

# **Racism and Islamophobia: A Critique of Selected American Literary Texts**



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PAKISTAN**

**RACISM AND ISLAMAPHOBIA: A CRITIQUE OF SELECTED AMERICAN  
LITERARY TEXTS**

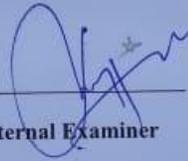
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### CERTIFICATE OF APPROVAL

This is to certify that the research work presented in this thesis, entitled **Racism and Islamophobia: A Critique of Selected American Literary Texts** was conducted by Ms. Humaira Riaz under the supervision of Prof. Dr. Samina Amin Qadir. No part of this thesis has been submitted anywhere else for any other degree. This thesis is submitted to the Department of English, Fatima Jinnah Women University Rawalpindi in partial fulfillment of the requirements for the degree of Doctor of Philosophy in the field of English Literature.

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**AUTHOR'S DECLARATION**

I, Humaira Riaz, hereby state that my PhD dissertation titled **RACISM AND ISLAMOPHOBIA: A CRITIQUE OF SELECTED AMERICAN LITERARY TEXTS** is my own work and has not been submitted previously by me for taking any degree from Fatima Jinnah Women University or anywhere else in the country/world.

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**ABSTRACT**

*Articulated more in the context of religion than science, racism is regarded by social scientists as an ideology disguised in various forms under global circumstances. Understanding of racism share common characteristics with the contemporary concept of Islamophobia. Deconstructing selected literary works of Lorraine Adams, John Updike and Don DeLillo within Fredrickson's notion of racism 'as scavenger ideology', the present study unveils racism incorporated in Islamophobia in fiction. The purpose of this study is mainly to explore Islamophobia as a manifestation of racism in the selected American literary texts to understand American perspective of Islam and Muslims. Denouncement of Islam and Muslims appear important means to reproduce and rationalize racism as an expression of extended anti-Islam prejudice in modern fabrication in these texts. The study uses Derrida's conviction in the eternal quality of literary texts outliving their authors to become part of a set of cultural habits equivalent to, if not surpassing, the importance of authorial intentions. The ideology remains living and shapes the general belief of the masses. Rather than tracing the origin of racism and Islamophobia, the study encompasses literature review related to the changing forms of racism during late 20<sup>th</sup> century to early 21<sup>st</sup> century and its contemporary evolution into Islamophobia. The study is significant in unravelling the concealed anti-Islam agenda practiced through language. Its genuine contribution to the existing knowledge is to establish relationship of racism and Islamophobia contextualized within 9/11 attacks previously unexamined in the body of selected literary fiction. The study concludes by necessitating interfaith community interaction that may help in decreasing religious conflicts. The study also proposes a thorough discursive understanding of Islam as a code of life because most of the Western and American assumptions generated from ignorance.*

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*My research journey has molded you both for your greater good.*

## **CHAPTER 1**

### **INTRODUCTION**

#### **1.1 Introduction to the Chapter**

This introductory chapter explains the development of racism and Islamophobia as interconnected phenomena. It describes the context and gives a brief outline of the theoretical framework that I draw upon for my investigation. In order to understand the contemporary negative American attitude towards Islam, the study begins by acquainting readers with historical and social development of racism in the particular context of religion in American history. In this regard, it focuses on literature published during twentieth century as well as early twenty first century. It also shows the development of religious antagonism caused by specific events during the course of history. This chapter sets background that will provide conceptual underpinning for the present study. It also reflects upon the purpose, limitations, delimitations, methodology, framework and significance. Selection of literary texts and brief background of the writers offer an overview to the readers. This chapter highlights the objectives and operational definition to be followed during the course of the study. Towards the end, it clearly states the problem statement proposed for the study and its future implications.

#### **1.2 Significance of the Literary Texts**

Texts are not only a reflection of social realities ‘but ... an integral component in shaping [those] realities’ (Hall1981, p.67). The world is known through ‘the representational orders contained within the text’ (cited in Silverman 2004, p.67). When literary fiction writers scavenge ‘ideas and values’ from another ‘set of values and beliefs’ as subject matters in their texts, new ideologies are formulated. Literary text shapes ideology that remains living and contour the general belief of the masses.

The present study attempts to explore the complexity of racism in the contemporary era by reviewing literature in almost all the facets of Western particularly American life. A single discourse is insufficient to capture all at once, however, fiction proves a helpful source to understand its complex tangles that are dismantled through deconstruction of the texts.

### **1.3 Background of the Study**

On the eve of November 8, 2016, a number of proclamations appeared on the media:

- ‘The Lord did this’,
- ‘Trump: president by the sovereign intervention of God’,
- ‘The people –and God-have spoken’, ‘believers voting for biblical principles in the voting booth’,
- ‘the Trump victory was not really the work of man, because man chose Clinton’, ‘Trump ‘s victory...less the work of man, and more of an act of God’.

The US presidential election followed by reports of assault on Muslims has made the current climate in America a continuation of broad gamut of Islamophobia. Mr. Trump’s public statement (in the wake of terrorist attacks in Paris in November 2015, after a mass shooting in California, and attack on club in Orlando (June 26, 2016.) to bar Muslims from entering America until he worked out ‘what the hell was going on’ have been consistently defended by the Republicans as an apprehension of Americans’ ‘safety’. The conviction that Trump’s victory was divinely ordained resulted in the victimization of Muslims around the world. That further strengthened the concept of Islamophobia in the West and America. Directed against all the Muslims, their apprehension proclaimed overt resentment exclusively for their religion reminiscent of the history long racism targeting Muslims in the name of faith.

The growing tension against Muslims and Islam is not a new phenomenon in the West. The findings of Runnymede Trust Report (1997) recognized this tension as Islamophobia by

elaborating 'closed' and 'open' views about it. Reading the report stimulated my interest to work in the field of racism and Islamophobia for my doctoral thesis. Later studies have shown Islamophobia becoming merely a 'recurring' phenomenon 'of closed views' that considers Islam as a monolithic and static religion (Akan 2007). Such assumptions associate Islam with terror and have given it the status of 'other'; an enemy and manipulative religion opposed to the West. The tragic event of 9/11 terrorist attacks further strengthened these misconceptions about Islam in the West and particularly America. Scholars have recognized it as a new form of racism intricately wrapped in the discourse of religion.

"Race" and "racism" also exist in the field of sociology and anthropology as dominant concepts. Contemporary world recognizes it with religious implications by the name of Islamophobia. Suffix 'ism' in the word racism denotes 'notion'. It pertains to a distinctive philosophy or practice generally visible in social and political ideologies. The term pertains to a generally agreed upon definition that is hatred and prejudice based on the concept of belonging to a different race. Different terminologies are used by scholars due to its changing nature according to the global circumstances. It is defined as 'new racism' (Barker 1981), a 'plague' that contaminated human society (Garcia 1986) or 'cultural racism' (Modood 1997). Discussed in close connection to xenophobia, racism finds a context in 'religious intolerance' as well (Lopez 2011). However, it is a constituent of hatred, discrimination and bias positioned in the privileged category in opposition to the socially and culturally deprived class. Racism reworks the Oriental concepts by viewing its opponents as 'other'. It is also translated within the religious spheres where religion is considered as the major constituent. However, the problem to name the antagonism against Muslims remained a challenge.

As for fear, it is defined by world dictionaries as an unpleasant feeling of anxiety basically 'caused by the awareness of danger or expectation of pain' (Chamber English).

Psychology tells us that when we are afraid of something, we act cautiously out of fear but we equally want to harm or destroy the object of fear in order to restrain it from becoming dominant. We certainly try to crush it in certain circumstances. We may sometimes want to know it too well. Phobia is but its irrational form. Evolutionary explanations are given to various types of phobias. Phobia in general social discourse is referred to 'an irrational fear'. Psychologists agree that fear causes us to direct people on a wrong path. Fear may be caused due to the dreadfulness of some agonizing incidents, historical events and the unknown. According to the psychologists, fear is expressed at various levels; triggered by 'the anticipation of being harmed in future'. At its highest level, fear compels people to make absurd choices. The present study considers 'terror' and 'horror' synonymous to fear when people apprehend the impending danger by sensing the background of 'painful events'. Phobia in psychological condition may not cause physical disturbance such as fast breathing or racing heart. It is named 'irrational' because psychologists have defined it 'maladaptive response' (Watt & Andrew 2014). Its 'escalation' to a level of irrationality is due to genetic as well as environmental elements. However, psychology fails to identify any 'specific phobia gene'. For environmental constituent, phobia is developed in the wake of some frightful event; witnessed or suffered personally. The painful incidence contributes to the intensification of phobia. 'Phobias involve the experience of persistent fear that is excessive and unreasonable'. Psychologists further argue that 'to be defined as phobia, the fear must cause some level of impairment' (damage). It has been defined as 'a type of mental illness' also where environment plays a strong role. Suffixed with 'phobia', word 'Islam' has undergone a linguistic change. The coinage has given new meaning to the notion of racism. Named as Islamophobia, the fear and apprehension of Islam merely on the basis of religious misconception further developed the image of Islam as monolithic and incompatible with modernity. Muslims became the target in the contemporary world mainly due to their religious ideology.

Identified as a new form of racism in the emerging anti-religion contemporary world, Islamophobia was used in print for the first time in 1991, it was properly defined in Runnymede Trust Report as open, ‘unfolded hostility towards Muslims, and therefore, fear or dislike of all or most Muslims’ (1997). It is further described by scholars as ‘a shorthand way of referring to dread or hatred of Islam’ (Runnymede Trust Report 1997). It has also been defined as ‘a form of racism as well as unfounded fear of Islam’ (Marranci, 2004: 105), Scholars have described Islamophobia to the extent of being ‘endemic in the European psyche’ (Zaki, 2011:4). It is regarded as ‘a contrived fear or prejudice fomented by the existing Eurocentric and Orientalist global power structure’ (ICLA 2017). ICLA defined it as follow:

Islamophobia is a certain perception of Muslims, which may be expressed as hatred toward Muslims. Rhetorical and physical manifestations of Islamophobia are directed toward Muslim or non-Muslim individuals and/or their property, towards Muslim community institutions and religious facilities

It is also defined as:

a contemporary form of racism and xenophobia motivated by unfounded fear, mistrust, and hatred of Muslims and Islam. Islamophobia is also manifested through intolerance, discrimination, unequal treatment, prejudice, stereotyping, hostility, and adverse public discourse. Differentiating from classical racism and xenophobia, Islamophobia is mainly based on stigmatization of a religion and its followers, and as such, Islamophobia is an affront to the human rights and dignity of Muslims (OIC in 2011).

‘*Center for Race and Gender*’ described it thus:

Islamophobia... is directed at a perceived or real Muslim threat through the maintenance and extension of existing disparities in economic, political, social and cultural relations, while rationalizing the necessity to deploy violence as a tool to achieve "civilizational rehab" of the target communities (Muslim or otherwise)'.

The purpose of the present study is mainly to explore Islamophobia as a manifestation of racism in the selected American literary texts namely John Updike's *Terrorist* (2006), Lorraine Adams' *Harbor* (2004) and Don DeLillo's *Falling Man* (2007) to explore the perceptions about Islam and Muslims constructed through American literature. The selection was primarily due to the commonality of themes and the background that prompted such writings. Access of the writers to the masses due to their grand literary stature and connection to the profession of journalism proved an added attribute for the choice of sample. It also reveals that the construction of Islam is used as an important means in these texts through which racism was reproduced and justified shaping itself in its modern form called Islamophobia, which sponsors prejudice against Muslims.

The tendency to generalize the actions of few and label all has remained the core of Western philosophy and American society (Esposito 1992, p.172). Muslims and Islam are represented as 'menacing militant fundamentalist' (Esposito 1992, p.173). 'Islamic revivalism predisposes the reader to view the relationship of Islam to the West in terms of rage, violence, hatred and irrationality' (as cited in Esposito 1992, p.174). Literature reinforces these images 'portraying a scowling, bearded, turbaned Muslim' (Esposito 1992, p.174).

Opposing Islam and Muslims, the selected writers do not amplify their pre-conceived notions merely to take revenge upon Islam and Muslims. Their characterization is marked by ambivalence. That is why their attitudes in the novels differ by becoming negative to extreme

and sometimes grow sympathetic towards Muslim characters. What matters is their opposition as the targeted individuals and their faith are constituted as inferiors in direct contrast to the superior group, which is America in the present case.

This study also argues the conception of racism as Islamophobia that may be marked as a recognized form of racism because of the dominant ideologies and discourses on the contemporary globe. It is not characterized as racism; however, it is related to racism. Undeniably, it creates a new formulation of Islamophobia... 'Islamophobic racism'. Racism and Islamophobia basically share common ideologies generated from biased and inequitable attitude of the West towards Muslim world particularly to assert their century long authority over the world. Some critics such as Whites, King (1991) believed that people in a privileged position made themselves 'comfortable in the social hierarchy'. They have described the tendency of thinking as 'dysconscious' racism. But contemporary devastating events have developed racism in overt expressions against Muslims and Islam. The 'dysconscious' racism arose from an uncritical habit of mind and is directed towards one particular religion and its followers. Writers such as Harper Lee, Mark Twain, and Harriet Beecher Stowe raised their voices against racism in America after the civil war (1861).

#### **1.4 Historical View of Racism**

Prejudice is a great time saver. One can form opinions without having to get the facts' (Whites 1991). The dawn of capitalism 'in the context of African slave trade in the 1500s and 1600s' paved the ways further for race and racism as dominant ideologies of American society. In addition, 'the European extermination of indigenous people in America and colonialism' are ranked as dominant reasons for the rise of racism (Lance 2002, Loewen 1995). Discriminatory law practices relegated Africans to 'the status of slaves' (Higgenbotham 1980). Similitude of 'black' with 'slave' created the concept of 'whiteness'. Legalization of killing of slaves,

prohibition of interracial marriages under law strengthened the racial differences in 17<sup>th</sup> century America (Montague 1997). Virginia decree 1667 declared captivity for slavery necessary because of their 'heathen ancestry', thereby, 'changing justification for black servitude...from religious status to something approaching race' which is discussed in detail while talking about the shift in perspectives of racism.

History of America utilized religion as a cudgel to dominate the 'unbelievers'. It had sustained a controversy between Catholics and Protestants. Newly independent America allowed only Christians to hold any public office. In 1777, Catholics were barred from holding any position in government office. It was until 1806 that they enjoyed complete civil rights. However, Jews were banned from participating freely in public despite the fact that American constitution bespoke the legal equality of citizens belonging to any religion. It declares that religion of every individual as a matter of personal conviction and it is termed as their 'inalienable right'.

In 1790, Washington wrote, 'for happily the government of the United States, which gives bigotry no sanction, to persecution no assistance' (web source). Government and constitution claim America to be an asylum for the persecuted but the 'religious discord' remains a part of its social order till date. This dissention has been amplified after 9/11 attacks (Kenneth, D Oct 2010). Lurking bigotry has come to the surface overtly declaring Muslims enemies. Selected texts contribute to the social propaganda against Islam as a conservative and unsociable religion.

History also portrayed 'cyclic' nature of racism fluctuating far and wide conferring to the variations in global, economic and political situation. Unfortunately, racism travelled in a circular motion in the form of hide and seeks. Going off the course from scientific standpoint, we see the world through a lens that colors it white, black, Asian, Mexican. This is not to say it is a

survey of all occurrences of racism in literature. However, broadly speaking it is related to its future in literature most particularly American literature that replaced 'the blatant old-fashioned' racism with a subtler and 'aversive' form (Garner 2004).

Darwin's scientific race theory emphasized an indispensable unity of the human race in opposition to monogenism and polygenism. His book '*The Descent Man*' prepared the stage for nineteenth century and claimed certain extermination of the civilized race replaced with the 'ravage' races throughout the world (1871). Even supporters of slavery claimed that 'races constituted separate species'. Nineteenth century reforms to abolish racism intensified the situation leading to Darwin's conducive, and credible scientific racism in the form of struggle for existence and 'the survival of the fittest' supporting the concept that the strongest should flourish whereas the weakest should perish (Fredrickson 2003).

During 19th century, the contribution of 'emancipation' and nationalism further developed and intensified the concept of racism (Europe in general and United States in particular). Tearing American nation in Civil war (1861-65), abolitionist freed millions slaves but could not abolish racism. Developed in the beginning of sixteenth century, legacy of racism continued in the contemporary America in a subtler form.

When we turn the pages of history, Nationalism, particularly in Germany encouraged 'a culture-coded variant of racist thought' and coined the term 'anti-Semitism' presenting Jews antithetical to Germans; dissimilar not only in religious and cultural practices but an entirely different race. Racist ideology of Nazi Germany to its extreme further discredited the scientific racism influential in the United State before WW II. During that period, overt form of racism was condemned strongly by the new countries emerging as a result of decolonization. Nazi Germany downfall (1945), and reunion of American South (1960) thrust biological racism and its cultural essential equivalent in the background. Overthrow of Nazi Germany, integration of

the American South in the 1960s, South African majority rule suggested that racism knew no ‘biological inequality’ or overwhelming support from law and the state any more.

### **1.5 Sociological, Political and Psychological Perspective of Racism**

Widespread migration around the world in 19<sup>th</sup> century sought an affluent future announcing America ‘as a melting pot’. History also documented Muslim migration that changed America's population throughout that century. ‘Prejudice against Catholics, Blacks, and Asians has been both widespread and violent in the history of this country’ and the horrors of American racism (Tobin et.al 2003, p.7). Propagation of Islamic philosophies by newly founded Movements in America popularized Islam as a prominent religion in America. The situation equally foreshadowed capitalism and generated border problems. Expansion of US economy in the name of capitalism gave birth to ‘imperialist’ racism victimizing Blacks and at a larger scale Asians and Middle Easterners (Lance 2002). Social and economic differences changed the structures of the society. It forced Asian and Middle Eastern immigrants to choose a life of ‘assimilation’ apprehended as ‘a greater threat to Western civilization’ (Prashad 2006). The situation brought the West in open hostility ‘to the immigrants at this time’ (Winant 2000). Thus racism was found as a significant sociological theme with ‘changing radiological perspectives’ (Winant 2000).

It was also depicted as ‘a multifaceted and fluid pattern of social relation’ (Garner 2004). It runs through the social structure of societies in a variety of forms. Working at the macro level of society, racism represents historical evolution sustaining within the fields of philosophy and culture. A good deal of data is on record about racism than merely rage and discrimination against people of different gene and skin. Discussions went far beyond the boundaries of science. Notion of race existing as ‘a biological category’ was rejected giving strong standing to the conception of racism as a phenomenon socially and culturally constructed (Lee et al. 2008 Biondi 2002). It can be identified as ‘a phenomenon as it appears to and is constructed by mind’

(Kant 1781). At root, racism is ‘an ideology of racial domination’ used for discrimination (Wilson 1994).

Racism affected the entire social construction. As a social construct, it has to be understood for its capacity to intersect and affect other facets of life and society. Investigating the world of literature, techniques are sought to dismantle racism functioning in various domains of life. Racism ‘shapes’ the way we see ourselves and others. Researchers Takaki (1993), Frankenberg (1993), Taylor (2006), Bonilla-Silva (2009) talked about race as a social construction and ‘markers’ of social racism evolved analogous to this notion of race defining supremacy belonging to the socially dominant group. It leads to the thought that social ‘positioning’ determines identity.

A significant view of racism is attained in dominant societies in the citizenship disavowal for not being white regardless of being Caucasian or the vice versa. That provides answer to DuBois’s question of a person’s powers by virtue of being white (1920).

As discussed earlier, history revealed the most paradigmatic form of overt racism against Africans in Europe. Entire group of Africans is deprived of any rights of civility thereby generating philosophies of ‘Myth of universality (Achebe 1997) and later opposition is directed at Middle East that resulted in the founding of ‘Orientalism’ (Said 1994). European history reflects racism throughout. It shows that people were sorted into ‘racial categories’ for one and the other reason to recognize the white supremacy (Forrest 1968, Omi et.al. 1986). Wilson calls racism ‘an ideology of racial discrimination’ that justifies the superiority of socially dominant group over the socially suppressed (inferior) group (1999, p.14). It is also defined as ‘much more race-based than [merely] race-based prejudice’ (Wilson 1999). It is categorized ‘as [a] set of attitudes, beliefs, and practices used to justify the belief that one racial category is somehow

superior or inferior to others' (Open Education Sociological Dictionary & Open Stax College 2012).

History also recorded the first wave of Muslim immigration in 1924, 'when the Asian Exclusion Act and the Johnson-Reed Immigration Act allowed only a trickle of "Asians," as 'Arabs were designated, to enter the nation' (Tweed 2017). American society in early twentieth century was greatly influenced by the establishment of 'Black Nationalist Islamic Community' in 1913. One of the movement's factions was Dr. Fard's foundation of *The Nation of Islam* the same year (Tweed 2017). 'Fard's unexplained disappearance in 1934' and endorsement by Elijah Muhammad led to the conversion of underprivileged 'disenchanted' African Americans in Islamic faith. Elijah Muhammad's death was followed by a split in the movement ended in the formation of another group named *American Muslim Mission*. These Islamic foundations are to a larger extent familiar to most Americans. Creation of Israel in 1948 brought Palestinian refugees to America. 'McCarran-Walter Act 1952 relaxed the quota system established in 1924' which permitted more Muslim immigration (Tweed 2017). 'Muslim migrants' escaped 'oppressive regimes in Egypt, Iraq, and Syria; and South Asian Muslims, as from Pakistan, have sought economic opportunity. By 1990s, Muslims had established more than six hundred mosques and centers across the United States' (Tweed 2017).

Thus, racism took new turns with the advent of each century. It was directly woven into 'the fabric of capitalism' during twentieth century (Lance 2002).The catastrophe of 9/11 in America at a larger scale victimized Asian and Middle Eastern countries as well as Muslim immigrants in America that changed the entire definition of racism. It was associated on a larger scale with one ethnic group, Muslims.

Stereotypes of Arabs as 'terrorists' had been a concurrent phenomenon since 'Middle East tension of 1970-1980,Oklahoma City bombing 1985 and Persian Gulf crises 1990' long

before 9/11 disaster. American attitude grew much more hostile and intolerant towards Muslims after 9/11. Contemporary political, economic, social and religious discourses investigated reasons of hostility that caused many relative terms to racism in the field of sociology. ‘Xenophobia, a reflexive fear of stranger is one of the kinds’ (Fredrickson 2002, p.6). Though contemporary era is familiarized with Islamophobia to a great extent, nonetheless it is an additional relevant term to racism founded on religious differences. Critics have argued that Islamophobia is racism (Sayyid 2011, Musharbash 2014). Yet there exists a wide gap that is to investigate the relationship of racism and Islamophobia in the research field. Critics have also regarded it merely a response to an earlier religious intolerance. Incommensurable these two stances are and my study hopes to evolve and establish a link between the two instead of resolving the previous argument. Although researchers have talked about racism and Islamophobia in isolation in various fields such as electronic media, sociology, criminology, media and politics but no profound study has worked out their correlation in literature. No specific work has explicitly linked both as illustrated in the themes, character portrayals and settings of American literature.

Incorporation of racism into Islamophobia accounts relationship of both concepts within the contemporary situation generated by devastating events. To establish their relationship through enquiry of the nature of the argument is inevitable. According to the present study, Islamophobia stemmed from the ignorance about Islam as a religion. Islam preaches tolerance (Quran: 2, 28, 8). Very word is a derivative meaning ‘peace’ in Arabic language. Unfortunately, extremist incidents have portrayed it a religion ‘incompatible’ with human rights (Langman et.al. 2003, DeLong –Bas Natana 2004, Gilles 1997, Huntington 1996).

Furthermore, European scholars such as Huntington discussed not ideology, politics or economy but culture as ‘the most important distinction among people’ (1996). He may be appear

acceptable in arguing ‘culture’ as the harbinger of global change. However, cotemporary world is at the verge of making world order on the basis of ideologies. Religion is at the forefront. At its core is an amalgam of culture, politics and economics. Among all religions and civilizations, Huntington holds a picture of Islam as embodiment of ‘the acceptance of modernity, rejection of Western culture, and the recommitment to Islam as the guide to life in the modern world’ (1996, p.110). Religion is also emphasized as a primary factor distinguishing ‘Muslim politics and society from other countries’. Islam is understood as a ‘monolithic’ religion sharing a ‘conflictual nature’ with ‘Christianity’ (Huntington 1996, p.110). ‘A clash between Islam and the Judeo-Christian West’ is constantly anticipated in the West (Huntington 1996).

Equating a one point six billion Muslims on earth with a race based on religion and feeling fear of them turns the situation quite morbid (World Muslim Population). Being skeptical of an ideology is fine but to consider it as the foundation of hatred and fear is unfounded. Much has been on record to show the history long controversy of Islam and other religions. The core objection has constantly been fear of Islam as a monolithic religion. Political social and economic agenda work to provoke these qualms.

All the aforesaid issues catch the attention of the contemporary reader at first glance. Their uncertain definitions have created a chaos and apprehension in the literary spheres. The present study seeks answers to the such reservations.

