the lines of Edward Said’s notion of the East writing back, the novels The Reluctant Fundamentalist, Home Boy and Burnt Shadows, symbolize a reaction from the Pakistani side, a representative of the East, to the discourse of colonization and welcome decolonization. The East i.e. Pakistan through its writers and literature is now responding to the post 9/11 dominant rhetoric and challenges the post 9/11 stereotypical representation of Muslims in media and politics. In the aftermath of the terrorist attacks of 9/11, Muslims became the
immediate target of American discrimination and hatred. The impact of 9/11 and its literary representation by the Muslim writers especially Pakistani writers like Hamid, Naqvi and Shamsie presents an insight into the marginalized and ruthless treatment of the Muslim Americans on one hand and exhibit the discriminating psyche of Americans on the other hand. A bulk of literature was composed by Western writers, normally labeled as post 9/11 novel, that propagated the negative image of Muslims as terrorists and religious fanatics. They tried to defame Muslims and Islamic faith. The American and British writers’ representation of 9/11 in their literature aimed at demonizing Islam, derogating and defaming the Islamic faith and its fundamentals. Instantly, one year after the terrorist attacks of 9/11, more than twenty books had been written and published with the central theme of associating menace, terrorism and destruction with Islam (Watanabe) and religious fanaticism with Muslims. Of these, two anti-Islam books were announced the best-selling titles at amazon.com (Watanabe). These were, Militant Islam Reaches America by Daniel Pipes and American Jihad: The Terrorists Among Us by Steven Emerson. In response to such literary output, Muslim authors took a strong stand against terrorism in the aftermath of 9/11 attacks. The Reluctant Fundamentalist (Mohsin Hamid); Burnt Shadows (Kamila Shamsie) and Home Boy (H. M. Naqvi) are a few of the novels that responded to the negative stereotyping of Islam and Muslims. These texts lay emphasis on the critical issues of hostility, war, fear, identity, resistance and an endeavor for an enlightened and emancipated society. The writers through their characters, not only disrupt the status quo, but also challenge and question it. Furthermore, these texts reflect the endeavor of the writers to dissipate the label of being terrorists and religious fanatics attributed to Muslims, in regards to globalization, sustained by the power and authority, being construed as extremism.

In this age of globalization, the writers Hamid, Naqvi and Shamsie have successfully marched towards decolonizing the region as they move beyond all that colonialism entails. They have created global characters that move beyond ethical and cultural boundaries. These texts, on the other hand, have successfully propagated a more tolerant and humanitarian outlook as when Changez in The Reluctant Fundamentalist elucidates to ‘the American’ that Americans should not consider all Muslims to be terrorists just as Pakistanis/ Muslims should not imagine all Americans to be covert assassins (Hamid 111). The character of Hiroko for example, embodies the deep and profound sense of humanity and regards her personal loss as a tiny fragment in
comparison with the worst atrocities inflicted upon humanity in the form of atomic bombing, deadly wars and political incursions (Shamsie 293), or the affiliation that Chuck shares with his fellow taxi drivers who belong to diverse religions and nationalities and yet dig out each other’s numbers after the terrorist attacks of 9/11 (Naqvi 37).

These writers ensure decolonization by presenting in their narratives an invitation to America, and all the Western/European nations, to the dialogue table where representatives of the East and West no more play the established and conventional roles of the silent Orient and the dictator Occident respectively but the Orient brings forth his point view and avails the opportunity of the right to differ. The Orient in these novels is no more the silent and therefore compliant listener. The Euro-American writers are incapable of confronting the occurrences of their age; they either digress and move beyond reality like DeLillo in *Falling Man* or stereotype Muslims like Updike in *The Terrorist*.