Moreover, the purpose to analyze selected American novels is to ascertain causal relationship of racism and Islamophobia. The study considers 9/11 disaster as the third element that generates both the attitudes and encounters the operation of both in all facets of human life. Western think tanks reinforce the need to change identities (Fredrickson 2002). The ‘stigmatized’ groups are proposed to change their identities and advance to positions of prominence to make racism ‘dysfunctional’ (Fredrickson 2002, p.7). Religion Islam is not a

historical construct. 'Neither adaptable to changing circumstance nor antithetical to racism', it is regarded as metrical and framed in indispensable form when it becomes the functional equivalent of race (Fredrickson2002).

No doubt, America claims to unite all people irrespective of nationality and religion. But racism sustained as the undercurrent of American politics and social dimensions were changed. Great Scholar of African Diaspora, C.L.R. James called the oppressive situation of African Americans the 'number one problem of racism'. The variant in James recently has replaced African Americans with Muslims.

This study uses Fredrickson's concept of racism as scavenger ideology, which provides an appropriate model to explain how racism and branding of religion (as terrorist and radical) allows the selected American writers to incorporate supremacy in the socio-historical context of America. Through Derrida's Deconstruction theory, it accounted the themes of the selected novels, focused on contradictions within the selected texts and analyzed characters to bring forward the point of view of the narrator to establish a relationship between racism and Islamophobia.

The context of selected American literature through a series of interlinked themes- discrimination, migration, depiction of Muslim characters as 'Other', religious intolerance- arising from the debates conducted in the theoretical chapters of the present study demonstrates the ways in which racism and Islamophobia interact within the pages of these texts forming anti Islam and anti Muslim ideology. An unexpected outcome of the current study is that I read and found extensive information about my religion that has enabled me to visualize and enhance my own conception of religion.

## **1.6 The Research Problem**

The present study attempts to explore the relationship of racism and Islamophobia in the selected American literary texts through deconstruction theory exposing racism as an ideology that picks ideas and beliefs from another ideology to suit its purpose, and to assert how white supremacists scavenged to utilize religion in order to justify their racism.

## **1.7 Objectives of the Study**

The study is conducted to meet the following objectives:

1. To investigate the historical complexity of racism and its relationship to Islamophobia
2. To study the perceptions and manifestations constructing the identity of Islam and Muslims in the selected American literary texts
3. To discuss Islamophobia as a recognized form of racism persistent in the selected American literary texts through deconstruction of major themes, point of view, and character depiction

## **1.8 Significance of the Study**

Noticeable gap in contemporary research to examine the question of Islamophobia in relation to racism in a substantive manner in fictional works urged the sketching of the conceptual terrain for the present study. Growing body of scholarly works exploring the relationship of racism and Islamophobia in twenty first century has started filling the gaps. Anthropology and sociology informed my approach to the relevance and presence of racism and Islamophobia in selected American literary texts. The entwined concepts spelled a new life and ideology constructed in American literary texts that might be defined as a new form of racism embedded in a religious fear.

### **1.9 Delimitations of the Study**

The research delimits its concern to the analysis of three selected American literary texts shaping ideologies by reinforcement strategies. It encompasses literature review from late 20<sup>th</sup> century to early 21<sup>st</sup> century. It does not trace the origin of racism and Islamophobia. Relying on their brief backgrounds, it takes up the situation from their contemporary positions. Moreover, selected features from relevant theories were developed into theoretical framework that provided foundation to the analysis chapter.

### **1.10 The Working Definition of Racism and Islamophobia**

Islamophobia is often defined as ‘the fear of or prejudiced view point towards Islam, Muslim’ and other matters related to them. Definition of racism agrees upon the terms ‘fear’ or ‘prejudice’ against a community based on cultural and religious differences. The first step was to identify a single term which may sufficiently define both the phenomena. The present study used the term ‘fear’ to define both. Fear is a derogatory term in itself meaning a critical and disrespectful attitude towards something or someone.

Operational definition was required to deconstruct the text. Review of various research frame works proved useful in analysis to explore the ways Islam was represented and racism was exercised in the selected texts. The study aimed to offer a historical record of racism through which an inclusive account of Islamophobia was elaborated. The study developed its own working definition of Islamophobia as a historical expression of racism; a process that constitutes its meaning through history. Therefore, racism as a manifestation of history long anti-Islam prejudice may be construed as a working definition for my study. Islamophobia is an ideological war brought forward to justify centuries long supremacy and racism of the West particularly America. It is not a new concept but a fabrication of old animosity into modern

garments. Minus the ideology, Muslims are acceptable. The present study traced the relationship, implication, exposure and relevance in the American literature by analyzing three selected texts for their setting, themes, characters and point of view.

### **1.11 Structure of the Study**

The present study is comprised of eight chapters. Chapter one gives an overview of the research background and its purpose. To address the issue, chapter two surveys a large number of scholarships on the issues of racism and Islamophobia. Such published literature is important to study to situate the study arguments within solid and strong background. It also helps in development of the theoretical framework for the study. These works are studied and organized according to their publication dates to see the development of under discussion phenomenon in a better and wider perspective.

Chapter three seeks to propose the theoretical framework in order to conduct the study within the constraints of proposed theories so that better conclusions are built. This chapter gives definitions of all the important terms used throughout the analysis. It well defines deconstruction theory (Derrida 1967), Fredrickson's 'concept of racism as scavenger ideology' (2002) and major proponents of Runnemedede trust report (1997) under the heading of 'theoretical framework'. It illustrates the conceptual framework and research design of the present study. It also highlights aims and objectives of the present study, choice of the literary texts and brief definitions of the key terms used throughout the analysis.

Chapter four, five and six present a detailed discussion of the selected texts *Harbor*, *Terrorist* and *Falling Man* respectively under sub headings taken. Chapter seven offers an extensive discussion by holding comparison and contrast among the three novels. It discusses points of similarities as well as differences to bring forth 'open' and 'closed' views of the

selected writers regarding Islam and Muslims. The discussion also explains male and female writers' perspectives on 9/11 terrorist attacks leading towards conclusion.

Chapter eight brings the conclusion. It discusses how racism cloaked in Islamophobia has emerged as a new form in the contemporary American literature. This chapter revisits the former discussions to reach a conclusive point. It discusses almost all the major features of earlier discussion. Chapter eight further provides concrete suggestions for handling issues of Islamophobia through inter faith dialogues among religious clerics as well as academia. Muslim writers can publish scholarly work to counter anti-Muslim and anti-Islam projection in literature. This chapter also explains the contribution of the present work to the existing body of literature suggesting future implications.

Conclusion chapter explicitly asserts the references used during the course of study to authenticate its arguments which find agreement to the present situation of Muslims and Islam in the West at its worst. Extensive scholarships are reviewed to validate the thesis statements and propose further investigations.

Lastly References Chapter is added to illustrate a comprehensive list of all the sources used in the course of study so that readers can easily find the sources of the study cited in the end.

## CHAPTER 2

### LITERATURE REVIEW

#### 2.1 Introduction to the Chapter

Previously published literature is significant in order to situate the study arguments within a solid and strong background and to develop a theoretical framework. Therefore, this chapter provides a broad based survey of scholarship on the issues of racism and Islamophobia. In order to meet its objectives stated in the Introduction chapter, the present study needed to encompass and relate different areas such as history, culture, economics, politics, religion and twenty first century interpretation of racism. Thus, an elaborate account of the development in the concept of racism was required to form a comprehensive theoretical framework for interpretation of the selected American novels performing a leading role in shaping the 21<sup>st</sup> century American ideology by criticizing Islam as the core motive of terrorism around the world. Review of literature is organized according to the publication dates to see the development of under discussion phenomenon in a better and wider perspective. Firstly, it presents various definitions given to racism and discusses its historical existence within the American society due to social hierarchy and the presence of immigrants in America. Then it reviews literature published in the late twentieth century and twenty first century to correlate the concepts of racism and Islamophobia.

#### 2.2 Representational Form of Racism

Articulated more with reference to religion than science, racism is regarded by social scientist as an ideology, which has existed in various forms under global circumstances. Failure of scientific racism, which defined racism within the biological parameters, inspired the researchers to find an absolute definition of racism. Scientific racism was developed by Samuel George and Morton during seventeenth century to draw difference between Negroes and white Americans. It

sustained till the end of World War I. However, racism in various forms continued to be a significant topic for discussion.

Notions of exclusion, hostility and conflict are rejected by neoliberal supporters. However, these notions conspire to construct newer forms of racism rooted in the contemporary Western societies. Racism might consist of various factors; yet it vividly pertains to past. As a diverse concept, racism has been a dominant subject of discourse over decades. Created as a biological concept, it evolved into social and cultural meanings as a manifestation of religious, language and dress hatred. Justification for racism could be arrogance, misconception or ignorance; yet almost all biological and social scientists agreed upon its irrationality as a major component. Racism as phenomenon needs understanding as an object as 'it appears' to and is 'constructed by the mind' (cited in Guyer1998). It should be distinguished from 'a noumenon' or 'thing in itself' (cited in Guyer1998). 'Construction of a concept' requires 'intuition' (Waxman 2014 p, 165). Thus, racism appears to be a manifestation and a social construction weighing the balance in its favour. Twentieth century scholarship such as Miles and Torres conducted a study to determine the general published opinion that 'races' existed and 'one race [wa]s superior to another' (1999, p.20). Miles challenged anyone 'to define race un-problematically' (1999). Montagu in agreement to Miles alleged the use of the term to be stopped because of its ambiguous nature (2001). Garner (2002) stressed the use of inverted comma to place the word race because the concept was a contested one (p.5). Garner called it 'a circular and irresolvable one' (2004, p. 6). Sociologists have agreed for 'race' being a meaningless concept as human beings do not possess 'definitive biological characteristics attributable to 'racial' origin. (Kealy2007). In fact, the present study does not investigate the origin of the term 'race'. It focuses on literature reviewed within the field of Social Sciences that defines racism as 'natural supremacy' of white race in a larger context. The social racial formation categorized race to

show the division of the globe into ‘whites’ and ‘people of colour’; a term used principally in America for any person who is not of ‘white’ origin (a racial classification) (*Jackson 2006, Franklin et.al.2006, Alvarez et.al. 2016*).

The very nature of the term ‘race’ was associated with people of different religions which created further ambiguities; ‘if Muslims were a race at all’ particularly raised as the leading controversy of the contemporary world. In this particular context, the present study contradicts biological definitions of racism and looks into the social construction of racism so that its research interests are justified.

Modern philosophers called it an apprehension before any sort of judgment is exercised (Bernstein 1996). Over decades, racism as an abstract notion has taken a representational form and contemporary Western world conceived Muslims into stereotypes of terrorism. Thus, racism has gone beyond the borders of racial discrimination and prejudice. Termed frequently as ‘new racism’ (Barker 1981), a ‘plague’ that contaminated human society (Garcia 1986), ‘cultural racism’ (Modood 1997) ‘religious intolerance’ (Lopez 2011) ‘a moral evil’ (Appiah 1990) in its socio-cultural and religious context, contemporary scholarship recognize racism as ‘Islamophobia’, an amalgamation of race and religion (Nieuwkerk 2004, Werbner 2005, Meer 2008, Meer et.al Noorani 2008, Modood 2009 and Dunn et.al.2007). As a form of ‘religiophobia’, when it came to ‘cultural determinism’ Islamophobia merged into racism (Geisser 2003, p.12, Cigar 2003).

Understanding of racism share common characteristics with the contemporary concept of Islamophobia. Thus, the phenomena deserve profound inquiry in terms of their relationship. Conceived from an extensive review of literature in the fields of racism and Islamophobia, fundamentally, racism guided the present study for further investigation. A great deal of relevance

of racism also emerged in the contemporary socio-economic global scenario. Therefore, brief survey was conducted to understand their development and interconnectedness through the history pages.

### **2.3 Slavery, a Reflection of Racism**

Originally slave practices strengthened racism as a dominant ideology in America. Law devised ‘to end the importation of new slaves from Africa’ implied President Jefferson’s deep hostility of ‘the presence of free blacks’ (Act of 1807, Web source). In his letter to Edward Coles, he referred to Blacks as ‘pests’ in society. Abolitionists undertook the immediate emancipation of slaves, racial discrimination and segregation. Tearing the nation in American civil war (1861-65), abolitionists freed nation four million slaves but could not abolish racism altogether. Legacy of racism continued in America.

Racism in America has been in the spotlight in senate, academicians and scientists for a lifelong history. Before nineteenth century, scientific evidences were provided to justify race theory that emphasized an indispensable unity of the human race. Race and religion formed a complex tangle. It required a methodical discussion. Both were woven in a cluster difficult to untangle. Therefore, religion had been a dominant part of the evolution of racism in America and transformed American identity in the context of these intertwined concepts. It also evolved into a clear distinction between ‘Negro’ and ‘American’. Afro-American religious leader, George Baker (1880-1965), also called Father Divine provided religious grounding to discrimination during twentieth century (1940’s). It categorized people on the basis of religious creed labelling them ‘Asiatic Muslims’, ‘Moorish Americans’ etcetera. Though Father Divine’s own followers rejected those notions, still the power of being American prevailed in the society at a much higher level. Jim Crow or antebellum, apartheid movements reflected American perspective of dominance over other nations during that period.

Darwin's 'The Descent of Man' set the scene for nineteenth century racism (1871). It claimed 'certain extermination of the civilized race' replacing them with the 'savage' races throughout the world. The advent of each century observed new turn in its conception. Strengthened by the publication of Darwin's '*The Origin of Species*' (1859), European racism even supporters of slavery claimed that 'races constituted separate species'. Darwin stepped into the scene when racist ideas were used as tools to tear North and South States of America. Influential voices, refused to consider 'African a brother'. People were categorized into two; civilized and savage race.

#### **2.4 From Anti-Semitism to Anti-Muslim and Islamist Movements**

Fredrickson (2002) provided historical account of continuously changing course of racism. He traced the history of racism from Greeks, Romans and early Christians when religious practices of the Jews arose prejudice at times but their acceptance of Christianity reduced the hostility against them (2002, p.18). However, there was a strong controversy between Jews and Christians mainly stemming from their religious differences. Since Christianity shared a common foundation with Judaism, it was pointless to allege Jews for their ancestry or blood. Conversion to Christianity proved 'hereditary sin' soluble (Fredrickson 2002, p.9).

In the wake of a more antagonistic attitude towards Jews in 12<sup>th</sup> and 13<sup>th</sup> century, few Jewish communities were encouraged to wage war against Muslims to secure the Holy Land of Jerusalem so that a Jew state could be established. It led to a huge massacre of the Jews. Muslims from that time were conceived as a great 'threat to Christendom' (Fredrickson 2002, p.19) whereas Jews appeared undisruptive and somehow helpful. During sixteenth century Moorish culture and Muslim religion came under a fierce assault in Spain stimulating a rebellion. Entire 'Morisco' (Muslim converts to Christianity) population was exiled who later on lived in a close connection with their old culture and religion. 'The notion of infidel Muslim as a menacing figure was

transferred into America' (Gomes 2005). Furthermore, literacy among slave Muslims made them a threat and hazard to the 'white enslaves' (Gomes 2005).

Nationalism movement in Germany added fuel to the fire by encouraging 'a cultural-coded variant of racist thoughts'. It presented Jews as anti thesis to Germans; different not only in religion and other cultural traits but an entirely different race. Thus the term 'anti-Semitism' was coined. 'Pseudo-science of race hygiene' was used to find 'physical distinction between Jews and Germans' (Hilberg1967, p. 118). Racism in the form of Anti-Semitism had been an integral part of the American colonial history. *As a part of the* 'immigration movement', Jews migrated from various places of the world in the beginning of the 1900s to enter America and established businesses there. Orthodox in religion, they founded Zionist Movement in America and rose as strong supporters of Socialist party. In 1940, they were 3.7% of the entire American population. The first instance of anti-Semitism in America was recorded in 1862, when during American Civil War General Ulysses ordered the expulsion of all Jews in his military district comprised of Tennessee, Kentucky and Mississippi (General Order No. 11). Half of the twentieth century was marked with a discriminatory period particularly for Jews in America who were restricted from employment and other social activities. During 1980's, 'public rhetoric about Jews' in America grew coarser (Tobin et.al 2003, p.7).

Researchers also documented the 'anti-Jewish sentiment' intimately associated with a 'general disposition of social intolerance' (ADL's 1998 survey report). During1920's, Ku Klux Klan, Ford's anti-Semitic published literature, Coughlin's controversial anti-Semitic speeches designated strength to attacks on the Jewish community in America (Sloyan 2007, **Pawlikowski 2017**). The hatred and fear of Jews was due to their religion and socio-cultural differences in Europe that kept the status of Jews unsubstantiated until the modern epoch (Hilberg 1967, p.111). Acute racist ideology of Nazi Germany discredited scientific racism (Hilberg1967).

However, immigration of thousands of Jews from Nazi Germany to America irrevocably established a strict quota system by the US State Department (Hilberg 1967). 'Immigrants needed to prove they were not likely to become a public charge' (Gurock et al. 1998). Concepts of anti-Semitism and xenophobia in America were strengthened in the 1930's. Jefferson's oxymoronic use of the maxim "Divided we stand, united we fall" set forth the classic concept of racism (Lewis 1990).

### **2.5 Muslim Immigrants and Islamist Movements**

Immigration dominated America in the nineteenth century. One million Asians from China, Japan, Philippines and India were reported to have migrated to the United States between 1850 and 1930. Presence of Asian immigrants and their assimilation into society reckoned as 'the greatest threat to Western Civilization and the White Race' in the second half of the 19th century increased restrictive laws such as 'The 1850 Foreign Miners Tax' and 'The Anti-Coolie Act 1862' enacted to restrict Chinese immigrants in the USA (Parshad 2006). They were barred from owning real estate business in California in 1872. The country was openly hostile to its Asian immigrants during that period. In fact, immigrants' fear overlapped cultural differences.

Congress representative Dawson of Pennsylvania reinforced that 'racial prejudice was implanted by providence for wise purpose' (Wood 1970-2). History demonstrated 'the wise purpose' was to overpower people in the name of race differences. It was Dawson's contemporary James Doolittle of Wisconsin, who claimed that by 'instinct of our nature' they were impelled 'to sort people into racial categories and to recognize the natural supremacy of whites when compared to people with dark skin' (cited in Wood 1970, p. 2). Decades before Hayes (1869) had contrasted 'prejudice' and 'natural antipathy' by announcing the former as an 'educated attribute' whereas 'latter' was theorized as 'natural manifestation' of the whites.

On the other hand, creation of Israel in 1948 brought Palestinian refugees to America. ‘McCarran-Walter Act 1952 relaxed the quota system established in 1924’ that permitted Muslim immigration (Tweed2017). ‘Muslim migrants’ escaped ‘oppressive regimes in Egypt, Iraq, and Syria; and South Asian Muslims, as from Pakistan, sought economic opportunity. By 1990s, Muslims had established more than six hundred mosques and centres across the United States’ (Tweed 2017).

Tragedy of Pearl Harbor (1941) signified American racism against Japanese ‘with the business of fighting the war on foreign rather than domestic shores’ and created Japanese stereotypes in US. Government propaganda had worsened living conditions for American Japanese decades before 9/11 that created a similar situation for American Muslims in the name of religion.

History also documented Muslim migration that changed America's population throughout nineteenth century. ‘Prejudice against Catholics, Blacks, and Asians has been both widespread and violent in the history of this country’ and the horrors of American racism (Tobin et.al 2003, p.7). The first wave of Muslim immigration was recorded in 1924, ‘when the Asian Exclusion Act and the Johnson-Reed Immigration Act allowed only a trickle of "Asians," as Arabs were designated, to enter the nation’ (Tweed 2017). American society in early twentieth century was greatly influenced by the establishment of ‘Black Nationalist Islamic Community’ 1913. Since the foundation of American Islamic Propaganda Movement in 1893, America experienced various Islamic Movements that focused mostly on retention of African-American Muslims rights. Imitating ‘White Canadian Policy’, the immigration Act 1897 restricted ‘immigration from the Ottoman Empire under the overarching category of restrictions on Orientals’(Jones 2004). In that scenario, there raised various Movements founded on the philosophies of Islam such as ‘Ahmadiyah Movement (1921)’, ‘The Universal Islamic Society’

(1926), 'The First Mosque of Pittsburg' (1928), 'The Islamic Brotherhood' (1929). Expansion of Muslims in America 'as the biggest single ethnic group' marked that period (Jones 2004). Each movement articulated and countered slavery in America. However, each practiced its own philosophy devised on the selected features of Islam by their respective leaders who translated faith to their followers, which brought many differences in opinion as the movements had political purposes and to satisfy their goals, the leaders manipulated philosophies of Islam to their benefit.

Among these was Noble Drew Ali (founder of Moorish Science Temple of America 1931), who deviated from 'religious orthodoxy' and formulated his own practicing system claiming himself to be the prophet (messenger). Meanings of the word 'prophet' as messenger endowed him benefit of doubt though it was in obvious conflict with Islamic command of Last prophet hood as an integral element of faith. Such a disposition ironically brought the Movement in direct clash to Islam. Infact, the preachers as well as followers assimilated a liberal view of Islam by mingling its orthodox beliefs with the American ideals. However, such Islamic Movements and Black Civil Movements in America during that period joined hands to protect Black and Muslim African-Americans against 'white Protestant Americans' (Jones 2004). The situation ignited the revolutionaries as a visible threat to American solidarity and integrity. 'Building a righteous nation that would be independent of whites' posed a threat to American autonomy.

One of the movement's factions, Dr. Fard founded the 'Nation of Islam' in 1931(Tweed 2017). 'Fard's unexplained disappearance in 1934' and endorsement by Elijah Muhammad led to the conversion of underprivileged 'disenchanted' African Americans in Islamic faith. His most significant conversion was Malcolm Little to Islamic faith. It was a significant conversion. Malcolm used X with his name to indicate the 'lost African heritage' and rose as a prominent

figure of the faith resisting racism (Tweed 2017, p.4, Hamilton 2015, p.1). His conversion shaped his radical beliefs about American people as ‘the product of a genetic experiment whose time on Earth was coming to an end’ (Hamilton 2015, p.2). Such beliefs were overtly reflected in 9/11 attacks by a bunch of Islamists that pushed the fate of entire Muslim world into darkness. It could rather be understood as the coming back of ‘Nation of Islam’. Malcolm had outrageous thoughts about those who offended him. Injustice to ‘Blacks’ and Muslims in American society structured his strategy to fight racism by encountering the system that produced it (Hamilton 2015, p.4).

Leaders of such movements such as Elijah Muhammad claimed prophet hood that was a denial of Islam’s divine rule of the last prophet. The situation made position of Islam and Muslims dubious as Americans were much more familiar with Islam presented by these movements (Bright 2001, p. 25). The purpose was to eliminate and deteriorate the true character of the religion (Yeoman 2002). ‘Elijah Muhammad’s death followed by a rip in the movement raised the formation of another group called ‘American Muslim Mission’. It preached Islamic practices that were known to most of the Muslims around the world. These Islamic foundations were to a larger extent familiar to most Americans. On the other hand, the group was condemned by ‘Nation of Islam’ for being unorthodox.

Emergence of Ku Klux Klan (1866) in the wake of American Civil War became a source of demonstration for white southerner American states resistance against Republican Party and those who resisted white supremacy. Its members intimidated black republican leaders who were reconstructing and establishing ‘political and economic equality for blacks’. Primary goal of Ku Klux Klan was to re-establish white ascendancy. It deprecated immigrants, black and all labour by bombing and all kind of violence in the country. It used terrorism against individuals or groups they opposed (O'Donnell 2006). Stanford encyclopedia documented the meeting between

Ku Klux Klan and Malcolm X as an endeavour to obtain separate land for 'Black American Muslims'. It was also recorded that Muslim non-support in the Civil Rights Movement in the South resulted from a bargain with Ku Klux Klan to save mosques from being 'disturbed' (Clegg 1997). Historian Schmatz also reported Malcolm X meeting with Nazis (NAP) and speculated that anti-Semitism brought the two groups in bonding. Initiation for the meeting was Elijah Muhammad alleged belief that Jews financed the slave trade. It was also reported that Malcolm grew conflicting perspectives to Muhammad. Race segregation was another mutual concern of Malcolm X's meeting Nazi leader Rockwell to form a coalition. Since media was under Jewish control, the protest of both groups was destined to failure.

Twentieth century America encountered Black Slavery Movements as well as African-American Islamic Movements. Common beliefs prevailed among 'white' Christians to support violence and persecution of Blacks, Muslims as well as non- Muslims. Malcolm X and Martin Luther King voiced those problems more thereby bringing Black Africans and Muslim Africans at one page against white Christian Americans. Due to their combine efforts, Islam became dominant as an American religion. African Americans rejected 'Oriental Exclusion Act 1920' that was devised to ban Muslim immigration from around the world. Later, Malcolm abandoned 'Nation of Islam' due to its radical religious stance and discovered that Islam preached equality of human beings. He was convinced that racism had tarnished American spirit. He pondered over his state of being Muslim while dictating his autobiography to Haley in 1964:

I did many things as a Muslim that I'm sorry for now. I was a zombie, then-like all Muslims-I was hypnotized, pointed in a certain direction and told to march (Haley et.al.1965).

His words reflected how extremism could drive followers of any religion to the wrong path. However, all cannot be blamed. The present research follows the same stance. Along with

narratives of African slavery, Africans Muslim struggle for freedom was also marked feature of nineteenth century America.

America had already witnessed Muslim controversy to define Islamic faith in the late twentieth century. Various communities practiced faith the way their spiritual leaders had translated. Terrorist attacks on 9/11 2001 changed the entire terrain. Public, media and constitutional debates congregated to label Islam a terrorist religion. History long animosity against Muslims was brought back to the discourse. Americans became much more familiarized with the word 'fundamentalism' and its pure association with Islam. Ironically, the word 'fundamental' finds its roots in Christianity. Lobbies were created internationally to isolate Muslim countries and communities in the wake of 9/11 disaster.

## **2.6 Globalization, Politics and Socio-Economic Terrain**

Geographical isolation is unthinkable today because the world is entangled into a global web due to advancement in media and technology. Individuals cease to remain isolated in the contemporary world. Mass communication has a significant role in these circumstances and equally shares a vital part in the evolution of racism in the socio-cultural context. Much has altered the course of racism. It had been a favourite area of research throughout twentieth century. Advent of twentieth century was marked with conflicts among nations despite globalization. Sociologists such as Frederick Hertz used the phrase 'race hatred' in 1920's, indicative of discrimination and bias that transformed into anti-Muslim racism by the turn of the century.

American history is replete with examples of racism based on nationalities and cultures. As discussed earlier, tragedy of Pearl Harbor (1941) reiterated American racism against Japanese 'with the business of fighting the war on foreign rather than domestic shores' representing

Japanese stereotypes in US (Kaplan 2007). In that century, racism turned into ‘a babel of voices’ and gained culmination as a dogma of ‘scientific objectivity’ (Benedict 1942, p.128). Not only in ‘nationalistic phase but in the regular pages of history, racism became a political instrument (p.138); an entirely changed concept that Darwin supported. Benedict (1942) further added that ‘religious persecution and racial persecution’ reciprocated each other (p.142). He emphasized that race persecution’ did not compel a researcher to investigate the origin of ‘race’ (p.147). Rather for a comprehension of ‘race conflict’, one requires to investigate ‘conflict’ and not ‘race’ (p.151). Thoughts similar to these stimulated the present study to investigate various reasons for conflict instead of tracing the monotonous history pages about race origin.

Benedict (1942) presented a perspective of racially combined culture in America in 1942. He discussed the evolution of human beings and their biological classification as more than ‘superficially descriptive’ (Benedict 1942, p.20). He claimed that ancient beliefs in climate producing ‘varieties of mankind’ and ‘intermixture of different ethnic groups’ had accrued since the advent of human civilization (Benedict 1942, p.20). It gave birth to the idea that certain characteristics must belong to an ethnic group. Recent studies referred to the idea as a creation of new race concept based on ethnicity where not physiological but social behaviours were associated to various ethnic groups. Benedict (1942), however, in his discussion rejected scientific theories about race and the idea of superiority and inferiority by quoting scientific evidence from Theodor Waitz (pioneer anthropologist 1859) to the most recent Franz Boas. He called ‘intermixture’ the cause of high civilization (Benedict 1942, p.79). It might be assumed from his argument that as a community, founded on the inter-mingling of various races, American natives feared Muslims to overcome and bring destruction to their land. Such assumptions preoccupied American literature as well. The present study encounters the prevailing negative postulations in contemporary American literature.

Muslims experienced an 'intermixture' constant repression at the hands of Europeans which 'stimulated their suppressed instincts' (Benedict 1942, p.79). Discussing the historical records repudiating 'inalienable racial soul', Benedict emphasized the consistency of racism in European societies and constantly changing 'social behaviour' of Europe in the milieu of economic insecurity (1942, p.81). These changes discarded the 'eternal' and 'biological' continuance of scientific race theories (Benedict 1942, p.85). Benedict partly agreed to define racism a 'scientific field of inquiry' but with its extreme concern with the human history (1942, p.96). Calling it a 'dogma' of 'congenital' superiority over inferiority, elimination of keeping races pure, Benedict encountered the historical progression of one race carried along throughout the history (Benedict 1942, p.97). Moreover, he conceived racism as an abstract notion inapt for scientific investigation; a 'religion, a belief which can be studied only historically' (p.97).

Going beyond the boundaries of 'scientific knowledge', actualities of racism could be disqualified by any scientist leaving the 'belief untouched', added Benedict (1942, p.97). He also emphasized the historical study of racism to explore the circumstances and called the racist notions 'pretentious [ly]' existing in the social structures of America (Benedict 1942, p.98). Modern world grasps the same historical string that all people on earth are created of 'clay' but history reflected European attempts to draw a line between the West and its other; the division between 'believers' and 'non-believers' (Benedict 1942, p.105-109). This notion was developed due to the rise of Christianity in early Middle Ages.

As already discussed America reached racial glory by exterminating and segregating Indians in the early nineteenth century. Modern American researchers, however, rejected the entire argument of racism. American writers such as Madison and Osborn positioned the glory of America in the recollection of 'dying' principles of religion and social characteristics which were 'contaminated' due to 'intermixture' (Benedict 1942, p.123 & 20).

## 2.7 Changing Forms of Racism

This section presents review of literature that shows the development in the concept of racism towards its twenty first understanding in the form of Islamphobia. The researcher endeavours to connect both the concepts by highlighting constituents of racism in the fields of law, politics, economics and social terrains.

The researcher investigated the common perspective of Americans and their temperament that changed after September 11 terrorist attacks. Long before the attacks, Benedict pointed out change in American Policy offering ‘asylum’ to ‘phobia’ (1942, p.125). Immigrants shattered the philosophy of ‘melting pot’ (p.125). It also proved be a prominent constituent of racism. Quota Act of 1921 &1924 and Jim Crow law already had exposed American intentions to ban ‘immigration’ (Benedict 1942, p.125). This situation turned racism in America ‘more than a spectacle of immigrants of one decade...to a later decade (Benedict 1942, p.127). Racial prejudice in America developed a strong emotional behaviour which was ‘psychologically complex’ and needed in-depth understanding in economic, social and historical context (Benedict 1942, p.168). Approximately a half century ago Benedict forwarded man’s attempt to ‘classify’ himself on the basis of geography, skin and colour (1942, p.19). Human history and biological principles laid the foundation for disagreement on classification around the world in the fields of science and sociology. My study also rejects the biological notions of racism. It falls too closely to the cultural and religious interpretations of racism.

Racism in the late twentieth century world went far beyond its understanding in terms of Whites and Blacks. The concept evolved over times as a ‘catch-all’ (Stocking 1966) in Social Sciences. Pioneer in rejecting ‘theory of evolution’ as a foundation of race, Boas (1966) also looked at racism as a result of ‘culture and tradition’ (1966).

Recent travel bans on immigrants in America conform to the previous claims that immigrants are inferior. It underlines the irony of situation in America, which always had a slogan of being a land of immigrants. The notion of 'immigrant' signifies Asians particularly Muslims in the contemporary world. The present study attempts to expose the selected texts for their strong capitalist notions that segregate Muslims in America placing them in lower social class. Therefore, it is important to understand the racist attitudes under the cover of capitalism.

With the expansion in US economy, its control over worlds' other countries equally expanded. The situation gave new perspectives to the notion of racism. Despite its socio-cultural and religious presentation, scholars moulded the direction to see its causes in economic spheres as well. Karl Marx identified the problem of 'importation of slaves' as the 'supply of labour', which shaped the notions of race and racism for the modern think tanks (1977). He looked at racism as 'an issue...for the structures of the social world' (1977, p. 915). An individual worker as a member of middle class in a colony was interconnected to his/ her European counterpart. This relationship developed the capitalist notion of racism that emphasized the social split of workers at international and local levels. Racial practices within Marxist study were further investigated by Hall who found problems in Marxist conception of racism which adhered exclusively to economic structures. He argued that 'economic relationship' did not explicate 'the variety of racial practices and its persistence across the economic changes taking place in societies such as US' (1980, p.308). In fact Hall proposed an understanding of the historic development system of 'racial slavery' and 'racial practices in US society' (1980, p.320). The entire structure however, presented the 'structure of dominance' indicating construction of a relationship through hierarchy. Tobacco production in the form of cotton introduced industrial capitalism indebting Black slavery in US. Rise of American empire laid foundation of capitalism as a dominant and driving force to expand American economy and centralized trusts.

Consequently US government established Jim Crow laws embedded in American racist ideology. Multinational commercial configuration raised America after World War II. American social mobility attracted African and Asian counties. When we talk about European capitalism, it also created 'a religious 'other' in the Islamic rivals of the Turks and Moors for its expansion (2003). It provided 'a paradigmatic example of racial othering' (Winant 2001). Winant (2001) studied the rapid increase of 'anti-racist activity since World War II' and prompted a historical move in the progression of global white supremacy.

Politics and class divisions had existed persistently within the American social structures. Miles' study in 1982 critically looked at how politics, class and specific ideologies formed racial conflicts. His study of race and racism was based on its 'analytical and objective status...a basis of action' (Miles 1982, p. 42). Following the footprints of other social sciences and humanities scholarship such as Benedict (1942), Miles viewed race and racism as human construction; an ideology that belonged to and was shaped by the powerful group in society (1982). He also traced the process of 'Racialization' in the interaction of immigrant communities and concluded that the struggle and fight of a class through racism not race was 'the modality' (Miles 1982). Frye's (1983) research seemed to corroborate Miles. His investigation termed racism as a 'bird cage'; a finely wrought cage rightly termed as a 'political construct' (p.1-16). These researchers focused on the political and economic situations; bringing forward an entirely changed concept of racism. Though fabricated in religious differences, racism in contemporary era has its agenda embedded in the political and economic structures of America. The political concept of racism was addressed because the present study attempted to justify literature as an influential tool for inculcating certain ideologies as a part of agenda.

Tendency to elevate itself through use of 'superiority', racism at social structural levels and 'social arrangements' further strengthened the notion of 'superiority' (Pinderhughes1989).

Wieviorka (1995) referred to ‘the dual logic of racism-of inferiorization’ that was ‘subordination and exclusion’. He argued that racism was not limited to segregation and violence. To him ‘institutionalized racism in America’ provided ‘a better understanding of the journey from race to racism’. He connected racism to ‘factors fixed’ (1995). ‘Race’ explained nothing; ‘it is something that must be explained’ (Fields cited by Ignatiev 1995:87). Religion has been a major ‘fix’ component involved in the contemporary discussion of racism. Unfortunately, it was explained for Muslims within the backdrop of 9/11 disaster. Ironically, 9/11 disaster victimized all Muslims in Western animosity and predominantly in America where all Muslims were equated with terrorism. It is important to remember that racist ideologies existed long before twentieth century based on cultural differences; religion was an integral coming of age part.

## **2.8 Islamophobia or Racism: Within the Tangles of Religion**

New economic and political realities shifted the concept of Racism from ‘interpersonal race based prejudice... towards institutional, historical and structural dynamics’ that resulted in ‘perpetual social advantages of the dominant social identity group, that is, white people in America’ (Wellman 1993,p.2). At psychological forums, long chain of psychoanalytic theories helped to comprehend the dynamics of racism in late twentieth century (Fanon 1968, Frosh 1989, Rustin 1991, Kovel 1995, Altman 2000).

Social scholars, however, penned down religion as an essential facet ‘of a genealogy of the race concept’ in the late twentieth century (Balibar et.al.1991, p.21). Scholarship also investigated notion of racism patronized by various scholars, however, was unable to produce any ‘workable definition’ (Said 1991). Hitherto it was successful to raise much suspicious and warning in the readers against religion Islam. Recognition of ‘African Americans’ as ‘Muslims’ was seen as miscalculation of ‘the longstanding antagonism of Islam to Christian America’ (Shaban 1991). A new perspective of racism in the name of Islamophobia thus emerged on the

American globe. Brief history of Islam as religion in twentieth century America reflected a complex relationship of racism and religion. Muslims were alleged to have ‘violence Catholic Croatians’ (Huntington 1977, p.255). Historians such as Evans (1980) and Lewis (1990) offered evidence to view Islamic world as Ham’s descendents. ‘Whites’ were enslaved by Arabs and Moors but not as regular racial practice that later was customary to European disposition of slavery who relied on biblical references of black skin to be ‘hewers of wood and carriers of water’ (Lewis 1990). Biblical influence had been dominant in late nineteenth century discourse to draw a margin between ‘white Christians’ and its ‘other’. The present study analyzes Muslims’ treatment (particularly eastern) as ‘hewers of wood and carriers of water’ in contemporary America.

Albanian, Bosnian, Turks, Armenians, Chechnian and Tatars were quoted to show the world Muslim violence particularly against their respective governments to enhance the political aspect of racism. Muslim groups alleged with violence and blood so often in the American history, politics and social science books that western readers envisioned Muslims habitual of bloodshed. Factually, histories of all nations and not only Muslims depict revolutions in the form of bloodshed or peace talks with staunch political and economic agenda. Questions might arise why anti-Islam discourse took over the entire globe. Muslims’ projection as ‘antagonistic’ with its ‘other’ in the form of Catholic, Protestant, Orthodox, Hindu, Chinese, Buddhist, Jews appeared frequently in every discourse.

Esposito (1992) explored ‘an inevitable collision course’ of Islam and the West by posing questions to ‘the incompatibility of Islam and democracy’ (p.3). His study discussed Islamic fundamentalism as a possible threat to the stability of America. His study also investigated ‘the vitality of Islam as a global force and the global history of its relations with the West’ (Esposito 1992, p.5). A case study of Muslim countries and major Islamic movements demonstrated a

‘diversity’ of orientation in all global spheres. Specific emphasis was put on ‘Salman Rushdie affair, the Gulf war and the New World Order’ which created problems for the Muslim world. Esposito’s study relates to the present study, which also visualizes Islam and America as binaries in the contemporary era. American attitude in lieu of 9/11 transgressed from all other issues and focused on the presence of Islam and Muslims as a threat to America.

Though the researchers have attempted to understand the role of religion within the concept of race, mostly religion was explored ‘as a historical category...to be applied as a universal concept’ (Asad 1993). Asad explaining it argued that religion endured ‘radical’ charges- ‘from totalitarian and socially repressive to private and relatively benign’ (1993). He investigated racism as an often debated topic, ‘a construction of European modernity’ (1993). He concluded its conception as an integral part of creating differences that generated bias against other cultures (1993). The status of ‘racism’ continued to denote its confused and various interpretations over time. Hence, racism was given multiple definitions such as ‘the routinized outcome of practices that create or reproduce hierarchical social structures based on essentialized racial categories’ extended to global level ‘from Negrophobia to Islamophobia’ (Winant 1994). Scholars in various categories around the world had contested the term subsequently. The phenomenon was often investigated in the context of ancient European antipathy towards the rest of the world in the name of religious differences. A stereotype portrayal of Muslims as ‘exotic easterners’ was recreated under the horrors of 9/11 destruction’ giving it a new meaning (Said 1994). The present study does not highlight the hate-dialogues or narrations to paint them as fear of religion. It focuses the relationship of old concepts of racism within new contexts and emphasizes the emergence and changing position of racism over years.

Contemporary sense of the term ‘Islamophobia’ pertains to apprehension about Islam. Racism is understood as a reproduction of phobia generating actions towards a specific

individual group or ideology. An interesting investigation by Christopher Girr (1995) pointed out 'eurocentrism' in 'skyscraper'; tall buildings which in the late twentieth century kept disturbing Americans for being out of American needs. The tall architecture of buildings fell victim to strong terrorist attacks, hence, wounding American supremacist ideology of 'invincible America'.

During twentieth century, 'markers of race' once again articulated 'the most violent racism' against Muslims in the form of socio-religious nature (Werbner1997). Werbner defined racism 'grounded in the fears of social and economic description elicited in the complex relationship of Islam to West' (1997). The relationship played a crucial role in informing modernity and capitalism in the West. Werbner termed it 'Islamophobic racism' that was dependent on 'histories of imperial conquest' (1997). Thus twentieth century scholars viewed racism and religion in one discourse interdependent on each other.

The present research regard Islamophobia as an accepted form of racism referring to the relationship of Islam and America in the backdrop of 9/11 terrorist attacks. In this regard, it has quoted prominent American scholar Huntington who presented a frightful picture of Islam in ethno-political context announcing 'Muslims' with 'problems living peaceably with their neighbours' (1997, p.256). Twenty first century America was perceived 'marching under new but often old flags' leading 'to wars with new but often old enemies' (Huntington 1997,p. 20).The 'fault line conflicts' situated Muslims against its 'other', in the global world politics (Huntington 1997). Huntington's analyzed 'Muslim' participation in 'twenty-six of fifty ethno political conflicts in 1993-1994' (p.256-257). In contrast, he showed 'only two intra-civilizational and two inter-civilizational conflicts' where West was involved (p.257). Intra-civilization was through different civilizations whereas inter-civilization means among different civilizations. The conflicts, however, arise typically from human psyche. Results from the

collected data led Huntington to repeat words ‘Muslims’ and ‘Islam’ clearly with abhorrence to show the involvement of civilizations in ‘ethno political conflicts’ (p.257). Nevertheless, he himself confessed that extensive research was needed to investigate Muslims’ involvement in far more conflicts by the end of twentieth century (Huntington 1997, p. 262). He highlighted ‘Muhammad’ (SAW) as ‘a hard fighter and a skilful military commander’ and called the origin ‘violent [and] stamped in the foundation’ of Islam (1997, p. 263). Huntington (1997) description of Islam, Muslims and his focus on a single aspect of Muhammad’s (SAW) personality appeared undoubtedly the ‘ethno-political’ expression of racism manifested in Islamophobia. Huntington’s study highlights the western perspective of Islam and its followers. However, life of Muhammad (SAW) show ‘a unified’ and august picture of the Prophet as an individual. His (SAW) life struggle indicates words of conciliation, peace and harmony at first step to show the positive picture of Islam. Wars during his life time or after were waged on provocation by his opponents (Siddique, A. 1995). Even European scholars such as Michael Hart documented the name of Muhammad as the first individual who alone was successful on religious as well as worldly borders (1989). Huntington documented stories based on bias. He ignored the positive aspects of Islam and its preachers.

Further, the researcher discussed association of word ‘fundamentalism’ with Islam (alleged by Huntington 1997), which was strongly refuted by Said (1997). Said’s arguments connected the word with other religions such as ‘Christianity, Judaism and Hinduism’ (1997, p.xvi). Afterwards, Runnymede Trust Report (1997) opposed the ‘closed view of Islam’ as women oppressor and it was in various ways considerably different from the treatment that other religions and cultures devised for women. However, this stereotypical image sustained as a recurring theme broadcast over media and published in print. Islamophobia had thus, neither been a secondary phenomenon nor it was a new concept. It had embedded itself in various

appearances, mostly of racial prejudice and bias. Muslims were assumed to have feeble understanding of their religion. They had ‘an instrumental or manipulative view of their religion rather than to be sincere in their beliefs, for their faith is indistinguishable from a weapon’, explored The Runnymede Trust report (1997).

Stereotypical image of Islam and Muslims was the primary focus of this study. Therefore, it argued against all conscious effort to relate fundamentalism to Islam and ruin the spirit of Islam in the eyes of an ‘average reader’ who might view both as one and ‘the same thing’ (Said 1997). To perpetuate its threatening aspect is to instigate fear of it. American Academy of Arts actively published research works on fundamentalism. Researcher such as Daniel Pipes confessed that he knew ‘Islam for the appallingly dreadful thing that it is’ which is a threat to the world and most particularly West. Fear against Islam ‘hark[s] back to age-old grievances’ (Said 1997). Said (1997) further elucidated the fact that ‘ever since the Middle Ages and some part of the Renaissance in Europe, Islam was believed to be demonic religion of apostasy, blasphemy, and obscurity’. Huntington’s description appeared more a work of ‘normal human beings racist to the extent that they act discriminatorily on their ethnically prejudicial beliefs or attitudes which are based on ethnic stereotyping’ (Corlett 1998, p.23).

Stereo projection of Islam and Muslims could be well connected to Corlett’s ‘Cognitive Behavioural Theory of Racism’ that talked about ethnic stereotypes. It emphasized the cognitive role in exposing ‘ethnic prejudice... a mental state one has about another’ (p.25). He did not describe the positive or negative aspect of mental state. However, Corlett rejected the primitive notions of racism and replaced the word ‘racial’ by ‘ethnic’ (1998). He also emphasized the ‘intentionally shared experience’ of ethnic groups that differentiated them from others (1998). The term seemed more relevant to the psychological condition; a phobia that replaced all cultural differences with one dominant element that was religion.

Racism went under a great deal of discussion as a social phenomenon; a subjective state directed towards individual or a particular group due to religious or cultural bias. America as a power had reflected anti-Indian racism since its advent and it was stimulated as a result of interaction of various cultures. Religion, a vibrant element of culture was hard to neglect. 'Fear of unknown' placed immigrants in controversy and prejudice as they were believed to 'sponge off' the host society (Krutmeijer, 1998). Krutmeijer (1998) discussed racism as a phenomenon with two perspectives; racism as 'individual, psychological, pathological condition' and racism as 'a social problem' (p.40). His study confirmed the previous scholarly suppositions about racism caused 'due to fear... about foreigners' based on cultural ignorance. Though the complexity of racism was addressed in various ways, last decade of twentieth century dismantled and conceived it more within the discourse of religion. The present study correlates contemporary perceptions during analysis.

Matar (1999) explored that Muslim were associated with cruelty, tyranny deception long before 9/11 attacks, and had additional labels such as 'sexually over driven, emotionally uncontrollable and religiously superstitious. That was reinforcement of stereotypical Muslim images. Identification of Jews with 'Museummann' strengthened the process of 'racialization of diverse population of Muslims... in to one racial group' in twentieth century America (Agamben1999). Muslims came under Western spotlight in the aftermath of 9/11 attacks. However scholars equally agreed that it was not actually faith of Islam which was attacked (Holliday 1999).

Twenty first century scientists asserted the 'static state' of racism. Omi & Winant (2000) called race a 'significant sociological theme' with changing sociological perspectives since 19<sup>th</sup> century. The concept of 'New racism' brought forward 'the increasingly covert nature of racial discourse' and 'the avoidance of racial terminology' (Bonilla -Silva & Lewis 1999, Bonilla-

Silva 2001). A commission set on the Future of Multi-Ethnic Britain (2000) discussed racism and emphasized the use of identity markers such as skin, colour, language and religion as its basis. The commission referred to Islamophobia as anti-Muslim racism (p.59-60). Rejecting scientific notion of racism, twenty first century scholars termed it based on culture, nationality and religion. Fighting covert racism appeared a difficult task to the researchers. It was termed fatal due to its clandestine nature in 21<sup>st</sup> century (Bonilla-Silva 2001). It challenged particularly the immigrants; unfortunate Muslim groups were targeted the most. Bonilla Silva not only conceived racism as 'a white phenomenon directed towards blacks' but also drew attention to the growth of Latino population in America entering a period towards 'a more Latin American system' based less on white- black controversy and largely 'continuum- based'. He did not go beyond the 'demographic shift' as a cause of racism. Both Feagin and Bonilla-Silva attempted to limit racism to a framework of 'winners and losers' portraying whites and blacks. For Feagin racism was not monolithic (Feagin P.17). Rather it was also defined 'as a socio-political phenomenon' (Garcia 2003). Implicit racist language prevailed in American society. Segregation of legal barrier shrouded overt racism but it did not completely diminish.

Overtly racist in tone, French writer Fallaci (2001) in her article entitled 'The anger and the pride' criticized Muslims as 'breed like rats... we have no place for muezzins, for minarets, for false teetotallers, for their fucking Middle Ages, for their fucking chador' (cited in Bruno et al. 2012). Words used for Muslims reached the pinnacle of anti-Muslim racism.

## 2.9 Fredrickson's Concept of Racism

In 2002, Fredrickson in his book contested the idea of equating religious and ethnic discrimination with racism. He questioned racism as an 'attitude' (p.7). He argued that if 'the redemption of a heathen' was possible 'through baptism' and 'an ethnic stranger' was assimilated... into a tribe or culture in such a way that his or her origins cease[d] to matter in any significant way', then conflicts might be created due to specific 'attitude' in that context but that might not necessarily be 'labelled as racist' (Fredrickson 2002, p.7). He further discussed 'religious intolerance' as a significant factor in condemning others on the basis of belief and not for 'intrinsically' what they were (2002, p.6). However, he opposed the idea to equate religion and ethnicity. Racism existed when 'hereditary and unalterable differences caused ethnic groups to dominate, exclude or seek to eliminate other' (Fredrickson 2002). Fredrickson's study clearly differentiated racism from 'xenophobia' and 'religious intolerance' though he called racism derivative from 'xenophobia (p.6). He concluded racism 'as an ideology rather than a theory' that established a relationship 'between belief and practice' (2002, p.169). Racism was 'articulated' more 'in the idioms of religion' than any other sphere of life and science (Fredrickson 2002, p.6). He conceived racism not merely as 'an attitude or set of beliefs' but its expression in the practices, institutions and structures' that was validated or justified by 'a sense of deep difference' (2002:7). For him:

Racism was 'a scavenger ideology' that gained 'its power from its ability to pick out and utilize ideas and values from other sets of ideas and beliefs in specific socio-historical context' (2002:p.8).