In the present age of globalization when religious and ethnic diversity is celebrated and acknowledged with respect, the hegemonic attitude of America, her effort to spread American values throughout the globe will result in nothing but a world devoid of peace and stability. This will result in a backlash and repercussions against American dominance as those nations and states that become the target of America’s racism and hostility will resent and eventually challenge American outlook. Skillfully and successfully the novels *The Reluctant Fundamentalist*, *Home Boy* and *Burnt Shadows* have played out the suspicion, fear and detestation that now characterizes American Muslim relations. The writers have shown that the obsession of white American culture to flawlessness and perfection has very grave problems. These texts expose that the white American culture is as fanatic and extremist, as bigoted and prejudiced of the cultural, ideological and racial differences as any so called Third World culture. The prejudiced and intolerant American culture has a negative impact upon the non-Europeans especially Third World countries that results in breeding of resistance and contempt against American nation, culture and policies throughout the world. This sets back the process of globalization as well as hampers the decolonization enterprise. The writers Hamid, Naqvi and Shamsie reject the America’s supposition that only the so called developing cultures or the Third World cultures not only produce but also breed extremism. They raise their finger at America and her culture, along with other European nations for breeding extremism, global tensions,
hatred and confrontations by targeting immigrants and Third World countries by racial prejudiced and discrimination. The writers manage to voice a strong urge to decolonize the world, into a more humane, tolerant, emancipated and enlightened place with all its diversity and heterogeneity of nationalities, cultures and religions. The writers illustrate that lack of respect and acceptance of the people from other cultures and the racial discrimination and prejudice is the biggest obstruction in the way of globalization that aims at respectful and mutually beneficial interaction among various cultures and countries. The insulting and discriminating attitude of America and her culture make people intransigent, reactionary fanatic and extremist. Similarly, Hamid, Naqvi and Shamsie have portrayed that American interference and intervention in the internal affairs of other countries is neither in the interest of America nor in the interest of international peace and cooperation because it breeds ill will and encourages people from developing cultures like Pakistan to embrace extremist ideologies.
CHAPTER 7

CONCLUSION

7.1 A Successful Shift from the Margins to the Center

It is believed that 9/11 has changed the world; consequently it has changed the literature too. The impact of 9/11 and its literary representations by the Muslim writers especially Pakistani writers give an insight into the marginalized and inhuman treatment of the Muslim Americans on one hand and exhibit the discriminating psyche of Americans on the other hand. American and British writers have also represented 9/11 in their literature but these representations tend to demonize Islam, and derogate and defame the Muslim faith and its fundamentals. One year after the terrorist attacks of 9/11, more than twenty books had been written and published with the central theme of associating menace, terrorism and destruction with Islam (Watanabe). In response to such literary output, Pakistani authors challenged this negative portrayal of Muslims as terrorists following the terrorist attacks of 9/11 and this is apparent in the novels; *The Reluctant Fundamentalist* (Mohsin Hamid); *Burnt Shadows* (Kamila Shamsie) and *Home Boy* (H. M. Naqvi) to name but three. These novels have succeeded in highlighting the crucial issues of extremism, hostility, fear, resistance, terror, identity and have also endeavored to present an enlightened and emancipated society. Writers like Hamid, Shamsie and Naqvi have successfully disrupted, questioned and challenged the status quo. They have led their protagonists namely Changez, Shahzad and Raza out of the abyss of the identity crisis that 9/11 had plunged them into and forged unified identities for them. These writers march gracefully towards decolonizing the region as they move beyond colonialism. One way of doing this is by ensuring that their texts invite America, and all the Western European nations, to the dialogue table where representatives of the East and West instead of playing the roles of the silent Orient and the dictator Occident respectively, the Orient avails the opportunity of the right to differ. The Orient in these novels is no more the silent and therefore compliant listener. The
Euro-American writers are incapable of confronting the occurrences of their age; they either digress and move beyond reality like DeLillo in *Falling Man* or stereotype Muslims like Updike in *The Terrorist*. For more satisfactory and adequate literary responses to the terrorist attacks of 9/11, we have to turn to writers Mohsin Hamid, H. M. Naqvi and Kamila Shamsie who present an all-inclusive insight into the event as they stand at the border of East and West having experiences of both worlds and have not only comprehended the post 9/11 upheavals in the world but speak to all of us about a world where terror is a bitter reality of life. The terrorist attacks of 9/11 changed things for the entire Muslim Ummah generally and particularly for Muslim Americans. These texts symbolize a challenge to the American hegemonic attitude; a dire need to reclaim a unified identity in the post 9/11 scenario of chaos and fragmented Muslim American identities. They manage to voice a strong urge to decolonize the world, into a more humane, tolerant, emancipated and enlightened place with all its diversity and heterogeneity of nationalities, cultures and religions. A consideration of these texts has shown not only a crucial difference in outlook and perspective between these writers and their American counterparts but has also confirmed that *The Reluctant Fundamentalist*, *Home Boy* and *Burnt Shadows* embody a sensible, sensitive and conscientious response to the terrorist attacks of 9/11 by challenging America’s post 9/11 division of the world into two oppositions where the world had to choose between America and Islam. This us or them theory could and did only result in over generalization of the entire Muslim community as terrorists and religious fanatics. These texts, on the other hand, have successfully propagated a more tolerant and humanitarian outlook as when Changez in *The Reluctant Fundamentalist* elucidates to ‘the American’ that Americans should not consider all Muslims to be terrorists just as Pakistanis/ Muslims should not imagine all Americans to be covert assassins. (Hamid 111) The character of Hiroko e. g. embodies the deep and profound sense of humanity and regards her personal loss as a tiny fragment in comparison with the worst atrocities inflicted upon humanity in the form of atomic bombing, deadly wars and political incursions (Shamsie 293), or the affiliation that Chuck shares with his fellow taxi drivers who belong to diverse religions and nationalities and yet dig out each other’s numbers after the terrorist attacks of 9/11 (Naqvi 37).

Hamid, Naqvi and Shamsie have experienced of living in America as acclaimed writers and hence have the privilege of the insider/outsider perspective. They are not only participant observers but are also producers of a rhetoric that challenges and destabilizes the Western post
9/11 dominant rhetoric. These texts are a challenge to the West and symbolize an ethical challenge in its insider/outsider response. These texts have proved to be a site of paraxial engagement and exhibit their writers’ mettle in confronting the world frontally on an issue as controversial as dissipating the post 9/11 perception of Muslims as terrorists. They have occupied for Pakistanis and the entire Muslim community a respectable space in the center from where to raise their voice and initiate a dialogue between the East and the West aiming at a mutual understanding and respect.

Mohsin Hamid’s *The Reluctant Fundamentalist* has triumphantly located the Oriental in the center where he is the conductor of dialogue between the East and the West. By giving voice to the Orient, the text seeks at silencing the rhetoric set off by the terrorist attacks of 9/11. The text has achieved this literary triumph, by rejecting the voice of the American character, at the same time retaining his mute and strange presence. It also brings to mind the very role of fiction as praxis and representing a meaning making process both for the reader and the writer and constituting a challenging space for elaborating historical events. The beauty of *The Reluctant Fundamentalist* is in the narration of the tale about a Pakistani young man who makes it, then abandons his position in his professional and social circles because he does not fancy it anymore and because he recognizes that becoming successful in America is not all that he had imagined it to be prior to 9/11. During the journey of Changez from pre 9/11 to post 9/11 America, Hamid escorts the reader from Changez’s challenging and questioning hegemonic and discriminatory attitude towards the reclamation of a unified identity. Through the character of Changez, Hamid presents a counter rhetoric to the post 9/11 discourse as well as to the discourse of colonialism and imperialism by making his text a site of continual meaning-making and interpretive activity aimed at the process of decolonization.

*The Reluctant Fundamentalist* corresponds to H. M. Naqvi’s *Home Boy* in many ways. Through the story of its protagonist Chuck (Shehzad), who’s character is similar to Changez’, Naqvi triumphantly unfolds the post 9/11 American discrimination and hostility towards the Muslims. The text of *Home Boy* explores the confusing, disturbing and often infuriating dualities that blot the American society, the migrant experience and life within America at the same time as it explores human nature. On the surface, it is the story of three young men of Pakistani origin; Chuck, who has recently migrated to New York City, and his friends AC (Ali Chaudhry) and
Jimbo (Jamshed Khan); and their run-in with the US law in the immediate wake of 9/11. The book explores the post 9/11 trauma of fragmented identities and divided lives, which marked the aftermath of this catastrophe. The text locates the reader in a reflective space whereby he journeys along with Naqvi to challenge the status quo; call for a more unified Muslim American identity and decolonize the region all at the same time. Naqvi accomplishes all of this brilliantly as a postcolonial writer from the former colonies. His novel stirs up the embers, making them spark and unsettle the world hegemonic order, where America, following the terrorist attacks of 9/11 attempted to lead and command the world even more than before, once again embarking upon the imperialistic enterprise of civilising and castigating the Orient, with the difference that the definition and description of the Orient undergoes an identity change and symbolising Muslim extremists and fanatics rather than Asia in general.