Fredrickson's most dominant argument was that racism did not function against those 'stigmatized ethnic groups' who 'voluntarily' compromised their original identities sequentially to find lucrative positions within the dominant structure. The discussion makes Fredrickson's

work much more valuable for the present study that attempts to explore Islamophobia in the category of ‘belief’ reflected in the contemporary practice of ‘racism’ and discusses the acceptance of Muslims devoid of their ideologies.

Rooted in the concept of ‘race’, racism has generally been defined as a belief to assert the superiority of one group to the other. History divulged racism causing many relative terms in the field of sociology. ‘Xenophobia, a reflexive fear of stranger was one of the kinds (Fredrickson 2002, p.6). Fredrickson (2002) investigated existence of racism when hereditary and unalterable differences caused ethnic groups to dominate, exclude or seek to eliminate another. He followed Hannaford’s conception of race and racism as ‘peculiarly modern ideas’ (2002). He also relied on Geiss’s framework that race and racism were ‘manifestations’ of old ‘phenomena’ (p.169). He traced the origin of racism long before nineteenth century bringing in discourse terms such as ‘purity of blood’ and ‘noble blood’, ideas prevailing in fifteenth century Spain. He highlighted the role of American anti-racism reforms that intensified the situation leading towards Darwin’s conducive and more credible scientific racism following the struggle for existence and the ‘survival of the fittest’ (2002). Frederickson (2002) argued that Western imperialism asserted aggressive ethnic nationalism. It claimed a genetic supremacy to rule over Africa and Asia. The century witnessed the contribution of emancipation, nationalism and imperialism to develop and intensify the concept of racism; Europe in general and United States in particular (Fredrickson 2002).

Since nineteenth century, the notion of racism had sustained the element of power; the power to ‘scavenge’ (Fredrickson 2002). Those who held power were in the position to nurture feelings of antagonism against an individual or a group. The fear that power could be snatched from them by the suppressive group further elongated the prejudices.

## 2.10 Economics, Technology and Globe

Sartori (2000) deemed it impossible that Muslim immigrants could easily incorporate into European society:

I am wrong, for example, to argue that the immigrant Muslim is for us the farthest, the most alien and the most difficult to integrate? If I'm wrong, no one has shown it to me. I'm not mistaken in claiming that Muslim immigrants are fundamentalists at all (cited in Giuseppe 2002).

Political scene in America used overtly racist discourse about Muslim and Islam in twenty first century. Scholars and political think tanks referred to post -9/11 American policy, as 'boomerang' (Parenti 2002, p.10-19). September 11 attacks were understood partly as repercussion in the wake of US policy that armed and encouraged the Islamic fundamentalists to wage war against USSR. Primarily Afghanistan in 1980's was the target of oppression (Saikal 2004,p.95-110). The decline of Shah of Iran in 1979 at the hands of Islamic fundamentalist was an earlier 'boomerang' that was ultimately 'returned to the thrower' (Parenti 2002). It changed the world politics.

Along with politics, the concept of racism was 'refashioned' in twenty first century as an economic ideology that justified 'second class status for Blacks as wage-labourers and sharecroppers' (Lance 2002). Lance (2002) studied the 'imperialist conquest' that justified itself by refashioning racist ideology. Lance (2002) also pointed out the division Karl Marx identified between English and Irish workers in Britain that paralleled the main ways in nineteenth century America particularly used by the ruling class 'to keep blacks and white workers' divided (cited in Lance 2002). It entangled racism directly into 'the fabric of capitalism' ensuing an imperialistic form (Lance 2002). Nevertheless in all facets of American life, racism sustained

power by persecution of ethnic communities, predominantly Asian and Middle Eastern countries on larger scale. Reservation to define America as a supporter of equal human rights was the constant source of inquiry for scholars (Gerties et.al. 2003).The so-called American ideals initiated arguments for scholarship to form a critical and deeper comprehension of racism found in the social structures of America. 'Centrality of the melting pot metaphor' as a wide spread powerful force of American nationalism which was maintained at the cost of Civil War 1861-65 became indefinable within the framework of 'American self-understanding and the importance of immigration for national growth' (Gerties et.al.2003).

Advancement in technology was also the harbinger of change in ideology. Anti-racist circles in 1998 sensed and articulated 'web' as a dangerous instrument for 'racist activism' (Back et. al. 2002). Media's augmented courage brought Europe consideration of Jews an 'internal enemy and the Muslims external enemy' (Anidjar 2003). Considering Muslims as 'a competing nation', Europe was alarmed of its loss of power (Anidjar2003). The growing tension between Islam and West needs to be addressed. The present study attempted to review literature for a better comprehension of racism and Islamophobia.

Scholars have been investigating renaissance of racism developed into Islamophobia since 2001 bombing in New York. However, its origin in the American colonial period was widely under discussion in the context of 9/11 that proved its existence long before those terrorist events. Ahmed (2003) in his book encompassed 'war on terrorism' declared by Bush administration after 9/11 attacks. The situation divided the world into 'us and terrorists'. All Muslim countries came 'under siege' since Muslims were suspected to have links with al-Qaida and other militant groups. According to Ahmed, a 'changing complicated and dangerous world' was created to explain association of Muslims and Islam with terrorism (2003, p.1). His investigation method rested on reflexive anthropology and illustrated his arguments by giving

‘examples of a personal narrative’ (p.2). His study rejected the notion of ‘God’s gamble’. The study focused the importance of Islam in 21<sup>st</sup> century and discussed its confrontation with all major events as well as religion in social and political spheres. Ahmed (2003) gave ample attention to the misinterpretation of Islam on part of both Muslims and non-Muslims who used selective teachings of Islam and Quran to suit their purpose (p.9). Here the present study finds a similarity of thought with Ahmad’s research. Both the studies agree upon methodical investigations of Western concerns and queries: ‘Why do they [Muslims] hate us?’

Changing global scenario incurred different labels upon Muslims. Idea of ‘good Muslim and bad Muslim’ associated with Huntington concept of ‘The Clash of Civilization (1996)’, an idea developed during the Cold War era long before the September 11 tragedy. A single term ‘culture’ appeared to dominate the global scene (Mamdani 2004). Each culture was defined with one ‘tangible essence...explained politics as its consequence’. Mamdani (2004) highlighted the cultural discussions bringing into discourse ‘terrorism’ as ‘Islamic’ which was later used to define and explain 9/11 tragedy. Muslim culture was assumed to have ‘religion’ as solid and concrete ‘essence’. Muslims were also blamed to be conforming to culture rather than religion that introduced the idea of ‘good Muslim and bad Muslim’. Western scholars have often blatantly denied that Muslim had any history, a prospect which recognized Muslims ‘just plain bad’ (Mamdani 2004). Those scholars who acknowledged Muslim history brought forward the concept of ‘good Muslim and bad Muslim’. However, Muslims were acknowledged ‘petrified into a lifeless custom of an antique people who inhabit antique lands’ (Mamdani 2004). It leads us to see that not only 9/11 tragedy but Western scholars have for decades had attempted to highlight Muslims ‘exotic’, ‘antique’ and in contemporary era ‘terrorists’. The issue of good and bad Muslim was addressed because the situation was reminiscent of Black Slavery in America, which provided a strong argument to relate racism to the fear of religion.

Freeman and Kagarlitsky (2004) pointed out that globalization was entering ‘a phase of crises’ after 9/11 attacks (p.1). They called the crises ‘structural’, which apparently were firm and irreversible. They also agreed that the problems stemmed not only from the horrors of the event but ‘deep-seated’ disagreements and disputes that intensified situation for various communities in the global world. To say 9/11 event situated globalization in trouble is far from being true. In fact, since 1997, the world saw Asian crises as well as downfall in US stock market in 2001. War in Afghanistan and Kuwait-Iraq gave rise to ‘a new’ uncertain and war like world... from the ashes of 9/11’ (Freeman et al., 2004, p.3). Freeman et al. (2004) explained ‘structural crises’ as ‘a set of problems’, which had no ‘immediate stable solution’ (p.7). Such situation developed general ‘crises’ at international level, proposing abstract strategies to eradicate terrorism and ensuring a utopian world. However, the present study attempts to unravel through critical analysis of actual dynamics the overtly changing world perspectives against Muslims and Islam, which have divided the globe into West and Islam.

### **2.11 European Conjecture of Islamophobia**

The EUMC reports 300% increase in the ‘news worthiness of Muslims (Greaves et. al. 2004, p.136). Negatives and fantastical stereotypes covered the spectrum of European media. Eurocentric perspectives encountered historical archetypes. ‘Media-driven interpretation’ of Muslims as ‘dangerously insidious’ led to the re-emergence of ‘historical encounter between Islam and Europe’ labelling Muslims in Europe as ‘enemy within’ (Greaves et. al. 2004,p. 137). Christopher Allen discovered European psyche under ‘the endemic streak of Islamophobia’ (cited in Greaves et.al. 2004, p.142). For fourteen centuries Islamophobia pertained to intricacies of historical, economic and political realities. It established a new conception of Islam in relation to racism within the context of ‘frustration, anger and intolerance’ (p.142). It led to a designated

fear of Islam and Muslims in the West. These thoughts lead the present study to argue that phobia administers faith seeing Muslims minus ideology far from being labelled as terrorists.

Muslim countries around the globe differ culturally from one another. Their relations with US differ on political gains. Countries such as Egypt and Morocco are held in esteem by America in contrast to Algeria, Afghanistan, Pakistan, and Yemen. The present study argues that all Muslims cannot be associated with one culture. Therefore, categorizing Islamophobia as a 'cultural fear' is far from being true. Living examples are the Turk Muslims who do not face threat from the West as Iranian or Afghani Muslim face. Racism within religious perspective envisages belief and ideology as the foundation of all evils. Islam is looked down upon conjuring up 'the archetype- or folk devil... evok[ing] the specter of puritanical Christianity' (Werbner 2005). Werbner (2005) discussed a law against 'incitement to religious hatred' in British Parliament to ensure the protection given to Muslims in Britain. The bill was pursued seriously by British Muslim leaders in the wake of 9/11 against a demonized face of Muslims and their religion recurrently shown to the world by global media. Calling Islamophobia a unique form of racism, Werbner did not limit her study to the definition of Islamophobia and racism as separate entities (2005). She did not discuss or refer to the connection of both. Instead she foresaw economic and political contradictions giving birth to racism (2005). She pointed out the single message racism conveyed; the message to target the human body, cultural symbols, property and livelihood. She posed a question to investigate Islamophobia as cultural racism; an entirely changed argument than 'racialization of Blacks, Jews or Asians' (2005). Islamophobia is a contested term. However, its identification in 19<sup>th</sup> century and recognition in the early twentieth century merited its status (Malik 2005). With the passing decades, the fear became acceptable and normal (Allen 2005). The present research does not view Islamophobia as a culture specific

racism as it intends to explore if a human being identified as ‘Muslim’ with dominant Islamic ideology is the target of prejudice in America.

Lumbard (2005) compiled his book of essays appalled and dispirited by the ‘increasing tension between Islam and West’ (p.xi). He mainly alleged Muslim scholars who did not attempt to bring forward the logical ‘resources of the Islamic tradition’ in opposition to contemporary situation. His work of essays attempted to bring forth the true spirit and face of Islam exploring it for inherently dominant principles of civilization. Although Western scholars such as Esposito, Armstrong and Michael Sells defended Islam against Western accusations, However, Lumbard proposed high responsibility resting upon the shoulders of Muslims scholars to chasten the allegations against Islam and Muslims.

Kalin who in his essay *‘Roots of Misconception: Euro-American perception of Islam before and after September 11’* stated reasons for ‘the long and checkered relationship between Islam and the West’ entering new facets (Lumbard 2005 cited on p.143). A clash between Islam and West sustained from ‘the theological polemics of Baghdad’ in the eighth and ninth centuries to ‘the experience of convivencia in Andalusia’ in the twelfth and thirteenth centuries (cited in Lumbard 2005, p.143). It was a deliberate endeavour of eminent ‘image-producers, think-tanks, academics, media and policy makers’ that controlled the contemporary ‘Western conscience’ to dehumanize Islam and Muslims. Historical misconceptions were reiterated to unequivocally recognize Islam as a terrorist religion. ‘Confrontation’ was seen ‘as the only way to deal with Islamic world’ (Kalin cited in Lumbard 2005, p.143). Assumptions of ‘Islam as the religion of the sword, the prophet Muhammad as a violent person, and the Quran as a book of theological gibberish’ find their roots in Medieval Europe. Islam has been perceived as a theological and political threat to Christendom (Kalin in Lumbard 2005, p.144). Kalin also quoted Dante’s *Divine Comedy* as an example of the great German philosopher who showed interest in Islamic

culture. Thomas Aquinas (1225-1274) also took interest in Islam by challenging its traditions. It was a time when Christian empire hoped Muslim conversion into Christianity so that Islam as a religion could be dominated. George Sandys (1578-1644) 'rejected the religious foundation of Islam'. Their philosophers represented medieval Western abhorrence of Islam that continued to live till present age (Kalin cited in Lombard 2005, p.154). Kalin's essay cited many more names which formed an ambivalent image of Islam. It will not be a stretch to document that history recorded evidences of the construction of fallacies against Islam and its followers. Contemporary America sustains the history long spirit against Islam that the present study attempts to expose.

Gold berg (2006) gave a model to understand anti-Muslim racism that alleged

the single Muslim or the single fundamentalist who lives next door, the single body which bears intolerable cultural and religious symbols (Flags, graves, hijab), [and] the entire civilization which produced and shaped him (Goldberg 2006, p. 331-64).

Goldberg (2006) raised many questions in support to this over-generalization. Islam had been under attack by West and America for 'a collection of lacks' (p.345). It lacked civility, value of human life, equality for females and homosexuals and most of all for lack of 'scientific inquiry' (Goldberg 2006, p.345). Muslims had been represented as 'guilty party... producing and reproducing' violence to strike a heavy blow to Western democratic societies' (2006, p. 345).

## 2.12 Encountering 21<sup>st</sup> Century Overt Expressions of Racism

Since the present study aims at developing a relationship between racism and Islamophobia, this section presents review of literature that supports prejudice based upon religious differences in twenty first century rising overtly against the backdrop of 9/11 disaster.

Things explode when suppressed for a long time; racism lurking for decades within social structures sprang in a fatal form in the contemporary world. It is quite often paralleled with destruction even by those who eminently practice it. Rather than undermining identity, it is frequently called 'labelling' an individual or a group with a biased perception. It is more in creating myths about ethnically different groups on the basis of language, skin and religion perpetuated by historical, social and cultural inequities. In fact, social change shapes the ideology of racism. Researchers pointed out overt racist practices against Muslims in West after 9/11. Numerous democratic socialist organizations were involved in anti-racist struggle. But it was like 'utopian self –deception'. It actually proved deceptive when prominent scholars such as Christopher Hitchens, Sam Harris and Richard Dawkin started 'a particular brand of atheism 'attacking Islam through a rudimentary inveterate fondness'. It restored overt racism against Muslims and categorized them as a 'race' on the basis of religion that reinforced prejudice against Islam and its followers. Notwithstanding the confession of being unable to quote Quran, Dawkin frequently referred to Islam as a vigorous force for vice (Dawkins 2006). His refusal of the necessity to understand Quran to get a better comprehension of Islam surprised many readers. Nine eleven attacks ushered 'New Atheists' on one point agenda using their irrational hatred against 'an already... misunderstood and much maligned faith'. Deficient in rationale, their vituperations against the Muslims were similar to the inconsequential arguments of backwoods racists. Dawkin in one of his interview with 'Lean Free Thought Nation' called himself

‘pessimistic about the Islamic world... and... fear[s]...[Americans] have a very difficult struggle there’ (2013).

The New Atheists tried to justify and legitimize their ideas. Harris conglomerated ‘all Muslims into one box’ (2013). He wrote in clear disdain not about just one Muslims but ‘anyone who looks like, he or she colludes conceivably be a Muslim’ (2013). He contended the idea of Islam a ‘peaceful religion hijacked by extremists’ as a fantasy that was developed as ‘a particularly dangerous fantasy for Muslims to indulge’ in the contemporary world (2013). What he argued could be understood as deleterious race propaganda embedded in religious fear. On the other hand, Gartner (2004) explored forms of racism different from one society to another because of its ‘dynamic nature’ (p.19). He led on to define it ‘a multifaceted and fluid pattern of social relation’ (2004, p.19).

In its ‘aversive’ form, racism was more indirect and subtle than ‘blatant old fashioned racism’ (Gartner2004). His study discussed major economic developments with reference to race relation in the United State. ‘The process of aversive racism’ blurred ‘geographical boundaries’ at a time when overt racism was considered ‘inappropriate’ and aversive form was used ‘to register discriminatory attitudes’ (Gartner 2004). The present study finds such arguments relevant as it also attempts to counter discriminatory attitude of the West for Muslims based on social and religious identity in literary fiction.

Implied in race relations across Europe, Islamophobia is defined as ‘an EU problem’ confined to USA in the wake of 9/11 terrorist attacks (Fulton 2004). She questioned the presence of Islamophobia in countries such as Turkey other than Netherlands. Her choice to investigate the phenomena in a Muslim majority country (EU country) was in responses to Turkey’s submitted membership application to Brussels with religion as the main discussion point.

Fallaci (2006) in one of her interview forcefully asked to compare 'Islam with Nazism and fascism, the impossibility of dialogue' and demanded to destroy Mosques:

They want to build damn Mosques everywhere... They are all anarchists. With them, I take the explosives. I make you jump in the air. I blow it [the Mosque] up... when I cannot even wear a cross or carry a Bible in their country. So I BLOW IT UP! (cited in Talbot 2006).

The sentiments show how Europeans overtly turned against Islam and Muslims after 9/11. My study aims to highlight a positive picture of Islam and Muslims by countering such allegations in its attempt to explore that misconception of Islam and Muslims 'blowing up' Europe or America carry no truths. It is a political as well social fabrication of racism that the West and America has developed to justify their history long hatred of Islam.

During the same decade, Otterbeck & Bevelander (2006) in their study discussed inclusion and exclusion as a highly significant characteristic of Islamophobia, features shared by racism. Researchers emphasized large scale political processes shaping the sociological study of race, which formulated the concept of racism by employing racial formation theory. Pointless to debate that science failed to determine the exact number of 'races' existed or if 'races existed at all' (Kealy Claire 2007). America at the verge of 21<sup>st</sup> century blew the trumpet of racism in its political and social spheres overtly particularly against Muslims.

The field of literature also remained occupied with concepts of race and racism from the very beginning. Those concepts were 'read, re-read, interpreted and examined' just as any fictional work (Davenport 2015). Writers such as Dixon celebrated the emergence and rise of Ku Klux Klan in his book *The Clansman*. Such contemporary writers used literature to implant racist ideologies in the social structures to overshadow people of 'other' cultures and nationalities.

Bagdasarian's *Forgotten Fire* is one such example narrating the story of a young American living in Turkey where his family is assassinated in front of him.

American 'white' writers such Harriet Beecher Stowe, Margaret Mitchell and Harper Lee wanted 'American innocence' to be restored by producing their poetic and fictional works that portrayed the 'ugly truth of the American South' during Civil Rights Movement in America. Their fictional works exposed the 'discomforting truths' about 'white Americans as the standard bearers' for racial injustice (Churchwell 2015). However, during that period, a more powerful narrative was developing in America when Black writers such as Zora Neale Hurston, Richard Wright, Langston Hughes and W.E.B. Dubois challenged the 'white' Americans narrative of supremacy. A pervasive and implied white supremacy in children literature such as *The Jungle Book*, *Charlie and the Chocolate Factory* can always be explored to underline the role of literature in developing supremacist ideologies. Anti-racist literature worked at the core to demolish slavery and open hostility of whites towards its own indigenous people.

Likewise, numerous fiction books encountered the concept of Islamophobia as their major themes in twenty first century. Kamila Shamsie's *Home Fire*, Jamilah Kolocotronis *Rebounding*, Shelina Zahra Janmohamed *Love in a Headscarf* portrayed lives of Muslims in post 9/11 America/England addressing the issue of Islamophobia. *The Size of a Mustard Seed* by Umme Juwayria reflects ancient hostility between Islam and Christianity. The novel, however, alluded to similarities between Muslims and Christians rather than their differences. These fiction books regard Islamophobia as a serious contemporary problem, which requires profound solution. However, no notion of racism was explicitly associated to Islamophobia in these books.

Numerous scholars thus have agreed upon racism as a complex process regulated by social, economic, political and religious factors. 'A means of social control' limited 'the behaviour of specified racial groups to the advantage of other specified racial groups' (Coates 2007, p.208). Coates (2007) argued that concepts of race and racism sustained all the terrains of

social, cultural economic, psychological and political life. He called covert racism 'entangled in the centuries-old tentacles' (2007, p. 211). However, overt expression of racism intertwined in historical antagonism of racially superior dominant group over inferiors. 'Born out of imperialist needs', covert racism found shelter in institutions and culture (Coates 2007, p.225). It hid behind the façade of politeness. Like Miles, Coates conceived racism embedded in 'political correctness and expediency' (2007, p. 225) inviting researchers 'to investigate the regenerative and transformative aspects of inequality' (Coates 2007, p. 226).

The development of 'existing patterns of racism' in Britain and Australia in the wake of 9/11 investigated the immigration and 'ethnic affairs policies' and demographics resultant afterwards (Poynting et.al. 2007). It also focused on xeno- phobia and pointed out the transition from 'Anti -Asian and Anti- Arab to Anti-Muslim racism'. Scholarships agreed upon relationship of racism and 'Blacks' for decades. Discernment of 'Blacks' as 'biologically inferior to whites' and 'to be owned in the sense that one owns dumb animals' was an explicit expression of racism that was replaced largely with racism against Muslims (Horton 2006). Long before 9/11 catastrophe, published in Britain in 1996 Runnymede Trusts Report documented through an extensive study that 'racist attacks towards Muslims 'were increasingly explicit, more extreme and more dangerous' (Werbner1997). It recognized Western antagonism as Islamophobia by elaborating 'closed' and 'open' views about Islam that afterwards became merely 'recurring characteristic of closed views' (Allan 2007). The mainstream opinions considered Islam as a monolithic and static religion. Such assumptions brought Islam in discourse as a concept of 'other'; an enemy and manipulative religion opposed to West. 'Patterns of commonality and some key differences of anti-racism in UK and Australia were investigated by Poynting (2007). Earlier in another study Poynting et.al had discussed 'Arab other' reflecting 'racialized folk devil' (2004).

Following the ancient myths of goat slaughter (Blainey 1984), 'moral panics over Labanese gang' construction of a stereotypical image of Arabs was reinforced (Collins et.al.2000). 'National histories of racism' formed Islamophobia (Poynting et.al. 2007, p.63). Within the constraints of Rushdie affair 1989 and the Gulf War 2001, Poynting framed and concluded by forwarding the rise 'of media and popular racist attacks' against Britain and Australian Muslims (et.al.2007, p.81). Their study proposed an understanding of the entire historical process of 'racialization' instead of learning the whole story 'with common sense emanating from political and cultural spokespeople of the empire' (2007, p. 81). Dunn. et.al. (2007), Semati (2010) and Modood (2009) articulated in a similar way calling cultural difference the foundation of racism in the contemporary era.

To debate the question if racism can possibly be equated with Islamophobia, one needs to settle the question if 'religious hatred' was 'necessarily racial' (Rana 2007, p.2). Racism as a cultural notion was once again brought into discourse when researchers reflected 'over the utility of the race concept in the shift from biological racism to cultural racism' (Rana 2007). Cultural war around the globe in late 20<sup>th</sup> century replaced the scientific notions of race with concepts of culture particularly religious discriminations (Rana 2007). Although concept of Islamophobia cannot be explained exclusively in connection to culture whereas debates on race and racism adhere to culture. Rana (2007) conducted a study to examine 'the historical construction' of Muslim figure through the notions 'of race and Islamophobia'. He argued that US racial structure unveiled the history that connected 'Native America to Black America to immigrant America in the consolidation of anti-Muslim racism' (2007, p.1). Rana (2007) meant by 'consolidation' the corroboration of Muslim image as terrorist. Intense scholarship was required to get a lucid picture of how Muslim identity was integrated 'into modern forms of racism' (Rana 2007). Religion as a source to conceive cultural beliefs and ideas was sheathed in the notion of

racism (Rana2007). When physiognomy ceased to condition a difference, culture was used as a tool to understand racial differences. Rana conducted the study to see whether racism and Islamophobia were the same. He emphasized that diversity in culture negated ‘popular notion of racism against Muslims as a singular racial group’ (2007, p.2). He argued that ‘rac-ing of Islam’ was founded on the ‘genealogical...race concept’ and further termed it ‘a global’ concept (2007, p.2). He framed his argument in Asad’s critique of concept ‘of religion as a trans-historical essence’ (1993, p.53). The framework was contradictory to ‘eurocentricism’ that looked at religion as ‘bounded and universal’. Its universality was untangled through a connection of ‘religious symbols... to social life’ (Rana 2007, p. 3). Muslim connection to Jews was a significant part of Rana’s study to understand the racialization process. He concluded that ‘foreign-ness’ was a recurring element in ‘anti-Muslim racism and anti-immigrant racism’ that incorporated Muslim identity as ‘a singular threat’ (2007, p.159). A ubiquitous ‘logic’ fastened ‘the tropes of religion and race’ (Rana 2007:159). Rana (2007) proposed elaborate study of history and concepts in order to plan effective strategies against colonization of Muslims in the name of their faith. Conclusion of Rana’s discussion pointed out that ‘specific historical relationship’ of religion and race pertaining to the ‘race-ing of Islam’ and its conflation with war and fear demonized its global status. Contemporary ‘racial profiling’ perpetuated stereotypical portrayal of Muslims based on connection ‘of biological and cultural ideas’ (Rana 2007). Rana’s (2007) discussion encompassed race and religion but ignored the sociological and cultural attitudes that stemmed in the form of bias and fear. The current study covers the gap in studying the etymology of ‘ism’ in race and ‘phobia’ in Islamophobia for establishing a connection between both within specific historical antagonism between Islam and West. It attempts to unravel how phobia is the manifestation of –ism.

Scott (2007) highlighted how ban on Muslim immigration pertained to ‘colonial legacy’ which excluded people without a correlation to the customary American norm. At times those customs not only carried but reflected some aberration as well. Scott also discussed ban on headscarf and declared the banning of head covering or ‘the veil’ representational sign. It symbolized ‘for some European nations a way of taking a stand against Islam, declaring entire Muslim populations to be a threat to national integrity and harmony’ (2007).

Defining Islamophobia as ‘natural’, Western scholars unintentionally re-emphasized its historical existence and found it rooted in the minds as something which could not be done away (Allan 2007). Although failure to identify Islamophobia in certain situations such as education or workplaces weakened the findings of Runnymede Trust Report, which declared Islamophobia ‘as more explicit, more extreme and more dangerous’. By the year 2007, it was considered as ‘more natural’ and far more dangerous than before. Kaplan (2007) in his research examined ‘rise...in hate crime’ and its sharp fall within nine weeks of 9/11 terrorist attacks in America. He attributed it to effective leadership, decisive laws (among few others) and illustrated his arguments by comparing the situation to Japanese American treatment referring to Pearl Harbor & Red Scare in 1950. He (2007) documented the number of hate crimes ‘directed at American Muslims and those perceived to be Muslims’. He (2007) examined ‘disconnect between US and the rest of the world’. US law enforcement agencies targeted American Muslims community. War in Iraq was an active agent in reducing malice against Muslims among common people in America. It clearly lifted the ratio up in hate crimes against the perceived Muslim other (2007). Kaplan (2007) clearly pointed out President George Bush who perceived 9/11 attacks within theological terms unswervingly followed by mainstream Americans. Findings of the research pointed practice of ‘Islamophobic crime’ in the European societies. It also pointed out ‘withering global criticism’ directed against the United States.

Jenson in her study 'Denmark Islam classes' brought in discourse the popularity of religion. She pointed out the 'religious market situation (structured according to demand, supply and individual consumption) that paved the way for Islamic prospect to expand and follow the 'competition with other new religious movements' (2007, p. 181). Jensen found that examination of the content and form of Islamic classes in twenty one educational classes produced contrary result. Learning process in those schools was focused on multidimensional aspects rather than 'a one- dimensional relationship between the religious experts, the religious message and followers' (Jensen et al. 2007). For the purpose of the present study, this one-dimensional aspect is considered significant in constructing a negative image of Islam.

For Rattansi, the 'evil Islam' was not in the blood of Muslims so Islamophobia ceased to be racism in biological prospect (2007). 'Determinism', a preliminary feature of anti- Semitism was difficult to encounter in Islamophobia', argued Rattansi (2007).

Roald et al. (2003) and later Bunzl (2007) recognized the concept of Islamophobia creating a stressed and apprehensive relationship between Muslims and non-Muslims and 9/11 attacks fortified the relation more. They also specified the definition of Islamophobia as:

a fear or a phobia against the religion 'Islam' and of its supporters, Muslims, and also a campaign against Islam and Muslims that originate from this fear...Expressions of Islamophobia are built upon the majority's vision about the minority (Roald et al. 2003, Bunzl 2007).

It was further argued that increase in the number of Muslims in America eventually prepared the ground for 'Muslims to become *holy warriors*', resulting in 'clash of civilizations' (Bunzl 2007). Bunzl (2007) also highlighted similarities between anti-Semitism and Islamophobia and identified a common enemy for 'both Jews and Muslims in a right-wing Christian fundamentalism'. He emphasized that Christian beliefs were used 'as the norm for how

a religion should be portrayed and performed' (2007). The researcher regards Islamophobia as an accepted form of racism and is of the opinion that it exists due to the interplay of overlapping biological, economic, political and cultural norms.

Muslims were regularly blamed for using their religion more 'for strategic, political and military' gains. They were alleged of not seriously and rigorously following Islam as a code of conduct in their practical life (Edvardsson 2008). Media's contribution in representing Muslims 'as primitive and over-sexed creatures' had been reproduced (Edvardsson 2008).

Muslim world's concern over Islamophobia was voiced strongly in the first OIC observatory report on Islamophobia in 2008. All leaders around the world condemned the politics of hatred and intolerance against religion Islam and Muslims. The report discussed the term 'Islamophobia'; its definition and root causes. It also discussed the recent manifestation of the term and measures suggested by Secretary General of Observatory Conference. Development of Islamophobia to such a significant status in the modern world pertained to media hype. Recent decades watched the derogatory and controversial 'cartoons' and their impact all around the world in general and Muslim world in particular. At government level, US appointed a special envoy to OIC as a positive step so that dialogues with Muslims were reinstated. Yet the question cropped up about the re-establishment of the ideology particularly in literature; a popular channel to create ideologies reinforced through other apparatus such as media. As a matter of fact, popular fiction writers target the masses by highlighting issues of social interest. Non-popular fiction writers spot the scholars to shape an ideology. A set of conscious and unconscious ideas form beliefs and goals. This in the form of a normative expose was followed by politically and socially strong groups. Every political, social and economic system followed ideologies. Long before OIC, in his study Althusser (2001) called it 'the imaginary relation to the real conditions of existence'. Modern world experienced hype in creating new ideologies. Globalization offered easy apparatuses for ideologies to develop. Racism evolved more closely in the form of cultural

and religious differences resulting ‘social paranoia pervasive in social interaction’ (Jackson 2008).

Grey (2009) in his essay on the future of post 9/11 literature elucidated that ‘with the collapse of Communism, a sinister other that enabled American self-definition may have disappeared ...it has now been replaced by Islam’(128-51).

Desmond called rejection of Darwin’s ‘Theory of Evolution’ inspired by ‘hatred of slavery’ (et.al.2009). Racial structures became a common discourse in twenty first century researches. When thinking about racism and Islamophobia, researchers considered the notions as well as the process to indicate their connection (Omi et.al.2009). Omi and Winant developed ‘racial formation theory’ that critically looked at race as social construction (Omi et.al. 2009). It was astonishing to observe overt racism in social structure in the contemporary world when ‘colour-blindness was the hegemonic racial ideology’ (Omi et.al. 2009) and when mostly Europeans and American scholars found racism no more ‘relevant’ (Omi et. al. 2009). Racism was emphasized as a living reality in US society. Omi.et.al (2009) pointed out the pervasive racism and its accretion in North American economic, political and cultural life because of its colonial past. He also proposed new terms to address systemic dimension of racism. He introduced ‘an idea of the sustained inability to relate to and understand the suffering ...[of] the oppressed by naming it ‘social alexithymia’(p.27-28). The idea entailed the social consensus on racism instead of individualistic interpretations.

Racism was also visualized as ‘threat’ posed to Islam from the West and vice versa (Halliday 2010). Halliday’s study argued ‘the positioning of most Muslims[as] terrorist or most terrorist [as] Muslims’ and identified it as ‘alarmism’ (2010). Researchers agreed on expanding historical investigation to understand ‘treatment of Muslims and Islam in America’ (Alietti

et.al.2010).The present study holds analogous thoughts by filling the gap through investigation of racism and Islamophobia in fiction writing.

It was difficult to give exact number of Muslim presence in America because religious affiliation was not a required datum in US census (Smith 2010). Muslim presence in America recounted as immigrants or African Americas forwarded an intricate ‘picture of American Islam’ (p.xiv). Smith (2010) identified Islamic faith shaping and regulating lives of American Muslims. He also highlighted the significant wave of immigrants Muslims to America under Immigration Act 1965 when President Lyndon Johnson repealed quota based on national diversity, which shaped contemporary Muslim population in America named Pakistanis, Indians and Bangladeshis (2010). Representing a great deal of Islamic culture, ‘political Islamists...those with no religion or political agenda...those... find [ing] their... minority status...those... with their coping skills’ made figure of Islam in America quite complicated (Smith 2010,p.54). Situation of converts and immigrant in America exemplified the presence of Muslims in America without any turbulence in those decades. Apparel of Muslims as ‘Islamic Umma’ generated their status of one ‘race’ in Western minds that further complicated their lives (Smith 2010).

Smith (2010) further probed the freedom of religious practices given to Muslims in America and ardently argued to show how education and rights are given to Muslim Americans (p.155-184). He discussed ‘living a Muslim life in American society’ as well (2010). Despite the efforts of Imams and other religious scholars to portray a positive and peaceful picture of Islam, America perpetually grew ‘un-comfortable’ towards Muslims presence in the wake of 9/11 disaster (Smith 2010). Smith’s study raised questions that the research itself implicitly was under ‘the endemic streak of Islamophobia (Greaves.et.al 2004). Smith (2010) ended the book with future implications to investigate Islam in America as ‘a significant political force’ and

sustenance of hatred against Islam in future (p.202). The present study is attempted to encounter similar assumptions.

American policy of 'global militarism' pushed Americans and Muslims on intense 'collision' (ed .Ismael et.al. 2010). Contemporary scholarship confessed the allegations of terrorism against 'brown – skinned Muslim men' who were 'after all, probably just a bunch of extremists' (Hendricks 2010).

Focus of 21st century America was 'Islamic other' and recreated its image in the minds of people through diverse media techniques. Print media positioned Islam and Muslims in clash with the rest of global civilizations. Ismael et.al (2010) listed recognition of Israel in 1948,

Camp David Accord between Israel and Egypt in 1978, overthrowing of nationalist government of Mohammed Mossadegh in Iran in 1979, long and unhappy relationship with Iraq in 1963, as key elements in the contemporary American records to indicate hostility against Muslims. It was after 9/11 that the hostility grew to the status of phobia as American society expected the reverse or reciprocal action of what they had been stating, dictating and manipulating against Muslims by foregrounding Islamic faith; 'the boomerang'(Parenti 2002, p.10).

Grosfoguel (2010) explored 'epistemic racism', which shaped the contemporary discourse of Islamophobia. His study was based on knowledge as the foundation to know and validate. The outcome of the study discussed 'the circulation of...stereotypes contribut[ing] to the portrayal of Muslims as inferior, violent creature-thus its easy association with terrorism and representation as terrorist' (p.37). The present study finds Grosfoguel's study relevant because both debate the ignorance about Muslim faith playing important role in the construction of stereotypes.

Today racism could be 'less exclamative and exalted' yet it was persistently shaping the ideological structures of American society by reconstructing 'itself' overtly with a worldwide

perception as religious intolerance (Lopez 2011, p.2). Islamophobia provoked ‘cultural racism’ with an aim to ‘racialize’ a religious minority and made it comparable to anti- Semitism (Lopes 2011). Ant-Semitism identified Jews on the basis of ancestry. A Jew was believed to change through assimilation or by abandoning religion. The prototypical image was created for the Muslims ‘to stop being Muslims’ through conversion. The present study also takes up this argument for further discussion.

Lopes (2011) found it difficult to identify Islamophobia as racism because it was devoid of biological and cultural stoicism as its inherent characteristics. Lopez agreed to the previous scholarships in such cases which defined Islamophobia as ‘hostility to Islam and Muslim’ but ‘not necessarily raci [sm] (Rattansi 2007). His study shows a gap to understand religion as a strong constituent of racism in the changing global scenario.

European writers Lammens, Allen and Dinet showed ‘an unfair portrait of Mohammad’ without providing evidence in defence of their claims. These writers embark ‘on a pseudo – scientific crusade in the hope of bringing Islam down once and for all’ (Lopez 2011). Lopez gave various definitions of Islamophobia, which evolved in the 20<sup>th</sup> century scholarship considering ‘Islam as an enemy that must be fought’ (2011). However, defence of Western Scholars as ‘racist without being Islamophobes... and Islamophobes not necessarily racist’ did not end the discussion (Lopez 2011).

The conception of 20<sup>th</sup> century scholars might conform to that situation but twenty first century reflected an entirely different scenario. It went beyond the boundaries of religious intolerance to the extent that declared Muslims as ‘other race’ on basis of religious beliefs and their images were amplified as terrorists and enemies. Moreover, concluding remarks of Lopez study explained Islamophobia ‘confounded with a form of racism’ as its target was the ‘minorities’ who were ‘effectively racialized’ (2011). In addition, in twenty first century America targeted minorities

were none other but Muslims who were victims of racism based on their religion beliefs. Jarret (2011) in his study elaborated the content of Brillion's cyber Islamic environment and focused on the existence of its various elements. He hoped to contribute to the awareness of Islam in Britain so that a thorough and productive integration of Muslims in British society could be adjusted. The present study is conducted with a similar hope to illuminate a positive image of Islam that is distorted through American fiction writings.

### **2.13 Racism as Conspiracy**

The present study regards racism as an essential element of Islamophobia, therefore, it has explored racism in various fields of life to highlight its diversity. Racism was quite often discussed in the field of law. Gotanda (2011) conducted a study to explore racialization of Islam in America as a significant development after presidential elections of Barack Obama. He examined 'birther' movement that supported the idea of Obama's birth in Kenya rather than Hawaii. This claim linked Obama to Muslim hereditary. Gotanda called it 'an outlandish conspiracy' and looked at the core of the movement within the parameters of racism (2011). His study focused racialization of Muslims in Media hate talks. It constructed a new stereotype in America that Kuruvila highlighted; 'brown-skinned men with beards and women with head scarves are seen as Muslim-regardless of their actual faith or nationality' (2006). Gotanda (2011) developed an analytical framework to understand racialization as comparative process by examining three different dimensions 'the raced body, the racial category and the ascribed subordinate'. However, he did not discuss the racialization of Islam and Muslims from ancient times. Rather he gave it a title 'Asian American Racialization' (2011, p.189). His discussion under the label of 'permanent foreigners' did not shed much light on its relation with Muslim immigrants in America. Conclusion of his study found 'racialization of Islam...more discouraging' for foreign policy of America (p.194). It also evolved picture of 'good' and 'bad' Muslim. The former assimilated 'conventional American secular ideals' whereas the latter

sustained its usefulness to ‘American foreign policy goals’ (Gotanda 2011, p.194).The whole ‘birther’ movement was a ‘political exercise’ that ended in rising a speculation on the exposed condition of minority communities of Muslims when the president could not defend himself against ‘an outrageous falsehood’ (Gotanda 2011, p.195).

No doubt, power of electronic media in reinforcing ideologies has also remained crucial in the contemporary world. Its role in strengthening the image of Islam as backward, intolerant, ancient and incompatible has remained essential. Cinema movies such as ‘True Lies 1994’, ‘The Human Shield 1992’ and ‘Execution Decisions 1996’ represented Arab Muslims as monolithic and violent creatures (Keen 1986). Such media portrayals probed discussions that clearly feared Islam and Muslims.

Thus, segregation of Muslims through racial profiling distinguished them from other nationalities and communities:

‘Racialism is defined as a belief that there are inheritable characteristics, possessed by members of our species, that allow us to divide them into a small set of races, in such a way that all the members of these races share certain traits and tendencies with each other that they do not share with members of any other race (cited in Fredrickson 2002, p.153-4).

Review of the previous literature asserts that the term Islamophobia was often used interchangeably with ‘racism’, ‘discrimination’, stereotypes’ and ‘prejudice’ against Muslims and Islam in twenty first century (Bleich 2011, Lopez 2011). Researchers referred to it as ‘polemic’ and ‘neologism’ (Recker et.al. 2012).

Social Sciences and Humanities researchers visualized racism often as an action committed against its victims [having] access to power’ so that the social dominance of the privileged group is

preserved (Hoyt Jr. 2012). ).The concept created inequality (characteristic of European Colonization) from the study of ‘Cranial Capacity’ (2013) to ‘Social Darwinism’ (1870). Holding explicitly racist opinion of one or the other culturally recessive groups was often ‘a disturbing component of the general American heritage’.

‘Collision’ was echoed in Bennoune’s phrase ‘play off’ (2013). Muslims and Americans needed each other to ‘manufacture’ and ‘welcome... a provocation’ (Favret-Saada 2012). It caused ‘considerable... damage... together (Ferret-Saada 2012). They played ‘off each other’ (Bennoune 2013). Bennoune quoted Payne’s work that showed only one side of the picture. The picture was created to deform Islam and Muslims. ‘US Right-wingers’ loathed ‘fundamentalisms’ as well as ‘all Muslims’ (2013, p.20). He re-emphasized the concerns of the recent scholars about the ‘open embrace of hatred’ and called it twenty first century ‘anti –Arab racism in the United States’ (Bennoune 2013, p.20). The generalization ‘chip [ed] away at the little space’ available for basic human rights that America ensures to every human being (Bennoune 2013, p.21). In his study Bennoune accentuated US enterprise to provoke Saudi-Arabia to spend large amount of money ‘to export [Wahabism] ideology than it does oil’ ( 2013). A constant political agenda stimulated an urge to create and re-crate Muslim identity. Bennoune’s study replenished the silence on ‘structural adjustment’ by the West (2013). Islamic discourse on ‘what gets to the next life’, it asserted, was actually part of religion as any other religious sermon.

Researchers compared and quoted anti-Semitism and Islamophobia as ‘religious racism’ (Alietti et.al 2013). They conducted a survey within Italian population to examine anti-Semitic and Islamophobic attitudes. Using computer assisted telephonic interviews as tools, the researchers attempted to examine the nature of racism that stemmed from cultural and religious differences. The word racism was discussed interchangeably in terms of prejudice bias, intolerance, and hostility. Based on these interviews, the researcher designed scales for

identification of anti-Semitic and Islamophobic attitudes; ‘authoritarianism’ and ‘anomie scale’. Within the framework drawn upon xeno-racism and the notion of clash of civilization, the analysis found overlapping between Islamophobia and Anti-Semitism that provided ‘novel insights’ to understand and interpret ‘racailized dynamics’ present in multicultural societies (Alietti et.al 2013, p.549). Discovering similarities between anti-Semitism and Islamophobia, the study alluded to the pliable nature of racism. Based on theological believes, both Jews and Muslims were perceived ‘closed’ groups, who had undergone ‘essentialization or racialization’ (p.595). Western ‘polarized ideologies’ considered both inferiors. (Alietti.et.al. 2013: 595). It included anti-Semitism and Islamophobia in the same family. However, in its historical shape, anti-Semitism provided a strong model to understand the racialization process of other ethnic groups. The research conclusion was the exposure of ‘pervasive attitudes’ against ‘new internal enemies... identified in Muslims’ (Aliettiet.al. 2013: 599). Jews disappeared from ‘the [global] ideological horizon’ (p. 599). Media and ‘social entrepreneurs of racism’ spread the prejudice over a number of centuries (p.599). ‘Situation of anomie’ catered prejudice and paved the way for racism supported by ‘ethno-racial identity’ (Alietti. et al. 2013: 597). Researchers explained racism a ‘disorganized and confused arrangement of prejudicial attitudes’ (Alietti. et al.2013: 599). Racism as ‘a pale replica’ covered itself under the guise of social insecurities or religious oppositions. Emphasis of the study was investigation of ‘political ideologies’ as well as ‘institutional practices’ nurturing bias and antagonism (Alietti et al.2013, p.600).

Internal conflicts are reminiscent of destroying ideology. Globalization made every society liable ‘to win confrontation’ (Welsh et.al.2013). Welsh (2013) argued the creation of violence in defence or offense to adapt an old ideology or develop a new. Vince (2013) studied the assumption of all British media representation Islamophobic. Increasing literary enterprises accepted Islamophobia and racism a subject worth academic consideration.

Tyrer (2013) brought forward the concept of ‘signifier’ for Muslims in West. His study rejected the notion of innate connection of ‘a signifier’ to a truth. Language practice directed us to interpret a signifier in various ways. Hence, no absolute truth was attached to a signifier. It led us to construct reality in many different ways. Tyrer (2013) study focused on the language use to address social phenomenon.

Sutar (2013) investigated Islamophobia and argued its existence as a phenomenon and concept. Strzyewski (2013), the same year conducted a study to explore Islamophobia prevailing in American literature. Its major argument was the construction of term ‘Folk devil’ constituted for Arab-Americans in post 9/11 America. The study alleged media for representing and reinforcing such images and it challenged the scenario through an analysis of post 9/11 American literature as well as culture. The study arguments countered literary works such as Mohsin Hamid’s *Reluctant Fundamentalist* and Moustafa Bayoumi’s *How does it feel to be a problem?: Being Young and Arab in America*. The narratives situated their arguments in Islamophobia and scrutinized American ‘Legislation and Bush Administration’ holding them responsible for ‘the rise of Islamophobia’. The study conclusion was an overview of American foreign policies, which were considered to be the root cause of Islamophobia.

Interestingly scholars such as Goldberg and Hobbes viewed ‘collective Muslim community’ and Islam posing death threat to the West (Padovan 2013, p.588). Such views epitomized Islam as traditional, anti-modernism and enemy of global democracy (Padovan 2013, p. 588).

Relating back to the capitalist view of racism (Mile 1982 and Frye 1983), contemporary scholarship looked at economic inequality as a core reason for racism in twenty first century as well. Culture determined the social productions (Wade 2014).

Discrepancies ‘ in the frequency of alleles that control certain aspects of behaviour, for instance cooperation, individualism, propensity to violence or compliance to authority will be changed over time by the nature of the culture (Wade 2014).

Wade (2014) in the recent decade formed ‘a socialist theory of racism’ introducing racism in three dominant fields namely ‘industrial capitalism’, ‘monopoly capitalism’ and ‘multinational corporate capitalism’ and proved the illuminating effect of Marxist theory in the recent racism discourse. History used the word ‘construct’ when it talked about racism. Racism is used as a lens to understand the world. Wade (2014) presented a genetic model to understand racism. He concluded that culture was moved by genes which created an impact on human behaviour. Wade’s discussion led readers to think who/what determined genes. However, his study did not discuss religion in connection to racism. Much was recorded to explain ‘pseudo-scientific’ theories of race till the date. Such theories proved futile and less convincing especially when Muslims were irrevocably considered a race. The notion of contemporary racism is rightly called a ‘moving target’ (Gelman 2014, p.1). The present study argues that culture is replaced by religion in the context of September 9/11 attacks pertaining to a global conspiracy against Islam and Muslims.

Change in socio-economic global scene offer change in descriptions as well. Recent decades saw religious crises as the most dominant conflict. A well established fact is the rejection of Islam by the philosophy of racism. ‘Imagined role of Islamic education’ laid the foundation of ‘image of Islam as a threat to western societies’ (Peter et al .2014, p: 281). Peter (2014) referred to anxiety about Muslims in Brussels ‘not rooted simply in a fear of terrorist violence or radicalization’, it was situated in the ‘uncertainties about social marginalization, phenomena of spatial disintegration, and religions practices’ that did not find a contented passage

in a secular context (p.312). He referred to Denmark and Italy where ‘regional divisions and conflicts inside the nation’ were related to ‘Islamic threat’ (2014, p.312). The situation disturbed their political systems. In Netherlands, ‘the memory work of European societies’ shaped anxiety about Islam considering Muslim outside its history and culture (p.313). ‘Fear about regression’ was elevated to highlight Islam’s possible incorporation in German society (Peter 2014, p.313). Peter (2014) identified the existing ‘question of Israel-Palestine and the new anti-Semitism within Germany Muslim community’ unfolding ‘fear of regression’ (p. 314). France equally demonstrated resentment to Muslims and Islam in the form of ‘traumatic evacuation of Algeria’ and openly ‘configuring Muslims immigrants undesirable and problematic’ (p. 314).

As already discussed, twenty first century was a turning point for American political and social life in one great respect that all canons were redirected towards Muslims all over the globe. A preliminary role was played by 9/11 terrorist attacks in fuelling hatred against Islam and Muslims. ‘Emphatic vulgar expressions’ were used to ban Muslims in every walk of American life (Peter et.al 2014). Presence of Islam became more visible and relevant. Muslims suffered immigration and, ‘now they lived on reservation’ (Peter et.al. 2014, p.352). Last two decades witnessed the main stream misconception of Islam as a threat to the West which led to legal bans on ‘conspicuous religious signs’ in countries such as Denmark and France. Historical factors were given in conclusion that vividly explained anxiety particularly in France (ed. Peter et.al. 2014, p. 337). Subverting attention from prowling social issues, media competition was concluded as serious observation by the researchers (Peter et.al. 2014).