At the heart of Kamila Shamsie's novel *Burnt Shadows* is the awareness that an individual’s identity should not be considered as a rigid and solid block that can be fitted into a given square, it is in fact like a fluid, evolving and taking shape as life flows. Similar to water in search of its own level, Shamsie’s characters; possessing the scope of the century and covering the range of the planet, blend into new environments and surroundings, yet maintain their humanity and the triumph of *Burnt Shadows* as a text lies in the fact that the novel moves beyond ethical and religious concerns to embrace humanity. Naqvi’s effort to move beyond all that colonialism entails is to a more emancipated and decolonized world. Shamsie shows her characters as victims of forces larger than themselves and those who happen to emerge out of this devastation are indeed survivors who propagated their love for humanity. *Burnt Shadows* has several such characters, drawn from Pakistan, India, America, Britain, Germany and Afghanistan. These characters have been portrayed as leading global lives even before the term globalization became a catchword as their language, ethnicity and nationality are no more than coincidences of birth. Consequently, Shamsie’s characters have justified her stance as a postcolonial writer whose text symbolizes a call for decolonization. A ground-breaking event, not destiny, rules their lives throughout time and space. The novel celebrates how they cling to inner selves in spite of displaced lives. In so doing, Shamsie has been successful in questioning those with the power to ram airplanes into skyscrapers, drop atomic bombs that erase cities, or mark borders between people to build new nations.
7.2 Message Conveyed: Post 9/11 Perception Regarding Muslims is Changing

Similar to the identities of numerous other minorities settled in America, the Muslim American identity is constantly evolving (“American Muslim Identity”). Almost thirteen years after the September 11th attacks, various Muslims in the United States of America are struggling to find a way to merge their “Islamic” and “American” identities. Before 2001, the American public considered Muslims to be merely foreigners; an apparently homogeneous group of people amongst dozens others. According to a report by U.S. Religion Census, the Muslim population settled in America estimated at about 1 Million increased to 2.6 million in the recent years (Neal). The terrorist attacks of 9/11 launched by al-Qaeda operatives resulted in the brandishing of an extremist and fundamentalist Islamic ideology that carried long-lasting repercussions for the entire Muslim community. No more a neglected and unnoticed minority, the image of the Muslims; irrespective of their nationality; changed drastically in the eyes of the American government as well as the American public into a figure to be feared. Pushed under a microscope and examined from every angle, the American Muslims specially and the Muslim community in general, became the most directly threatening Other. It is within such a perspective of Otherness, that Muslim Americans locate themselves today. It is to some an astonishing fact that only a miniscule percentage of terrorist attacks against Americans are launched and accomplished by Muslims (Kurzman). Those that have a propensity of involving and engaging with their mosques are usually better incorporated into their local communities. Terrorist attacks against Americans by activists and extremists abroad: including the bombing of the American embassy and consulates in Nairobi in 1998, in Karachi in 2002, and in Baghdad in 2003 have further invigorated the Americans’ terror and dread of Muslims, whom they time and again label as fundamentalists or jihadists without recognizing the profound social, cultural and political influences behind their abhorrence for America. To be sure, such acts of brutality, terrorism and violence are indefensible as well as unforgivable, but they are a long way from being a representative of the entire Muslim community. Although the militant groups and even individuals responsible for such inhuman acts claim to represent and speak for the entire world’s believers of Islam yet their narrative is only a tiny fraction of the story of the approximately 1400+ year history of Islam and its cultural influences on the progress and elevation of the human race. Why, then, does it appear as if the whole Muslim world is antagonistic to the United States of America? Far less frequently do we take notice of the intrepid activists like Malala
Yousefzai, we hear much less about her than about terrorist groups in Eastern Europe or car bombings in the province of Kandahar in Afghanistan. When we switch on our televisions or turn over our radio dials to listen to the news, we frequently hear about weapons accumulations in far-flung Afghani villages. We often hear about frustrated and thwarted plots against United States of America and about Somali pirates taking over naval ships off the coast of Africa, taking Americans as hostages. We hardly ever hear about the movement launched in Egypt to stop sexual violence against women during political protests or about the energetic and lively youth hip hop culture being employed as a tool for carrying out social and political transformation in Morocco, the reason being that terror sells. It is easier to propagate a monolithic representation of what Muslims appear to be, on the basis of the actions and deeds of a few, than to spend time and resources to comprehend Islam and understand its disciples on a more human and individualized level.