Haddad (2014) explored ‘Key events’ in the past twelve years history of America that ignited ‘suspicion about Islam and Muslims in United States’ (p.477). The study examined various perspectives concerning terrorism and fundamentalism posing threat to American national security. It discussed ‘both progressive and conservative developments’ rising among

‘Muslim communities in United States over the last 12 years’ (Haddad 2014, p.477). The article focused on the ‘national security procedure to gather intelligence’ which singled out ‘American Muslims as national security threat’ (Haddad 2014, p.480). The study argued that killing of Usama Bin Ladin ‘intensified anti-Muslim sentiment in US and Europe wrapped in fear. Various events such as ‘Madrid train bombing 2005’, ‘Ground Zero Mosque controversy 2010’, ‘rise of Arab spring 2011’ revived terror and horrors of 9/11 tragedy. Findings of the study highlighted the proportion of Americans that decreased to one-third from half of the participants believing trust worthiness in Muslims (Haddad 2014, p.481). The study also found an increase in anti-Islam publications such as *Fear Inc* (2009-2010) by the Islamophobia industry. The study concluded by reporting American Muslim communities diligently deciding to ‘challenge prototypical idealization and stereotypes of Islam’ (Haddad 2014, p.492). Their performances based on ‘rationalities’ attempted to bring a positive image of Islam and Muslims. The present study finds Haddad’s research favourable as it also intends to defy false assumptions against Islam.

Mohammed (2014) examined ‘wide spread negative perceptions’ in an American television serial ‘All-American Muslim’. The program gave a wide coverage to incompatibility of Muslims and presented them as threat objects. The study critically looked at the content of the program broadcasted in a series and through ‘Hall’s perspective on representation’ Mohamed analyzed the contested Muslim identities in contrast to Americans. ‘Context of transgressive hybridity’ thrust the study to highlight tensions, which arose out of such misrepresentations. The study defined such representation ‘liminal... and boundary-defying portrayals’ in the sense that Muslim existence in America without any doubt was becoming visible day by day. Such portrayals presented American intentions to refuse their presence or compel them to the extent of

marginalization. It concluded by highlighting far reaching negative consequences of such programs for the American politics in terms of ‘minority representation’.

‘Islamophobia’ and ‘Muslimphobia’ with relation to racism were discussed by Cheng in the context of Swiss parliamentary debates which rose to ban minarets construction in Switzerland (2015). Cheng (2015) attempted to enquire the difference between anti-Islam and anti-Muslim discourses. He (2015) termed ‘being Muslims... far more complicated’ (p.2). He critically analysed the parliamentary debates and examined if Islamophobia and Muslimphobia existed without each other or not. He considered both as ‘form of racism’ (2015, p.3). He also drew distinction between ‘universalist’ and ‘cultural racism’ (2015, p.4). ‘Universalist racism’ claimed differences based on practices whereas ‘cultural racism viewed ‘the other as threat’ in the form of ‘irreconcilable cultural differences’ (p.4). Cheng (2015) viewed ‘Discourse-Historical Approach’ of Reisigl and Wodak (2001, 2009) for analyzing the data. His approach viewed ‘ideology as a vehicle for establishing and maintaining unequal power relations through discourse’. Cheng (2015) concluded by highlighting co-existence of ‘Islamophobia and Muslimphobia’. However, he pointed out few more Islamophobia discourses clearly hostile towards religion Islam rather than its followers. Anxiety is not about Islam as a converting force against Christianity but as a dominating force in political and legal spheres of Switzerland (Cheng 2015). The study sustained the function of racism as political and ideological force, factors that made it relevant to the present study attempted to encounter ideologies of selected American writers. Zaidi-Jivraj (2015) explored the phenomena in British context by conducting his study specifically on non-Muslim views on Islam as a faith. He examined opinions related to the phenomenon of Islamophobia as a whole. His scholarship raised the question of using terms Islam and Muslims interchangeably (2015). He aimed his study to split views on Islam articulated online by non-Muslims as a response to representation of Islam on British Television

(Zaidi-Jivraj 2015). His definition of Islamophobia is ‘contempt of Islam’. Zaidi-Jivraj (2015) investigated online responses. Since an important feature of the present-day is to relate Islamophobia to racism, its focus is on the correlation with Islam and its followers. It provokes the thoughts as where this discussion will lead on in an apparently secular region such as America.

Wisely (2015) argued that the situation confronted by Muslims in France sustained the spirit of French Revolution theorists emphasizing people to establish government of equality and liberty for every individual. French novelist Beaumont’s work *Marie* (1835) looked squarely at the broader problem of racial injustice in America (Wisely 2015). The novel depicted racial injustice ingrained in American culture long before it appeared in critical discourses. The tension identified in this work posed a question to American identity. Moreover, it raised questions of racism being ‘constitutive of or contrary to’ American democratic ideals (Wisely 2015).

Studies of Zaidi-Jivraj (2015) and Wisely (2015) relate a great deal to the objectives of the present study. Rather than merely providing definitions of race and racism, the problem is best approached by highlighting the social changes during twentieth to twenty first century. Media reports and blogs portrayed Islam as a ‘deadly’ religion. It had been blatantly associated with ISIS (Pakistan), Al Qaeda and Taliban. Recently the discourse was directed to Daaish. Social media went to the extent of referring to America a land which ‘has a Muslim problem’. Media overtly criticized Hilary Clinton (presidential candidate) for calling Islam religion of peace. Her speech writers were identified as ‘imams from Saudi Arabia’. Media bloggers confessed that they feared Islam and they called it a ‘rational fear’.

A hype was created by media to broadcast Omer Mateen’s case representing a mal picture of Islam though later on Mateen was exposed a gay himself who in fits of sexual frustration attempted the killing (Orlando gay night club killing 2016). Print media as an

accessible tool for propaganda, reported the case against Islam. US political campaigns denounced Islam and Muslims on plea of their extremist beliefs. Therefore, an extensive and recognized American tradition to brand Islam as ‘un American’ and envisaging Muslim as threat sustains as dominant discourse in all the spheres of American life. Contemporary American picture of radical Islam in the wake of these attacks on LGBT community implied a political agenda to invoke the respective community to take up arms against Islam.

American legal history provided proof to the roots of such comments discussed earlier (CVE). American courts since 1944 regarded Muslims and Islam ‘an inherent menace and threat to American life that mutated Islam into a ‘political ideology’ rather than ‘genuine contours’ (BBC). Unalterable with ‘whiteness’ during 1790 to 1952 ‘dark walnut skin’ was associated with ‘Mohammedanism’ (BBC). Although repugnance and resentment against Islam changed expressions, the basic concept relied on the historical facts. To justify the hatred, political and national security discourses were utilized to make Muslim scrutiny possible. Although FBI (Federal Bureau of Investigation) declared statistics showing a figure of 5% of Muslims involved in ‘domestic terrorist attacked’, CVE’s kept on attempted to harass Muslims American with the police help (Countering Violent Extremism, web source ). Associating Islam and Muslims with threat, American provided evidence themselves that they nurtured a ‘phobia’ of Islam foregrounding it as a dreadful religion. Examined from a psychological perspective, their justifications identified irrational fear growing in Americans literary discourses as well.

There was also an inclination to depict Islam anti-sexual and anti-homo sexual. Muslims were targeted as psychologically attracted towards white women due to their religious restrictions. The allegation was mainly to show Muslims sexually frustrated because their religion barred them from satisfying their sexual desires other than their wives. Religious rights were discussed at extreme opposition. Those entreaties were launched to change the ideology of

Muslims. Muslims were acceptable when surrendered their faith. Religion was used to exonerate and rationalize racism against Muslims.

Jeory's study (2016) undertook an overview of racism and its shift in various forms. It followed the course towards 'religion-based identifiers' (Abbas 2005) which articulated an accepted and already existing racism against Muslims. UK government termed the contemporary age as 'open season for racists'. Unease and fear among the Muslims was found that Brexit might reinforce the negative portrayal of Islam in Britain. Events such as 9/11 attacks and Brexit pushed the West towards the 'unchartered territory of Islamophobia' (Jeory 2016). Jeory's study was concluded with a conception that 9/11 attacks would incessantly be used as a weapon in future to justify perpetual racist attitudes towards Muslims in America.

Recent scholars identified racism 'observable operating in unconcealed unapologetic forms of ethnocentrism and racial discrimination' (Elias 2016, p.1). Elias (2016) emphasized 'the negative and intentionally harmful attitudes, ideas or symbols' in shaping the identities of dominated group. The logic behind overt racism was to dehumanize and devalue 'certain racial groups' (p.1). Elias (2016) pointed out the victims as 'Blacks' and 'Jews' under the white suppression of laws such as Jim Crow and anti-Semitism movement particularly in the history of America. He conducted a brief study on the history and development of overt racism and referred to the 'overt racial framework' that supported racist ideas and policies for the sustenance of 'slave systems and colonial enterprises' (2016). According to Elias (2016) overt racism worked at various levels in twentieth century America such as 'systematic genocide', 'white supremacy theories' and 'establishment of infamous symbols' (p.2).

Spellberg (2017) highlighted Americans interest in Islam and Quran since the Independence of America. She called it religious development; a drama in which Islam played a crucial role (2017). Spellberg illuminated the personal disdain of Jefferson who attempted to

understand Islam and Quran to give a common religious perspective that ensured freedom of every individual to practice religion (2017). However, the present study attempts to understand the criticism Islam has been facing since American independence. Spellberg (2017) blamed Founding Fathers of America for bringing Islam into discourse when it was an ignored and almost non-existing religion in the colony. She called the recent tension between America and Islam ‘an open set of hybrid and ambivalent phenomena’ (2017). Her conclusion identified ‘the repositioning of Islam within the interiority and intimacy of Western societies’ (2017).

The fear of Islam in American after 9/11 attacks followed by a series of terrorist attacks (such as attack on homosexual club Orlando 2016) were used to legitimize and justify the fear, referring to historical records. A new image of Muslims and Islam emerged exposing their visibility at a larger scale in all facets of American life. Without any hesitation, they were identified as threats to American solidarity and unity.

Racism lurking within the socio-political, economic, religious and media structures signify an implied conspiracy against Islam and Muslims that has always sustained in the pages of history. No matter what the constituent might be, religion has been the core issue of racism around the globe victimizing Muslims in the name of ideology.

### **Conclusion of the Chapter**

This chapter presented a synthesis of what had already been published on the subject of racism and Islamophobia. Since the study endeavoured to consider both phenomena, racism and Islamophobia were given equal place in literature review. This was intentionally done for the purpose to define them in isolation as well as their interconnectedness was examined mainly in social, political and literary spheres. The chapter helped in evolving a thorough understanding of

racism and Islamophobia to further strengthen the study background and develop a meticulous theoretical framework.

Idea of racism has been bound up with the concept of superiority and inferiority. Journey from biological notion to the status of social construction, woven altogether in economic, psychological, social, political and pathological tangles, world scholars agreed upon a common definition of racism as a mental state and a manifestation of bias and hatred of an inferior group. Rejection of racism on global level at times could not diminish it from life structures. It was identified as a 'social problem' and 'ethnicity' in the contemporary situation. Its economic, social and political ascendancy blurred geographical boundaries. Creating myths about ethnically different people, racism was perpetuated by inequalities in society. 'Ethnic affairs policies' indicated the progression of 'existing patterns of racism'. 'Racial purity' was the main objective behind all controversy.

Researchers pointed out shift from overt to covert racism and transition from 'anti Asian and anti-Arabs' to 'anti-Muslim racism'. Entire process of racialization was deemed necessary to understand the concept of racism. Stereo projection of Muslim men with beard and women wearing head scarves were a popularized discourse in post-9/11 America significantly. Racism was also viewed as 'systematic genocide'. At times 'less exclamative', racism found outlet in various forms as a noteworthy facet of life. Over decades its reconstruction found its culmination in religion. Boundary between 'believers' and 'non-believers' was developed due to the rise of Christianity in Middle Ages. Conversion of Jews and Muslims in sixteenth & seventeenth century 'problematized' the situation in Catholic-Spain to tell 'crypto-Jew' from 'crypto Muslims' that aroused an anxiety against Jews and Muslims. Contemporary bias against Muslims in the West foreshadowed racism that shrouded anti-Semitism. Muslims were equated

with terrorist in the global transition of ideologies. It was often been referred to ‘a new word for an old fear’.

American politics always offered ‘asylum’ to racism and nurtured phobia of immigrants. From the historical exile of Spanish ‘infidel’ Muslim population to American territory to 9/11 terrorist attacks, racism functioned against Muslims. However, painted in social, political economic and psychological colour, racism did not fit in its ‘cultural’ meaning as Muslims around the world follow various cultures. Turks did not face Western discrimination the way Iranians and Afghans did. ‘To stop being Muslim’ was the survival strategy and mainstream American thought.

Virtual presence of racism in the discourse of Islamophobia was often regretted in the domain of research. However, anti-Semitic discourse provided glimpses of racism every now and then. This complicated the situation as racism and Islamophobia remained unconnected to each other. Although researches made giant strides in the fields of racism and Islamophobia during the last few decades, the field of English literature clearly denotes weakness. Either literary works were investigated to expose racism in any form or Islamophobia was explored in connection to extremism. Less attention was paid to discuss both phenomena simultaneously tracing their connection in the pages of literary works.

Moreover, literary works profoundly function as apparatus to shape ideology. Writers either implicitly construct ideologies or openly wage war against the contemporary issues. Texts are deconstructed to infer ideas from depiction of life, characters and situations providing readers certain directions to bring and sustain revolutions. Unfolding themes and character analysis also provide insight into the core issues that lay foundation for any literary piece. ‘To implant ideology’ is the significant part of a novel (Farrell 2002). Sociological defines ‘ideology’ in its original form as the domination of ruling class and the ideas it asserts. Ideology gains its power

by defaming the reality. Literature is also defined as re-creating ‘the consciousness and the conscience of a period’ (Farell 2002). Twenty first century literature particularly novels exposed racism in its all forms. The current study investigates Islamophobia in selected American literary texts and attempts to explore it a manifestation of racism. It looks at the notion of Islamophobia bespeaking the fear of Islam. Racism against Muslims particularly in contemporary American literature was a recreation to the old fallacies about Muslims and their religion.

Review of literature suggested that racism evolved over years to take the form of Islamophobia. This premise led to conclude that Muslims were vulnerable to racism because of their religious beliefs. Review in the field of racism denoted that it is not a static entity. Termed differently under various global conditions, it is operative in every facet of life. Literature reviewed in the domain of Islamophobia revealed the ethnic process of ‘racialization’ exposing how religion had been regarded an influential and basic source to construct identity of its believers. This chapter also discussed the scholarly works highlighting both the phenomena simultaneously in connection to each other. Hence, the present study is conducted to offer a theoretically informed contribution in this regard to fill the gap between racism and Islamophobia namely in fiction writings.

Next chapter illustrates in detail the development of theoretical framework and methodology adopted to investigate the reworking of racism in the form of Islamophobia in selected American literary works.

## CHAPTER 3

### RESEARCH METHODOLOGY

#### 3.1 Introduction to the Chapter

This chapter describes various steps that are generally adopted in studying the research problem followed by logic. It provides a thorough understanding of various assumptions regarding racism and Islamophobia to approach the problem. It defines the purpose of taking the research problem, the process of formulating research enquiry and objectives, sample choice, method to analyze the selected samples and contribution of the research study.

The present study adopted a qualitative way of research. Qualitative method often deals with the social world and its problems. Qualitative researchers borrow ideas from the population they studied and develop new ideas (Neuman 1999, p. 145). They aim to discover the occurrence and underlying motives of social phenomena. Through such research we can analyze the various factors that were selected for investigation. However, 'to apply qualitative research in practice is relatively a difficult job' (Kothari 1990, p.4). It is exploratory in nature:

an exploratory study may not have as rigorous a methodology as it is used in conclusive studies, and sample sizes may be smaller. But it helps to do the exploratory study as methodically as possible, if it is going to be used for major decisions about the way we are going to conduct our next study (Nargundkar, 2003, p.41).

Singh (2007) defined exploratory research as:

the initial research, which forms the basis of more conclusive research. It can even help in determining the research design, sampling methodology and data collection method (Singh 2007, p.64).

This chapter, thus, presents an exhaustive discussion on the methodology that was adopted to discuss the argument that 9/11 terrorist attacks in America changed the Western perception of Muslims living in America and conceived them as fear objects. Literary texts were selected for analysis to explore Islamophobia as the manifestation of racism. A detailed discussion in the previous chapter finds that less attention is paid to racism in connection to Islamophobia in literary fiction. The present study aims to establish a connection of both in the selected American fiction narratives in order to highlight the historical antagonism of West against Muslims and assault on their religious ideology.

### **3.2 Background of the Study and Rationale**

Initial formulation of the present research project was a random study of the global situation and Muslim representation around the world. No clear segregation or compartmentalized knowledge was available readily in the field of literature to show relationship of racism to Islamophobia.

Various issues were encountered during the course of research directly or indirectly related to the research problem such as ‘racialization’ process of Islam and Muslims which were unavoidably discussed because a relationship between racism and Islamophobia was better understood in the backdrop of the whole process of ‘racialization’ of Islam in the West in general and America in particular. In the backdrop of 9/11 terrorist attacks, equating a one point six billion Muslims on earth (World Muslim Population) with a race based on religion and feeling fear of them turned the situation quite morbid. Being skeptical of an ideology was fine but to coagulate it as the foundation of hatred and fear was unfounded. Political, social and economic

agenda were discussed through literature review functioning to provoke such misconceptions of Islamic beliefs and values, which provided a rationale to the present study.

The key words 'racism' and 'Islamophobia' stimulated the creative process. Juxtaposing ideas and concepts haphazardly yielded fruitful lines of inquiry entailed with possible explanation. Involvement in the 'imaginative rehearsal' did not allow the research to sink; rather outlining and reorganizing ideas about the key concepts proved a preventive measure against being entrapped in the already established views about the study area (Layder 1998). Absolute concentration on the accumulated body of existing knowledge enabled the present study to create vigorous harmony between the under discussion topic and existing data. The present study aimed to investigate the relationship of racism and Islamophobia. Its focus of inquiry was to see Islamophobia as the manifestation of racism.

Since the study interest was to see the historical dimension of both the phenomena, historical background was of prime significance. A preliminary study of the literature on the history of racism led the research to overview Fredrickson's work '*A Short History of Racism*' (2002). Fredrickson (2002) traced the history of racism since the very creation of the term 'race'. His study objective was to distinguish racism from religious intolerance in the socio-cultural context. He emphasized the importance of culture in developing the concept of racism around the world. He discussed various forms of racism and developed a concept of racism as scavenger ideology that 'gained its power from its ability to pick out and utilize ideas and values from other sets of ideas and belief in specific socio-historic context to justify itself'. Fredrickson's (2002) work laid the foundation for present study to generate ideas for further investigation. It also allowed the research to encounter multiple concepts and studies which proved productive in the analysis onwards.

The present study was not just coming out of the blue but it is well structured and grounded in theories. Its argument was to investigate changing American perception of Muslims and Islam in the milieu of 9/11 terrorist attacks. It reworked the notion of racism, which in its extreme form labeled all Muslims ‘terrorists’. Since qualitative research is primarily exploratory in nature, it provided methodical insight into the problem and helped to develop ideas into a connected whole.

Vitality of ‘theorizing’ as an incessant feature during the research process was reinforced (Layder1998, p.34). Notion of ‘racism as scavenger ideology’ worked ‘as orienting device’ to adopt possible ways of inquiry (Layder1998,p.36) and formulation of a comprehensive framework that was required to analyze data in specific context. It accounted the themes of the selected novels, focused on contradictions within the selected texts and analysed characters to bring forward the point of view of the narrator to establish a relationship between racism and Islamophobia. An operational definition of Islamophobia was devised that was used for analysis of the selected texts. Certain features in the selected theories were identified to develop a framework to rework the notions of racism and Islamophobia.

### **3.3 Research aims and Objectives**

‘There is not much point shooting rabbits while locusts are feasting on your crops’ - the issue of Islamophobia is better dealt when racism is investigated thoroughly. Unlike earlier works in the field of racism and Islamophobia, the present study focused exclusively on establishing the relationship of both. Both were explored not as clinical conditions but their social, cultural and psychological dynamics were addressed. The study considered causal relationship of the two conjoined terms. Research aim was to develop a deeper comprehension of Islamophobia as a fabrication of racism – and the causal relationship of both.

Following objectives were set during the course of research for investigation.

1. To investigate the historical complexity of racism and its relationship to Islamophobia
2. To study the perceptions and manifestations constructing the identity of Islam and Muslims in the selected American literary texts
3. To discuss Islamophobia as a recognized form of racism persistent in the selected American literary works through deconstruction of major themes , language and character depiction

### **3.4 Selection of the Literary Texts**

Since the present study aimed to focus particular characteristics of a society, purposive sampling enabled it to pursue its objectives. It used ‘purposive sampling’ also known as ‘judgment, non probability, selective or subjective sampling’. The researcher reckoned self judgment while choosing specific sample within a population. Personal judgment was used to select sample which was helpful in finding answer to the research question meeting research objectives. Within purposive sampling, sample of the present study was situated in the category called theoretical sampling. Theoretical sampling aimed to generate and develop theoretical date. This strategy was useful since the research purpose was to ‘establish’ a relationship between two phenomena that is racism and Islamophobia.

The study picked three novels written by American ‘white’ writers namely Lorrain Adams’ *Harbor* (2004) John Updike’s *Terrorist* (2006), and Don DeLillo’s *Falling Man* (2007) to explore the American perceptions about Islam and Muslims constructed through fiction. Selection was mainly due to commonality of theme, the background that prompted these writings and access of the writers to the masses due to their grand literary stature and connection to the profession of journalism. Apparently such criteria was far too general, therefore, a much more

relevant and close set to identify criteria was established. Texts were identified for their themes if:

1. These discussed 9/11 terrorist attacks.
2. If ideology of Islam was discussed now and then.
3. If Muslim characters were immigrants.

As we know texts are not only a reflection of social realities ‘but ... an integral component in shaping [those] realities’ (Hall1981, p.67). The world is known through ‘the representational orders contained within the text’ (cited in Silverman 2004, p.67). The complexity of racism in the contemporary era is too vast to study. One discourse is insufficient to capture all at once. Therefore, during the process of sample choice, the study attempted to emulate the views and perspectives of numerous scholarships to expand its discussion. For the reason review of the literature was situated within the fields of racism and Islamophobia. General and global context provided an understanding of the treatment of both phenomena at worldwide level, which gradually contracted to American specific context.

The study selected three American literary fiction books for analysis. The selection bore significance to the contemporary misconceptions about Muslims as a race and their Islam as a manipulative religion. Loaded with stereotypical representation of Islam and its followers, selected novels’ were scrutinized for their setting, themes, characters and point of view, which allowed readers to imagine living through the events and experiences. Famous for his *Rabbit Series* (1960, 1971 and 1981), Updike (1932-2009) is celebrated for his productivity and high craftsmanship. Themes in his books relate to the conflicts in the lives of adults; mostly loveless and shallow; attempting to escape the constraint of life. Updike claimed that ‘ambiguity restlessly ruled in the middles’ (Updike 2010). Therefore he chose middle class as his target

audience. Talking freely about sex and religion in his novels, he rarely offered any criticism of Christianity. Encountering Islam in his novel, Updike reworked racism of West towards Islam and its followers. Updike's works depict concern, passion and suffrage of Americans. Often quoted as 'a wry intelligent authorial voice' by the masses (New York Times, Observer), in his own words, he intends 'to give mundane its beautiful due' (Updike 2004). Selection of Updike's novel for critical analysis proved helpful in finding the objectives of the present research.

'War on terror' has been the central discourse for the past few decades. Literature has reflected the phenomenon of terror excessively and readers have remained obsessed with conceptions of terrorists reflected in the portrayals of Muslim immigrants mostly. The present study evaluates Updike's *Terrorist* to meet its objectives which has been the center of attention for researchers in the wake of 9/11 tragedy. O' Rourke (2011) conducted a study on representation of violence focusing on Updike's novel as data to point out 'a deep dislocation between first world theory and reality' (p.1). His study argument was to 'theorize Jihad, and especially to appropriate the figure of the Jihadist' as a fertile area to initiate 'a discussion about the limits of current theory' (O' Rourke 2011, p.1). O' Rourke (2011) emphasized the part played by 'Muslim interlocutors' in explaining the role of 'good' and 'bad' Muslim discussing various aspects of 'Orientalism', he presented culture as 'logic' to understand 'militarization' of Muslim countries. His conclusion reflected contribution of Jihad to existing theory that interpreted 'position' of jihad itself' within the post colonial discourse. The present study found a similarity with O' Rourke while discussing the concept of jihad as a fearful object for West.