The awareness of the need to understand the Islamic faith and ideology is growing in America along with a gradual dismantling of America’s perception of Muslims as a threat to her internal security. The America in which Muslims reside at present is in a number of ways steadily transforming unlike the America which surfaced following the attacks of 9/11. Some of the hysteria and terror has dissipated but much of it still remains. There is a better consciousness of the needs of the Muslim community and an articulated aspiration on the part of the American younger generation; both Muslim and otherwise, to recognize and explore various cultures and life styles. This openness and tolerance to diversity and homogeneity, along with a globalized viewpoint is certainly an unexpected change in the American perception. Muslim Americans no longer feel apologetic for their Islamic faith; instead, as detailed in the novels under study, the Muslim Americans are challenging American discrimination and bringing about recognition for their Muslim identity. They have, to some extent, succeeded in changing the American stereotyped perception of Muslims as terrorists. In a study carried out by Pew Research Center, 81% of Muslims said that suicide bombing and all other forms of violence and terrorism inflicted upon innocent civilians are never vindicated and never acceptable (“Muslim Americans”). In recent years, well-known Muslim imams and religious scholars have protested against violence and terrorism, even going to the extent of issuing fatwas (a religious decree) condemning acts of extremism and fundamentalism (Mogra and Shams).
The bombing at the Boston marathon on 15 April 2013 brought a new trial for Muslim Americans as well as the entire Muslim community and severe backlash from the Americans in the form of discrimination and hate crimes. However the response of various communities of Boston, following the tragic and dreadful event reveals something about how America has transformed its perception regarding Muslims in the decade since 9/11. Jewish and Christian clergymen worked together with Muslim religious leaders and community directors to arrange prayer vigils and to offer relief services to the victims of the bombings (Wangsness). There is at present, a deeper and stronger sense of interfaith alliance and collaboration among the different faith communities in America. The urge to seek justice and integrity; to pursue understanding and knowledge has provided a boulevard of change and progress in the American perception of the Muslim community residing in America. Terrorism as a bitter reality is still a part of the interfaith discourse, but with the ability and insight to make a distinction between acts of terrorism and extremism on one hand and peaceful representations of piety and piousness on the other, is central to the understanding of Islam and its adherents.

While speaking of splendidly diverse and promptly increasing statistics, it is essential to keep in mind that Muslim American identity is still in a state of flux. Although the Muslim American identity is evolving and maturing a lot of time and effort is required by the Muslim American community to shed stereotypical labeling as extremists and public threats. On the part of Americans, there is a dire need for tolerance and compassion in accepting and acknowledging Islam as a religion of peace and benevolence. Just as no single representation of a Christian American or that of a Jewish American exists, neither is there one for Muslim Americans. Instead, within the Muslim community exist never-ending shades of gray, accommodating the unwaveringly secular to the devotedly religious including everybody in between.

America appears to be a diplomatic and kosher keeping state, with headscarf wearing, church and mosque going diverse population, whereas in reality it is a country of migrants from different parts of the world, an intertwinement of religious and cultural identities. As affairs of state transform and people continue to migrate, America will probably attract a lot of immigrants from Muslim countries, whether they be Arabs or otherwise. To respond sensibly to these statistical changes, America needs to locate ways to become accommodating and assimilate these new immigrant groups into a progressively globalized and assorted society. This transformation
in perception regarding Muslim immigrants will result in an acceptance of their novelty and freshness as far as their foods, culture, traditions and music is concerned as well as a dissipation of the perception of Muslims as a security threat.

7.3 The Reluctant Fundamentalist Movie

The adaptation of the novel *The Reluctant Fundamentalist* by director Mira Nair has resulted in a truly global film that sustains and supports the post 9/11 narrative. Whilst most American novels and movies never seem to break out of the political and social confines of American exceptionalism; these works have a propensity to claustrophobically focus on American loss, grief, and insecurity, the film *The Reluctant Fundamentalist* presents a convincing critique through the life and experiences of a young Pakistani who discovers that his liberal and capitalist dreams turn into nothingness under the war on terror project. The film, *The Reluctant Fundamentalist* critically examines the post 9/11 war machine, and shows a generation’s pursuit for purpose and identity within the insubstantial vacuum left over by the American superpower culture it was instructed to revere. A great deal of the film’s success rests upon Riz Ahmed, the British Pakistani actor who vibrantly portrays Changez’s gifted intelligence, ambiguity and moral courage. Kiefer Sutherland, well-known for the television series *24* is also admirable in his role, as the charming corporate boss who fosters an intimate father-son relation with Changez, but only to the extent that Changez promotes the interests of Underwood Samson. Mira Nair's film successfully presents the perspective of the war on terror from the other side. Mira Nair’s film *The Reluctant Fundamentalist*, corresponding to the text of *The Reluctant Fundamentalist*, can be regarded as a platform for starting a dialogue between the East and West, narrating a tale of contemporary Pakistan; whether her identity should be anti-American or pro-American. Through the character of Changez, this ambiguity is resolved as he chooses a Pakistani identity. Mira Nair has boldly screen-played the story of how a Pakistani who was once proud to be American/New Yorker retreated to his former identity, albeit reluctantly. The film has definitely started a conversation, at the same time symbolizing a counter rhetoric to the stereotypical representation of Muslims in Hollywood movies.

A wave of change in Hollywood movies is also noticeable as far as positive portrayal of Muslims is concerned. Movies including *Babel* (dir. González Iñárritu, 2006), *The Kingdom* (dir. Peter Berg, 2007) and *Rendition* (dir. Gavin Hood, 2007) are some of the post 9/11 Hollywood
movies that promote this viewpoint. These movies endeavor to offer a more realistic representation of Muslims through their emphasis on portraying Muslims as normal human beings without attaching the stigma of fundamentalism to them.

### 7.4 Awards and Nominations: Post 9/11 Pakistani/Muslim Perspective

**Acclaimed World Wide**

Mohsin Hamid’s *The Reluctant Fundamentalist*, published in 2007 was acclaimed as an international bestseller with more than a million copies in print (mohsinhamid.com). The novel received matchless appreciation and recognition from literary circles worldwide. The international awards list of *The Reluctant Fundamentalist* includes the Anisfield-Wolf Book Award (2008), South Bank Show Award for Literature (2008), Asian American Literary Award (2008), Ambassador Book Award (2008) and Speciale Dal Testo Allo Schermo (2009) (mohsinhamid.com). The novel was also shortlisted for the Man Booker Prize (2007), International IMPAC Dublin Literary Award (2009), James Tait Black Memorial Prize (2008), Commonwealth Writers Prize (2008), Arts Council England Decibel Award (2008), Australia-Asia Literary Award (2008), and Index on Censorship T R Fyvel Award (2008) (mohsinhamid.com). Mohsin Hamid’s *The Reluctant Fundamentalist* was declared ‘book of the decade” by the *Guardian* and ‘a notable book of the year’ by the *New York Times* (mohsinhamid.com).

*Home Boy* by H. M. Naqvi also received worldwide acclaim and applause. On 22nd January 2011, at Jaipur India; the DSC Prize for South Asian Literature declared H. M. Naqvi as its first ever winner for the novel *Home Boy*. This announcement was made at a memorable and auspicious ceremony organized at Jaipur’s Diggi Palace. Distinguished literary figures and eminent authors, alliance media associates and a huge bulk of the literary audience attended the ceremony. The occasion took place at the DSC Jaipur Literature Festival, considered to be one of the leading literature festivals in the world. The US $50,000 DSC Prize together with an exclusive trophy was presented to H.M. Naqvi by Mr. H S Narula – Chairman of DSC Limited and a renowned patron of literature (The 2011 DSC Prize).