Salehnia (2011) discussed Muslim representation in media, political spheres and literature as 'people alien to modernity, technology, civilization and progress'. She brought to the light political agenda in Updike's *Terrorist* representing Muslims as 'others' (2011). Updike attempted to portray Islam as 'intolerant' and incompatible to modernity by empowering

‘orientalist conceptions of Islam’. The study focused on Said’s conception of ‘relationship between occident and orient in relation of power, domination and varying degrees of a complex hegemony’ (1978, p.5). It concluded on representation of Islam ‘as a totalitarian religion tied to the past and out-of date traditions’ (p.184). Salehnia (2012) in another work dealt with ‘literary terrorism’ highlighting the immense political dominance America suffers at the hands of Israel. Updike’s focus on the binaries of ‘oriental’ and ‘neo-oriental’ represented by Muslim and Jew characters to determine Western position over the ‘orient’ (Salehnia2012. p.484).

Fall of Soviet Union and 9/11 attacks further demonized the images of Islam in West. Mainstream literature of the decade exposed the similar concept about Islam and Muslims. Manqoush et. al .(2014) conducted a qualitative study to analyze Updike’s novel looking at its critical stand point of the marriages between American women and Muslim immigrants. The study dismantled the reasons of Updike’s rejection of social ‘hybridity’ based on discriminatory attitude towards Muslims. The study used for analysis Genette’s ‘theory of meta-textuality’ that ‘refers to the text’s explicit or implicit critical treatment of one another. Manqoush et.al (2014) discussed ‘translational marriages’ in Updike’s novel as a prejudiced account of Arab Muslims. During the course of novel, Updike constructed a stereo typical Islamic identity rejecting ‘American liberal’ ways of life. The situation gave birth to ‘confused American identities’ living ‘in-between spaces’ (Manqoush et.al. 2014).The study brought the ideology of the writer as authority to cognize Arab-Americans as threat to ‘US security’ (Manqoush et.al. 2014 ).

Updike, a literary genius and always aware of his social surrounding, reflected a special interest ‘in the events of the time’ (Ashipe 2007, p. 228). His *Rabbit Series* is a collection of damaged bodies’ interrupting ‘the interior narratives’ (Deitering 2008, p.14). Manqoush et.al. (2011) reflected similar thoughts in a study that investigated ‘the use of allusions’ in Updike’s

*Terrorist* alluding Arabs as enemies of American giving ‘themselves the right to kill civilians’ (2011,p.57).

Mansutti (2011) pointed out contradictory ways in which US fiction navigated ‘otherness’. The study particularly focused *Terrorist* for its dual representation showing ‘ethnic subjects suture[ing]’ their identity ‘to the fabric of American society’ (p.106). Updike on one hand, depicted ‘racial hatred’ and on the other hand depicted ‘racialized individuals... in ambivalent light... doomed... because of their blind and staunch faith’ (p.106). The work concluded that the ‘white gaze’ (that narrated the struggle of the immigrant Muslims) held ethnicity as ‘a crucial cultural zone’ bestowed with ‘dynamism and hope’ (p.119). But little is to be interpreted of hope in the novel for Muslim immigrants. Rather it is the fearful eye of the writer that viewed Muslims with their ideology as threat objects.

The second novel for analysis is Lorraine Adams’ *Harbor*. Less research investigation has been found on Adam’s *Harbor*. However, it has been examined by Manqoush et al. (2011) to analyze ‘the representations of Arabs’. Muslim image of ‘sexually and racially stereotyped’ was associated to Arab characters. The study ignored to discuss ‘race-based generalizations’. However, the present study attempts to investigate racism embedded in the typical physical and mental representation to ‘racialize’ Muslim in general & Arab Muslims in particular. Manqoush et.al (2014) identified ‘Islamophobic irony’ in *Harbor* and Updike’s *Terrorist* in a comparative study of characters and views ‘relevant to Middle East’. Barton’s concept of irony was used to expose passages in the texts reflecting fear of Islam. The present study fills the gap by addressing to race based generalizations in *Harbor*.

Critics have identified terrorism at the heart of Delillo’s books such as *Player* (1977), *The Names* (1982), *Mao II* (1991) and *White Noise* (1985) portrayals of the communal dread (Begley 2007; Birkerts 2007; Kakutani 2007).

Fussell (2010) conducted a study to propose ‘trauma and Post-Traumatic Stress Order’ as a useful technique to investigate not only social, cultural, and political implications of 9/11 to the world, but it highlighted its aftermaths on the victims ‘on a personal, microcosmic level’ (p.3). The study analyzed Delillo’s *Falling Man* as ‘a hybridized form’ which merged various characteristics trauma literature, ‘trauma novels, and literary testimony’. It also scrutinized various scholarships for their literary discussions on Delillo’s novel. It analyzed protagonists for ‘their different traumatic reactions to 9/11’. It found a clear difference in the ‘physical proximity’ of these characters to the event. The study particularly analyzed character’s life before and after the disaster. The study found characters adopting different strategies for survival. Lianne moved into bereavement, her way of coping with circumstances. Keith, who escaped death, got trapped in a melancholic state. Trauma was explored as a key theme of the novel. Delillo expanded upon the argument ‘of what it means to be traumatized’, and to be a victim was not one and the same thing. To be traumatized basically transformed or rather overturned the world for the protagonists.

Baelo-Allué (2012) explored *Falling Man* emerging as an eminent ‘and most anticipated trauma novels’ which dealt with domestic life portraying survivals of 9/11 terrorist attacks. The study relied upon Jeffrey ‘Theory of Cultural Trauma’ to highlight the essential disparities between ‘psychic trauma novels’, which recorded the influence of anguish on individual’s mind and ‘cultural trauma novels’ and centralized the socio-cultural outcomes of a tragic event. The study labeled the novel encountering a cultural trauma which was adopted by Delillo as a narrative technique. Gray believed:

*Falling Man* adds next to nothing to our understanding of the trauma at the heart of the action. In fact, it evades that trauma; it suppresses its urgency and disguises its difference by inserting it in a series of familiar tropes (Gray 2009).

Tomas discussed a number of important aspects of *Falling Man* ‘in which the novel created a significant literary momentum’ (2011).

The study basically explored ‘rhetoric’ of the novel, ‘This was the world now’ which was the beginning of an entirely new world. The study highlighted DeLillo’s technique of recreating ‘the repressed world in his traditional detached style’. DeLillo’s narrative style was to encounter the trauma ‘by speaking from a perspective of the terrorist himself’ that enabled him to find the oppositions well. The study however, failed to assert the unbiased and detached observation of the writer.

The present study took a different course from the above discussed scholars. No doubt traumatic in nature and theme, *Falling Man* implied phobia of religion that was a significant point of investigation for the present study.

Selection of the novels pertained to the fact that their various aspects raised questions to be answered only by considering racism in the world and society. Themes and setting of the selected novels elaborated historical realities of racism based on ideology. Those narratives illustrated the evils of racism. Racism created an environment in which unrestrained power reduced the Muslim characters to lowest social level to scramble for any means of survival they could find. In most of the situation, the survival strategies provided no guarantee of safety and were personally degraded.

### **3.5 Key Terms**

#### **3.5.1 Phenomena**

Commonly defined by world dictionaries, phenomenon is an object or aspect which is known through senses rather than by thoughts or instincts. The present study used its definition as occurrence that needs understanding as an object ‘as it appears’ to and is ‘constructed by the mind’ (cited in Guyer1998). It is distinguished from ‘a noumenon’ or ‘thing in itself’ (cited in Guyer1998). ‘Construction of a concept’ requires ‘intuition’ (Waxman 2014 p, 165). This definition is applied to understand notions of racism and Islamophobia as construction of West, particularly in the backdrop of 9/11 attacks in America apprehending Islam and Muslims as terrorists. Apprehension is caused by becoming sensitive to an object, belief or individual.

#### **3.5.2 –ism and Racism**

It refers to a distinguished practice, system, or philosophy that more often involves a dominant political ideology. It has evolved in the form of artistic movements in different eras. Cambridge dictionary defines it as set of beliefs particularly those disapproved by individuals. It has been given various meanings such as dogma, proposition, ideology and construct. The ‘ism’ in the word racism denotes notion and construct, leading the present study to build argument. The term also pertains to a generally agreed upon definition that is hatred and prejudice based on the concept of belonging to a different race and ethnicity.

#### **3.5.3 Phobia and Islamophobia**

Phobia refers to a psychological condition in which an individual grows ‘an extreme or irrational fear of or aversion to something’. It is often paralleled with anxiety that propels individuals to show extreme dislike and fear to avoid a perceived danger. The perception is normally caused by some unexpected or catastrophic event or situation. Phobia is generated usually in situations

when individuals start organizing their lives to avoid the objects of fear. The present study discusses phobia of Islam and Muslims in America named as Islamophobia in the contemporary discourse where American think tanks organize their writings around the false assumptions that equate Muslims and Islam with terrorism.

#### **3.5.4 Culture and Religion**

Culture is defined as ‘cumulative deposit of knowledge, experience, beliefs, values, attitudes, meanings, hierarchies, religion and notions of time’. Etymologically culture refers to tend to the earth and grow. Religion is a dominant feature of any culture. It is ‘the belief and worship of a superhuman controlling power, especially a personal God or gods’. The present study discusses the cultural interpretation of religion and explores its association in the discourse of racism.

#### **3.5.5 Deconstruction**

Its literal meaning is to take something apart. When applied to fiction, deconstruction means to break in parts for a better understanding and interpretation. It is a method to carry out a critique of the texts to bring its various hidden meanings to the light. It is a method to interpret complexities and conflicts of the written texts.

#### **3.5.6 Scavenger**

It is an inference drawn from the feeding behavior of animals and birds. For the present study, it refers to Fredrickson’s definition of racism with an ability of scavenging or picking out ‘ideas and beliefs from other set of values and idea to rationalize itself’ (2002).

### 3.6 Theoretical Framework

Theory challenges the existing knowledge. Process of theorizing the data occurs at almost every step of the research process. Choosing a framework is like a structure which supports the theory that explains why the study undertook a specific problem. Theoretical framework is described as a logical construction of meaning which guides the study to develop its arguments. Framework first identifies the key concepts and then develops connection among the identified notions. Moreover, qualitative research method is useful in providing interpretative context. For the present study, it recognized the dynamic nature of racism and the contemporary American social context that gave rise to Islamophobia.

The theoretical framework for the present work is based upon Fredrickson's notion of racism as scavenger ideology (2002), selected features of Runnymede Trust Report (1997) and Derrida's deconstruction theory (1967). Forming a theoretical framework operated 'as a means to distribut[e] and co-ordinat[e] the diverse influence of [various approaches]' (Layder1998, p. 39). Since the proposed theories dealt broadly with social life, their certain characteristics were adapted to generate the discussion and analysis of the selected texts. To acquire conceptual density, various relevant concepts were studied to encounter larger global phenomena of racism and Islamophobia. The problem statement and question of the present research sought reliance upon these concepts. Measures were adopted to exclude discussion on 'race' and to centralize a comprehensive and detailed debate on racism as a socio cultural phenomenon generating hatred and fear of Islam in contemporary American society. A clear understanding of racism and Islamophobia through review of literature provided strong evidences to support the analysis. Findings of the research confirmed the significance of the selected concepts.

Fredrickson (2002) presented the rise of racism concisely in his study; how the word 'racism' was added to common use and manifested in various meanings throughout the course of history.

Fredrickson documented that racism asserted the hierarchy of one group which was believed to be 'the law of nature or decree of God' (2002, p.6). Loosely termed as hostility and negative attitude, racism went beyond this definition and acquired 'almost a universal human failing' (Fredrickson 2002, p.1). It existed when 'hereditary and unalterable differences cause ethnic groups to dominate, exclude or seek to eliminate other' (Fredrickson 2002, p.2). Fredrickson (2002) discussed rise of racism in Europe from a historical perspective. He referred to American South, apartheid South Africa and Nazi Germany as 'overtly racist regimes' (Fredrickson 2002, p.1-3). His working definition covered scientific or biological racism. Fredrickson (2002) also countered the assumption that racism was built on 'ethnocentric dislike and distrust of the other' (p.50). He named 'ethno – cultural differences ... as innate, indelible and unchangeable' (2002, p. 5). It consisted of 'a historical trajectory...and is mainly a product of the West' (Fredrickson2002, p.6). He further debated the conflicts created due to specific 'attitude' when 'the redemption of a heathen' is possible 'through baptism' (Christian religious ritual to immerse a person in holy water for purification or regeneration) and 'an ethnic stranger' was 'assimilated... into a tribe or culture' in such a manner that his or her origin did not matter 'in any significant way'. In that context one may not necessarily be 'labeled as racist' (Fredrickson 2002, p.7). Fredrickson asserted if individuals of a denounced group were devoid of ideology, then racism ceased to function in the society (p.7). His study clearly differentiated racism from 'xenophobia' and 'religious intolerance' though he described racism as a derivative from 'xenophobia (p.6). He characterized racism 'as an ideology rather than a theory' establishing a relationship 'between belief and practice' (2002, p.169). He emphasized 'religious

intolerance' as a significant factor in condemning others on the basis of belief and not for 'intrinsically what they are' (2002, p.6). Although, his study contradicted the equation of religion and ethnicity, however, it found racism 'articulated' more 'in the idioms of religion' than any other sphere of life and science (Fredrickson 2002, p.6). Those 'perceived differences' worked to justify 'a system of discriminatory practices, institutions and structures'. Moreover, such 'essentialized differences' constructed 'culture equivalent to race' named as 'new cultural racism' (Fredrickson 2002, p.8). By 'essentialized differences', he meant discrepancies with certain essential characteristics, which shaped the differences. It was an inference from the philosophical assumption that 'essence is prior to existence' (Kant 1781).

Fredrickson conceived racism as:

not merely an attitude or set of beliefs; it also expresses itself in the practices, institutions, and structures that a sense of deep difference justifies or validates. It is more than theorizing about human differences or thinking badly of a group over which one has no control (Fredrickson 2002, p.6)

Racism worked as an apparatus consisting of 'difference and power', said Fredrickson (2002, p.9). He further stated:

It originates from a mind-set that regards "them" as different from "us" in ways that are permanent and unbridgeable. This sense of difference provides a motive or rationale for using our power advantage to treat the ethno racial other in ways we would regard as cruel or unjust if applied to members of our own group (Fredrickson 2002, p.9).

To be more specific, he defined racism as:

a scavenger ideology, which gains its power from its ability to pick out and utilize ideas and values from other sets of ideas and beliefs in specific socio-historical context (2002, p.8).

Fredrickson's most dominant argument was that racism did not function against those 'stigmatized ethnic groups' who 'voluntarily' compromised their original identities sequentially to find lucrative positions within the dominant structure (p.7). He also referred to American society when it was allowed to keep Muslim slaves provided they converted after enslavement.

Hence, Fredrickson's work appeared much compatible for the present study, which aimed to explore Islamophobia in the category of 'belief' reflected in the contemporary practice of 'racism' and discussed the acceptance of Muslims devoid of their ideologies. Moreover, scavenger ideology drew the researcher's attention as a powerful philosophy because of its ability to use 'older racism' and transform it in astute ways.

The present study also developed its argument through selected outcomes of Runnymede Trust Report (1997). Runnymede Trust, an independent research and social policy agency, set up a Commission on British Muslims and Islamophobia. The Trust holds the credit for coining the term 'Islamophobia' in its report (1997), which looked at how the phenomenon had developed through a time span of two decades. It also addressed its contemporary manifestation. It conducted an investigation by beginning with a description of the nature of anti-Muslim discrimination and illustrated a key distinction between the 'closed views' of Islam on one hand and the 'open views' on the other. It developed an understanding of Islamophobia in part I and part II dealt with the exclusive evidence of its existence in various fields of life. Different views of Islamophobia were presented in part III of the report. Publication of Runnymede Trust Report (1997) strengthened the concept of Islamophobia far more in public and political spheres. Islamophobia was equated frequently with closed views portraying Islam as a monolithic religion

and its followers as radical and extremists. Overall, twofold intentions were encountered in the report:

- (a) To counter Islamophobic assumptions about Islam as a single monolithic system, without internal development, diversity and dialogue
- (b) To draw attention to the principal dangers created or exacerbated by Islamophobia for Muslim communities

The Runnymede Trust Report (1997) recommended anti-Muslim racism as a definition of Islamophobia advocating collection of data on Muslim faith as well as ‘other/ non-faith group’. Working class and fellow citizens were encouraged to spread awareness of Islamophobia to deal with the phenomenon strictly.

Another theoretical dimension of the research was Derrida’s Deconstruction theory, which helped significantly during the analysis of the selected texts as a method to conduct ‘an internal critique of texts’ (Derrida 1967). Derrida claimed that ‘all supposedly pure mental truths’ were part of ‘the flow of conscious experience rather than an absolute truth’ (1967). Reality and language both were characterized of holding ‘difference’. Objects or ideas were stabilized in mind through relational, referential and shared knowledge of these objects or ideas. Derrida (1967) developed deconstruction method to claim that truths were founded on the basis of purely ideal identity. These models of identity inspired philosophical modes of enquiry.

Derrida (1967) also emphasized the presence of knowledge ‘located historically and spatially’ that made it ‘differential’; nature of the knowledge thus, changed according to the central point. Temporal and spatial knowledge was embedded or related to the objects which were different. Knowledge, he argued, was derivational. He brought ‘binaries’ in discussing deconstruction. His main investigation was ‘the opposition of speech and writing or of mind and

the external technique of graphic representation upon which knowledge' depended (cited in Ryan 2007, p.66). Metaphysics defined writing 'an empty, lifeless sign made up of formal elements hav[ing] no living substance' (cited in Ryan 2007, p.66). Derrida challenged metaphysical quest of absolute foundation and its imposition on the world as baseless. The world for him is filled with contingencies and differences. He compared the process to an attempt at finding the center of an ocean. Writing for him was 'a sign of mental speech' which in itself 'was a sign of sign' something twice away from 'truth or from the immediate presence of mind'. Nothing was self-sufficient. Everything was 'rational' (cited in Ryan 2007, p.66). His approach aimed to expose 'what is concealed within or has been left out of a text' (Hesse-Biber 2011). What seemed absent from the text was actually encapsulated within the text. Deconstruction theory revealed the missing links. Its aim was 'not to find truth ... but to displace assumptions within the text ...such as meaning, the truth, and authorship/ authority' (Hesse-Biber 2011, p.237). No fixed meaning could be associated to text. It challenged the way Western civilization conceived the world. It involved asking questions to show what the text claimed to be saying was different from what the text actually was about.

Derrida, therefore, characterized writing 'as a field of difference without identity' (1967, p.67). He borrowed the word 'supplement' from Rousseau and advocated 'the logic of supplement'. 'To add supplement is necessarily to add many' (Derrida 1967, p.67). Derrida looked at the complexity a written text displayed. He emphasized the technique to look at 'the structure and context webs of relations and invisible determiners'. His deconstruction theory dismantled all the webs to interpret the complexities. For Derrida, writing posed a threat to metaphysics, which did not cherish the ideal and transcendental concept of the world. Ideals only provided temptation to seek security in absolute truths whereas physical world was open for consideration. He also defined 'writing representation' as a convention that was dependent 'on

agreements...to allow images to mean certain things, which denoted that words and context agreements were necessary to understand objects, individuals and situations (167, p.67). Such conventions looked at the meaning of a thing that is laid 'outside it' (p.68). He looked at 'difference' as 'a primary instance in philosophy' which he further contradicted by defining it 'not primary in its relational sense'. Against metaphysics, Derrida claimed that it was 'in fact difference' that generated identity. 'Difference' meant 'difference and deferral of meaning'. There were disparities in the world that required understanding in relation to one another. The concept indicated the function in governing the meaning that could be derived from a text. It emphasized deferring meaning through an endless sequence of signifiers.

Derrida's deconstruction theory also examined 'how texts' committed to metaphysical values' conceiving 'difference' derived from reality. It also scrutinized texts for 'ideas of truth' which appear far from 'representation or signification' (p.70). Signs were said to be the representatives of social conventions leading to interpret 'true things'. Deconstruction emphasized the existence of truth within the realm of 'signification' (cited in Ryan 2007, p.70). To deconstruct was to challenge and question the authority as well as social hierarchy. Derrida used the term 'logocentrism', which showed 'the centrality given to mind'. For him, it was the assumption that created the hierarchy. Deconstruction also worked to undo such hierarchies to assert the referential and differential characteristics of truth. It was 'something physical and historical rather than... eternal' (cited in Ryan 2007, p.70).

Words in a language depend on context. Deconstruction theory identifies 'aporias' (conflict) in a written text to dismantle the meanings of the texts. It analytically examines a text to expose its inadequacies and incongruities. For Derrida, those 'binary oppositions' became our way of seeing ideologies for structuring and experiencing the world (Sarup, 1993, p. 38). It

actually implied breaking of any written document to foreground its significance, which might sometimes be exactly the opposite of authorial intentions.

Derrida's theory also held that there was no 'univocal meaning'. There were layers of meaning. His thoughts disturbed Saussurean concept of signifier directly related to the signified. Instead, his argument emphasized the 'infinite shifts in meaning relayed from one signifier to another' with an infinite chain from one signifier to another leading to a never ending process. In '*of grammatology*', Derrida contended that writing was the reproduction of speech. A constant tension between reality and fiction was established in his approach, which exposed the hidden motives and assumptions might at times concealed from the writers as well. It also asserted that texts survived longer than their creators. They 'become part of a set of cultural habits that is equal to (if not surpassing) the importance of authorial intent' (Derrida 1967).

Consequently, the discussion led to the development of the conceptual framework for the present study illustrated in the next pages.

### **3.7 Framework for the Present Study**

Fredrickson's concept provided an appropriate model to explain how racism and branding of religion (as terrorist and radical) allowed the selected American writers to incorporate supremacy in the socio-historical context of America from the past that continued in the contemporary society in the form of fear of Islam. Arguments of the study were supported by the theories, however, with significant modifications. The study was qualitative in nature; a method that built up narratives about the research topics and attempted to understand the reason of their existence.

Three key characteristics postulate qualitative research; deduction, interpretation and construction. Following the pathway of reason intimately, my approach began with the theory leading to new conclusions. Since my study analyzed a connection between racism and

Islamophobia through comparison, the nature of relationship held that both not only corresponded but actually one caused the other. Assuming a relationship between two variables was a 'causal one' that led the present research to consider a third element that might have caused phenomena of racism and Islamophobia. In the current scenario, the third element was September 11, 2001 terrorists attack in New York, which made the relationship a causal one (Lewis 1973-1979). The attempt to understand the nature of that relationship as well as logical dimension led the researcher to an exhaustive study of racism. Deductive reasoning was preferred to investigate the causal relationship of racism and Islamophobia.

The selected outcomes of Runnemedede Trust Report (1997), which highlighted Western 'closed views' of Islam as a monolithic religion incompatible with modernity, set the scene for the present study. The study used Fredrickson's 'concept of racism as scavenger ideology' (2002) explaining the 'scavenger' nature of racism that gained its 'power from its ability to pick out ideas and beliefs from other set of values and beliefs in specific socio-historical context' to justify itself. The concept helped the researcher to build her argument that since Islam had been understood as a monolithic religion, incompatible with modernity, literary fiction writers scavenged such disparaging 'ideas and values' about religion (Islam) in the context of 9/11 terrorist attacks as their subject matters in the literary texts, which were used and utilized to rationalize the fear and bias towards Islam. Deconstruction theory helped in identifying 'aporias' i.e. the binaries implied in the texts consequently leading towards the formation of new ideologies that remained living and contoured the general belief of the masses.

### 3.8 Research Design for the Present Study

Research design for the present study is qualitative that is exploratory in nature, more flexible and adaptive to change. It suggested the grounds for future research. No doubt it was conducted to explore the interconnectedness of two global phenomena; it relied upon a modest number of selected fiction works. It relied on the secondary data to investigate the problems with new theoretical angles. Number of the novels was 'optimum' (Layder 1998, p.56). Selecting three texts, the research kept a high confidence level for determining 'the desired precision' which was mainly required word limit of PhD thesis (Layder 1998, p.56). Selection of American literary texts stemmed from their relevance of contemporary fallacies about Islam as a monolithic religion and Muslims as a race. These texts were laden with stereotypical presentation of Islam and Muslims. Selection of two male writers and one female writer clarified a shared perspective of racism and Islamophobia. It also exposed consensus on the contemporary issues. Selection from literary fiction denoted that problem when transferred from popular fiction to literature, implied the authenticity and people's desire to discuss such issues. The selection of writers was also due to their influential voices and connection to masses through print media.

The present study identified the research problem by surveying pertinent literature. Review of literature in the previous chapter outlined the gaps in research by investigating a relationship of racism and Islamophobia in the literary context. It helped to formulate the research problem and operational definition. Both phenomena were found vulnerable in the social context of the terms. Scholarship identified the complexity of the nature of both and admitted that absolute definition for each was far from imagination.

Review of literature provided an insight into the relationship of racism and Islamophobia, which was all too often ignored by the recent academic investigation and supplemented new thoughts to the research study. Numerous books, articles, journals and blogs were critically

viewed and miscellaneous information was brought forward into a unified whole. Gaps in different scholarly works were also identified to evoke new standpoints.