Kamila Shamsie’s *Burnt Shadows* is a winner of the Anisfield-Wolf Book Award (2010) and an Orange Prize finalist of 2009 (macmillan.com).
### 7.5 Recommendations:

Most Americans believe that taking away other people’s freedom and liberty in their name of American security and stability is acceptable and fine. We should pay heed to the quote by one of the Americans’ founding fathers, Benjamin Franklin, who once said, “Those who would give up essential Liberty, to purchase a little temporary Safety, deserve neither Liberty nor Safety” (Franklin, 21). A sustainable and workable democracy needs an educated and active citizenry. Indifference and passivity will one day become one of the worst enemies for America even more than terrorism or any terrorist group. America’s lack of care and engagement with her neighbors makes it easier for American government to make policies and legislate laws that will make America lesser accommodating, not only for some humiliated and shunned minority community like the Muslim Americans, but its repercussions will also be felt by the entire American nation.

At present, it is difficult to find a city in America where there are no Muslims residing or working. The Muslim community in America constitutes an important portion of the population. How much of the Muslim community will integrate and assimilate in the American society, or sustain communal distinctiveness and individuality is hard to predict but as far as the anticipated future is concerned, Islamic fundamentalism and extremism will remain an issue with which America (and the entire European world) will be compelled to come to grips, both on individual and national levels. The Muslim population must persistently locate novel ways of developing and promoting understanding, and struggling against negative stereotypes. I strongly believe that Muslim Americans relate to the American ideals of human rights, democracy, human rights, pluralism and justice not merely through their American citizenship but also through their religious identity. They argue that the Islamic faith promotes all these ideals and values and hence Muslim Americans are at home with the political system of America. Nonetheless, they are disappointed and disillusioned time and again with what they see as incongruity and discrepancy in American values and ideals and American international and domestic policies. The need for a better and empathetic understanding between America and Islam is greater and more urgent now than ever before. Hamid, Naqvi and Shamsie have successfully accomplished this enterprise. They have effectively portrayed the post 9/11 chaotic and tense scenarios as far as the Muslim perspective is concerned; and have offered a counter rhetoric to the American war on
terror discourse that inculcated a sense of discrimination and hostility against the Muslims. They have not just opened eyes to the bitter atrocities that America has inflicted on humanity be it the Nagasaki bombing, the Vietnam War, the Korean War, intervention and incursions in Afghanistan and Iran or the post 9/11 discrimination and hate crimes against Muslims; but have also provided workable alternatives in realizing a world that has shed all its colonialist feathers. How effectively writers have accomplished their responsibility as postcolonial writers, is apparent from the international applause and acclaim along with the awards presented to these writers by literary societies worldwide. These awards and acclamation are evidence that the post 9/11 perspective from the Muslim World is not only acknowledged and accepted but also cherished.

The worldwide critical acclaim received by the three novels, that form the focus of this dissertation, provides evidence of the acceptance of their writers’ views on Pakistani writers’ response to the attacks of 9/11. The title being Speaking Silences: Pakistani Literature Amidst Terrorism and Chaos ……….. is reflected in the discussion generated by an analysis of three of the most prominent works of our age. Although Pakistani literature in English language has not yet gained the bulk that characterizes the literatures produced by writers of other nationalities, it is well on its way to gaining a place for itself amongst the literatures of the world. One feature that lends importance to these works is the fact that the writers have spent a considerable amount of time in the West and so their observations and thoughts are based on first-hand experience. As such the brief space in which these books were written and published also bears witness to the maturity of the writers. The silence that speaks volumes is the silence that preceded 9/11 and that had to be broken. My analysis shows how the chaos that arose in the wake of 9/11 resulted in the silence being broken. History has shown that when an individual is driven against the wall, s/he strikes with hitherto unknown powers. The same situation arose for Pakistanis with the terrorist attacks of 9/11. Once the Axis of Evil was outlined, Pakistani writers in English realized the need to make their voices heard and the present study is an attempt to highlight the work done by these writers in the wake of 9/11. These writers have not only disrupted the status quo, questioned, challenged and resisted the western hegemony over literature, but have successfully moved themselves and therefore their works from the margins to the center and nowhere is this made so abundantly clear as in the response received by the film version of Mohsin Hamid’s The Reluctant Fundamentalist. In moving from the margins to the center, the three writers have also
achieved the seemingly impossible and undoubtedly daunting task of decolonizing the region, and ensuring that the world realizes the ‘then’ – wherein the world heard only the viewpoint of the colonizer – and the ‘now’, in which the colonized can and does strike back in the language and discourse of the colonizer, breaking its hegemony once and for all.
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