Qualitative research method provided a useful interpretative context to my study. It recognized the dynamics of the under discussion phenomena. Qualitative research approach as ‘a stepwise procedure’ (Hess-Biber 2011) comprised of a series of steps explained ‘as Jacob’s ladder’ (Crabtree et. al.1999, p.9). Researcher climbed the ladder to investigate and found answers to the questions. Since literary texts were selected for analysis, qualitative method was deemed appropriate for examining the themes, making character analysis and probing the narrator's point of view to meet the objectives. Main focus during the analysis was on settings, characterization, themes and point of view of the narrator that helped answer the research question as well as provided an outlet to share the facts. The argument of the study was that construction of Islam was used as important means through which racism was reproduced and justified, shaping an ideology that sponsored prejudice against Muslims.

Character analysis brought forward human activities or functions performed by fictional characters. Setting also played a fundamental role in providing historical and cultural context to the narratives. It was another major element to be analyzed. Location of any narrative- both internal and external made the point of view of the narrative easy to understand. It supplemented to the meanings of the words. Along with that, language was examined to trace both denotative and connotative meanings of the texts. The study argument also included discussion of racism as context bound to see its reworking disguised as Islamophobia.

Deconstruction theory helped to analyze the selected texts. It exposed the volatility of meaning hidden in the texts. Words created chain of meaning; deconstruction theory helped in understanding archaic meanings of the words. It also identified the modern denotation and connotation of the words. Construction of meaning, syntax and grammar was taken as a tool to

reveal the internal conflicts, explore the clash between ideology and perspective and the paradoxical views (generated by specific events) reflected in the texts. The theory also exposed ‘the conflictual and subordinating structure of opposition’ of the selected texts (Derrida 1967).

The three novels were analyzed under sub headings in a separate section. Section one analyzed Adams’ *Harbor* by the title ‘Heather among Abduls and Mohammads’. Section two and section three analyzed Updike’s *Terrorist* under the headings ‘Devil America’ and Delillo’s *Falling Man* ‘turn-of –the-century America’ respectively.

Derrida’s Deconstruction theory urged the present study to resist the common interpretation of the selected text. Instead, alternative meanings were considered so that the conventional ideas could be exposed. It reflected on how Islamic beliefs were discussed in the selected texts to accomplish racist ideologies. It pertained to the concept of racism that picked out certain beliefs from Islamic ideas and values to suit its purpose. It also highlighted that interpretation within certain parameters; the selected texts gave entirely new meaning incorporated in racism when other ideologies were back grounded and the image of Islam and Muslims as terrorist was brought forward.

Language does not follow a straight forward formula to give meaning. A text might say two opposite things at the same time. Multiplicity of truth can be acquainted when texts are understood in relation to particular concepts applied to the research. The procedure engenders disturbing ideas more often. For the present research, particular attention was given to the choice of words for Muslim representation that highlighted the gap within these texts clearly discernable in contrast to the portrayal of other characters. Many a time texts were also read moving from chapter to chapter, reading sentences randomly by violating linear thoughts which brought forward new and unexpected truths.

Moreover, to find unified meanings in the selected texts, at preliminary level contradictions and oppositions were explored which provided avenue to start investigation. The research method also considered if the selected texts offered plurality of different meaning. Exploration of binaries was followed with its difficulty to determine if the texts were critical of a situation, individuals or groups. Language was interpreted by critically observing the position of subject and object in sentences. Connotative and denotative meanings were exposed by building attachment, giving particular attention to grammar such as clarification of parts of speech qualified by one another. Everything written was locked in stone of meaning. Relationship of one word with other as well as sentences depicted the inner conflicts and beliefs of the texts. An inherent cultural bias was also exposed. However, the whole process did not by any means indicated destruction. Identified binaries clearly denoted that the selected texts did not offer a single interpretation and layers of meaning had to be unveiled. At various levels, texts contradicted themselves; therefore, one unified meaning was impossible to extract. Therefore, evidences were provided to support both positions by quoting texts constantly. The first reading of the novels identified the oppositions and a second critical reading uncovered those contradictions and implied meanings. Binary oppositions helped visualize whether the dominant and powerful dynamics developed language to identify problems in hierarchical system. Particularly those passages were focused for analysis which denoted Islamophobia in one way or the other. Throughout the narratives, slips of language were noted which could be used to advocate the thesis statement of the study. To illustrate whether Islamophobia was a recognized form of racism, inferences from the texts were drawn. Literature review was referred frequently to seek and utilize various interpretations of racism given by scholars over decades. Religion was emphasized to denote subjectivity of Muslims. Identity construction of Islam and Muslims in the form of phenotypes included mosque references, Arabic language, caps, beards, sexual gaze,

drug trafficking and cultural narrow mindedness. It was one way to suggest that those descriptions of Muslim immigrants were full of despise.

A text is normally deconstructed by locating binary oppositions e.g. identifying the members who are privileged and the ones that are not. It also shows how pairs are mutually dependent but also unstable. 'White' and Muslim immigrants formed one of the major binary oppositions for the present study. Hierarchies were examined to find reflection of the kind of beliefs and values. A critical eye looked at the disagreements found in members of privileged class to explore their competencies as well as incapacities. Oppositions were analyzed for supplementing one another. The fact if the oppositions changed the direction of the main stream discourse of Islamophobia in twenty first century or overstated the conflicts was given ample consideration. There the binary oppositions (reciprocating one another) were considered as a source of understanding. Characters were understood in relation to their counter characters. Attention was paid to images, figurative language and symbols coming together to make a unified whole. At various levels, texts appeared to say something else but the conceptual framework acquired its meaning at a clearly distinct level. Texts overtly allowed the present study to assume that there was a problematic relationship between 'white' Americans and Muslim immigrants. Use of puns made that relationship more meaningful. Texts were scattered with what Derrida called 'aporia' meaning 'non-pass' or 'difficulty of passing' and those were impossible to eliminate throughout the analysis.

As already stated, different senses of words and sentences were considered to form new perspective as meaning of a word was differed by what followed and so on. A long chain was there to be understood while deconstructing a word. Meaning, as Derrida argued, was not 'self-contained' (1967). Signs represented 'the presence of the thing even in its absence' (Derrida 1967). Likewise, what was true of signs could hold truth about a written text. Racism in the

selected texts was brought to the light many times manifested in the fabric of religion. Texts contained implied notions that might not be acknowledged openly. Based on the notion of racism, Islamophobia was a 'part of the flow of conscious experience' rather than an 'absolute truth' which kept on regenerating in various forms (Derrida 1967).

Throughout Fredrickson's idea of 'racism as scavenger ideology' was followed to show how western think tanks picked out Islamic religious ideas and values to substantiate their racist attitudes. My approach was a 'believing game' that accepted the theories and looked for ways that could strengthen the comprehension of the phenomena in question (Elbow 1973, 2006). Deconstruction theory as a dense procedure exposed the implied ideology of the selected writers.

## CHAPTER 4

### A CRITIQUE OF SELECTED AMERICAN LITERARY TEXTS

#### 4.1 Setting up Theoretical framework for the Analysis

Fredrickson's concept of racism 'as scavenger ideology' is an appropriate model to explain how racism and branding of religion (as terrorist and radical) allows the selected American writers to incorporate supremacy in the socio-historical context of America from the past that continues in the contemporary society manifested in the form of fear of Islam. Racism gained its 'power from its ability to pick out ideas and beliefs from other set of values and beliefs in specific socio-historical context' to justify itself. The selected texts are deconstructed to identify Western 'closed views' of Islam as a monolithic religion incompatible with modernity (Runnymede Trust Report 1997). Derrida's deconstruction theory helps in identifying the 'apporias' and binary oppositions within these texts consequently leading towards the creation of new ideologies that sustain longer to further contour the general belief of the masses (1967).

#### 4.2 *Harbor* (2004) by Lorraine Adams in a glance

Lorraine Adams's novel *Harbor* (2004) recounts the adventure of an Algerian Muslim Aziz Arkoun who escaped from the Algerian civil war. A soldier as well as a deserter, he found himself on Boston shores soon among his other Arab and non Arab Muslim fellows who sailed to America in the hope of a respectable and prosperous life. An American white woman, Heather, shelters and develops affection for these immigrants. Here starts the saga of contradictions and differences where generalized supremacy of American whites comes in contrast with Muslim immigrant characters. Rafik, Aziz, Ghazi, Mourad and Kamal are the dominant Muslim characters of the narrative. The narrative depicts strange alliances discernible with cruel memories and broken language of these immigrant characters in continuous

psychological turbulence. Aziz struggles to drive himself to Boston harbor in the hope to survive. However, he finds America as a confusing 'hubbub'. The narrative applies the technique to view America through Aziz perspective. Aziz has an encounter with some Egyptians and finally reaches Rafik's apartment, his hometown fellow who beguiles him to work like a dog to bear expenses of the hospital bills. From this point, Aziz goes through a series of treachery. Initial situation of Aziz foreshadows his future problems. Rafik, on the other hand enjoys a more settled life in America. Portrayed as a habitual liar, he is involved in selling stolen merchandise and bomb making materials. Alienated to language and new life in America, Aziz develops friendship with Ghazi, another stowaway who starts living in the same apartment. Ghazi's suspicion of Rafik ushers him and Aziz to storage locker 'U- Store It' bringing serious and disastrous consequences. The narrative's account of the atrocities of militant Islamist groups in Algeria intersecting Jihadist world runs parallel to the immigrants' tale. Aziz survives the barbarities of Army and 'militant Islamists' and his past life haunts him constantly. He often recalls his struggle within the religion dominated political scenario in Algeria. FBI suspects him as a terrorist. Ironically, FBI arrests Aziz while treacherous Rafik and his accomplices slide out easily. FBI suspects all these immigrant characters as terrorists for their Muslim identity. The novel ends in a desperate intricacy of American ethics and culture. The novel is a chronicle of survival in 'a strange' land at the expense of 'the dangerous world' the immigrants desperately escape.

*Harbor* the debut novel by Lorraine Adams gives the darkest projection of Muslims who migrated from Algeria to America. Its subject matter of Muslims and Islam reflects terrorism in all its bifurcations. The present study aims to discover the novel's despicable anti-Muslims tone. It also shows that in Adam's work, Fredrickson's concept of 'racism as scavenger ideology' serves as a benefactor to establish a close relationship between racism and Islamophobia (2002). The narrative

posits a question if Adams knew Islam and Muslims too well. A high-profile reporter, she claims to have written her novel after she visited and interviewed alleged Algerians in their camps. However, the claims raised assumption that alleged terrorists might be victims of socioeconomic crises or religious exploitation that compelled them to plan and blow the people as well as themselves. These conjectures provide provocative ideas to the present study during analysis. The issue of Algerian immigrants to America has historic significance in bringing a profound change in American social, economic and political spheres. Over decades, racial prejudice grew into religious bias and hatred. The turning point was 9/11 attacks which unleashed a fear of Muslim and Islam to an extreme.

#### **4.2.1 ‘Heather among Mohammeds’**

Although Muslims share a long history of Crusades with Western countries, anti-Semitism lay dormant upon them. September 11 attacks in New York changed the entire vision around the globe. Racism with a long historical record saw a shift from covert racism to overt form towards Muslims. Disguised in Islamophobia, it held Muslims and Islam responsible for terrorism. A bunch of terrorists with Islamic identity created a morose situation for all Muslims. Nevertheless, American marginalization of Muslims as ‘other’ after 9/11 attacks set the scene for *Harbor* (Said 1997). The novel constructs a biased picture in the readers’ minds from the very beginning. The present study intends to argue that *Harbor* creates a significant contribution to the enduring discussion of Islamophobia as a recognized form of racism in America. It expresses the overtly anti-Muslims racist attitude and portrays a predisposed image of Islam that engenders apprehensions. Such apprehensions arise from the narrative and dialectical structure that logically impart ideas and work through the opposing forces of the text that is Islam and America in the present case. In an interview, Adams remarked, ‘I have taken a little from one of the character’s mind pondering at the “strange” situation where a Heather [Christian female character of the novel] is surrounded by Mohammed’s [Muslims]’. The tone of this phrase

constructs the situation as something ‘strange’ where Christian and Muslim characters are living together. It appeals to the readers’ curiosity and leads them to meditate over the innocent and considerate character of ‘Heather’ constructed in contrast to ‘Mohammeds’ (*Harbor* 2004). Narratives are instrumental in creating stereotypes promoting imperialistic attitudes.

Predominantly sexuality is one of the core issues that surround Muslim characters in this novel. Heather, representative of American white women, functions as a binary opposition to Aziz, Rafik, Mourad and Ghazi, a white woman set against all Muslim male characters. It reworks the stereotypical dominant notion that illustrates ‘men of color’ sexually preying on a white woman. *Harbor* implicitly criticizes the religious values of Muslims which oblige them to avoid any extra marital relations. Essentially, this religious obligation is forged by the writer to rationalize the sexually weak impulses of these Muslim characters.

The novel amplifies the sexual encounter between Kamal and Heather. Aziz, also is constantly indulged in thoughts of Heather’s body ‘smooth like milk’ (Adams 2004, p.21). Descriptions of sexual hunting of Heather at every step demonstrate that religious impositions of sexual obligations exploit these Muslim characters. Depicting all Muslim characters sexually attracted to a white woman in this narrative manifests the stereotypical idea of Muslims as intruders even in this aspect of life. Based on mere assumption, however, it forms the dominant discourse in *Harbor*. Image of Muslim characters sexually attracted towards Heather’s body is a deep wound aimed at Islamic values and Muslim moral integrity. Stereotypes as shared characteristics of racism and Islamophobia emerge for discrimination and persecution of these Muslim characters. Their ‘caricatural’ images are contrasted with Heather, an emotionally charged American white woman who holds all the Muslim immigrants together. ‘Heather, she loves you like a brother. In this country, that means...many things’ (Adams 2004, p.257).

Heather's character portrayal communicates the narrative's discriminatory attitude when her 'white' and 'pure' body shelters the Muslim immigrants at the cost of her life and security risks. She epitomizes harmony for all, which invokes extreme surprise of the FBI investigator. Religion and racism intermingled within the text that refers to her presence 'among Abduls and Mohammeds' (Adams 2004, p.254). Frequent comparison of the Muslim characters' complexion to Heather renders Western disposition of drawing biblical references for black skin as 'hewers of wood and carriers of water' (Lewis 1990). We find 'the routinized outcome of practices that create[d] ... hierarchical social structure' (Winant 1994) for the immigrant Muslim characters when their suppression in the form of racism is extended to Islamophobia by the narrative.

#### **4.2.2 Reinforcement of Misinformation**

Graphic misrepresentation leads to threatening consequences. It is a potent instrument to assert agenda. *Harbor* prefers different rather controversial spelling for the prophet's name. It writes 'Mohammed' instead of its recognized spelling that is 'Muhammad'. It must be borne in mind that electronic media has recently been playing deliberate jokes to enrage Muslims. It has widened the gap between the West and Muslim world.

Misinformation associated to 'Mohd' (meaning dog with big mouth) and 'mosque' (mosquitoes breeding place) given currency on social media and chain electronic mails finds no authenticity in the world dictionaries. It reflects concealed thoughts attempting to relate such derogatory terms that through a linguistic exercise unintentionally has become part of the current vocabulary. Contemporary global media contains much stronger evidences in the notorious cartoon controversies in twenty first century. Caricatures of the Prophet depicted on Media cloaked in freedom of expression provoked Muslim fury around the world (Khan 2014). These were deliberate intentions to provoke and depict Muslims being irrational and radical. Global media has been projecting 'Muhammad crises', 'the Muhammad cartoon crises' blatantly since

2006. It is the identity politics of the West strongly working against Muslims. These controversies have their origin in socio-historic context (Hervik 2012). The situation aggravates misinterpretation of Islam. Graphic as well as fictional representations have undoubtedly offended Muslims over the decades. One such example is Salman Rushdi's *Satanic Verses* (1988). Rushdi misused his writing talent to offend his own religion. Another example is Sherry Jones' *The Jew of Madina* (2007) written to disparage Hazrat Ayesha's reputation. The work still awaits publication for the fear of raising global conflicts. The entire terrain portrays Islam as a force against West. Islam as 'a force in international relations' is a generalization that instigate anti-Islam dispositions commonly found in contemporary literature and media (Piscatory 1990). Such disparagement of Muslims in media and literature has reinforced their enemy image in the contemporary world. There is no denying fact that publishing houses and writers structure an 'inter locking system' (Semati 2010, p. xviii).

#### **4.2.3 Narrator as the harbinger of Ideological War**

Literary texts such as *Harbor* convey a personal and subjective judgment of the narrator. These narratives are the harbingers of ideological wars to exercise political ascendancy. What Adams observed during her investigation in Algerian Camps, she claimed to have developed it in the form of a novel. She established a framework that allowed her readers to read *Harbor* as a report rather than invention.

Narrator of *Harbor* is an omniscient observer. His/her identity is shadowed yet his observation and statements identify him as an orthodox Christian American. Descriptions of the priest and the church in early chapter connote an anti-Muslim tone that further shapes the novel's perspective. Authority and acknowledgement of Islam on part of the narrator remains ambiguous until the end.

Beginning with an immigrant's story frequently depicted as a stereotypical individual, representative of the 'other' world in contrast to America endorse the gloomy mood of the novel (Said 1997). Aziz's entry in a troublesome situation surrounded by coldness of American harbor apprehends fear in readers' mind foreshadowing the future trials and errors. The choice of the words and phrases reflects the narrator's harsh and cold tone for the Muslim characters from the initial pages. Each word contains numerous implied meanings. The narrator begins the entire gamut of dramatic situation by mocking and ridiculing the Algerian Muslim immigrants and ends up in highlighting them as objects of fear. Hence, it is but a well-labeled account of desperation.

#### **4.2.4 A Labelled Terrorist Portrayal**

Biological differences are rarely discussed in *Harbor*. However, assumed cultural and social deficiencies of the immigrant characters serve a pivot in their containment. The novel opens with a labelled terrorist image of Muslim characters. On American shores, it focuses the immigration proclivity towards America. Description of its setting employs multitude of possibilities to interpret the novel. Sea shores are symbolic of breaking down from the current life style and assimilating into a new. Setting a fictional character at the shores may also symbolize his/her unconscious and emotions, which are in a phase of transition. Finding Aziz at shores signify his transitory phase of life implying the multifarious issues, which being an immigrant he faces in America, all the same, the narrative leads smoothly to the description of Islamic extremist faith.

Therefore, 'cold shores' of America depict an ironic American reception of immigrants signifying an unfriendly context set for the novel (Adams 2004, p.1). Water suggests truth. It also denotes memories that connect Aziz present to his past. The opening paragraph of the narrative foreshadows certain truths supported by past memories encountered later in the novel. Racism in this novel thus, emerges as 'mental truth', which is a 'part of the flow of conscious

experience rather than an absolute truth' (Derrida 1966). Generated through experiences in mind, it cannot be understood as an absolute truth. A mentally constructed phenomenon, it functions actively in any experience of an individual's life. Therefore, from the beginning, this novel builds up a negative impression of Aziz's physical appearance by making vivid description of what he looks like. Decades old stereotypical image of a Muslim 'walnut skin and beard' explain a great deal inherently present in the Muslim body of Aziz (Joshi 2006, p.214).

'Mental truth' also exists in this novel where actually 'the flow of conscious experience' in the form of action performed by various characters lead us to believe that there is a certain air of anxiety and fear of Muslims overpowering America; its business, politics and values Derrida (1966). Experiences of Aziz, Rafik and Ghazi make the narrative capable of building these 'mental truths' (Derrida 1966). These are purely immigrants' experiences and one cannot label these as all Muslims experiences. To say these Muslim characters are the representation of all Muslims around the world cannot be an 'absolute truth' but an abstraction and generalization (Derrida 1966). Aziz is not an enigma. He observes, absorbs and thinks around and tries to understand people. His character is a vivid depiction of ethno-cultural differences in contrast to the American white characters. He is associated with innate unchangeable characteristics that stop him from adopting American values. However, no 'absolute truth' seems emerging and the narrative moves on showing him quite often entrapped in confusions (Derrida 1966). Being an Algerian and Muslims, he finds America and its ways anomalous, the way it may appear to any foreigner. He acts in multi dimensional ways. He never reacts as a staunch or radical man. He is involved in action of the novel and we get familiar with his past life in Algeria through retrospection much later. Yet, he falls in the category of 'round' character at times. Though we see him developing through his experiences, he sometimes appears complex.

We try to understand the purpose of Aziz character portrayal whether he is an archetype to develop theme of the novel or through his experience we learn any life lesson? In the initial descriptions, he is presented as a frightening object (Adams 2004, p.5). The narrator visualizes the city of Boston through Aziz mind calling it 'so cold, so mean'. A realistic approach might interpret his situation and reaction as common and normal to anyone who is lost and shattered on a foreign land. Aziz ignorance and demeanor represent him inapt to handle the problems he faces in Boston. An instrument at the hands of Rafik, Aziz serves throughout as a stooge in the affairs of daily life. His past life, horrible experiences in Algeria and dramatic escape to American shores emphasize supremacy of the land where he ultimately finds shelter. It underlies cornucopian notion of America that has always promised a prosperous future to immigrants.

Aziz is involved in a struggle throughout the novel. His struggle is for existence and survival but he reckons himself a misfit in American society. The text loudly speaks against his physical appearance and innate proclivity for a white American woman that describes him habitual to sexual dissipation and debauchery. Instead of describing Muslim characters engaged in Islamic rituals and practices, *Harbor* lays its foundation on stereotypes.

#### **4.2.5 Scavenging Misconceptions**

Narrative of the *Harbor* also labels Muslim characters with homosexuality. Ghazi's thoughts construct this assumption in Dhakir 'playing the Muslim bridegroom' as homosexual 'what was it like after you did that to a man and went home to your woman?' (Adams 2004, p.174). Earlier, the narrative labels Aziz 'a feather of a man' often referred to as 'faggot' and 'pervert' facing hatred of the Americans at every step (Adams 2004, p. 60). 'That fella speaks like a faggot, and I won't have it' (Adams 2004, p.40). It is the narratives' contradiction as contemporary American society has itself accepted homosexuality as an accepted norm. Post-independence American history has a rich account of homosexuality. American Civil War (1861-1865) has accounts of

gay soldiers serving Army. Nineteenth century, however, unravels restrictions on same sex affairs and perversion. Nevertheless, Gerber's 'Society for Human Rights' (1924) organized 'the first documented homosexual organization in America' (Baehr 1995). ONE, Inc. organization was founded by Mattachine Society, USA in support of homophiles that is the gay rights (Yolanda 2003& Johnson 2004). American Supreme Court ruling in 1958 gave it protection by declaring it upright and moral. Sexual Revolution 1960 proved a milestone in transforming gender discourse in America sweeping away all social areas with revolutionary ideas. Many gay liberation organization were formed later such as Gay Liberation Front and Gay Activist Alliance. Goodman's '*The Politics of Being Queer*' initiated Gay liberation Front to introduce 'A Gay Manifesto' in 1969 that asserted the innocence and rights of homosexuals.

Era of 1980's witnessed issues of legal recognition of same-sex marriages. Media highlighted the issue as 'all but dormant'. Works such as 'Here comes the Groom' (1989) urged the recognition of homosexual marriages. In 1993, a report released by Evangelical Lutheran Church invoked Lutherans to consider same-sex marriages as 'blessing'. They also declared enduring self-restraint detrimental to homosexual couples. Books such as '*A Place at the Table*' supported the stance to consider same-sex marriages legal (Bawer 1994). Since dichotomy exists in every society, Clinton government opposed the homosexual marriages in 1996 and declared conventional meaning of marriage as bondage between a man and a woman. However, a liberal stance was followed that prevented 'State from being forced to recognize same sex marriages'. In 1996, Congress reiterated 'Don't ask, don't tell' (DADT) policy that banned open proclamation of homosexuality in Army. Homosexuals were permitted to serve Army without declaring their sexual identity. Same sex marriages are legalized not only in American states at present but also other European countries such as Germany, Spain and Canada.

The entire discussion highlights dichotomies. However, it clearly illustrates that homosexuality dates back to post-independence America and continues to shape the notion until present (Hari 2011). All religious and country laws agree upon the moral and immoral interactional codes. Nevertheless, Muslims are deliberately constructed and labelled as ‘fagots’ and ‘perverts’. *Harbor* brings forth a contradictory philosophy that signifies an agenda against Muslims. It points out Muslim transgression but ignores Christian.

Ghazi’s attempt to find a ‘close to a halal butcher shop’ once again reinforces Islamic faith that emphasizes obedience to Islamic rituals of butchering animals for meat. It appears preposterous to other cultures and these differences are supplemented with despise. Normally when we do not like food, we say ‘ugh’ to convey dislike and scorn; natural to all human cultures. Therefore, targeting Muslims for such feelings seems irrational.

Chapter twenty-eight quotes verses of Quran. ‘We believe in the unseen’ (Adams 2004, p.237). Questions in Ghazi’s mind about the omnipotence of God corroborate the claims of secular and Christian American about Islam as a cynical religion. ‘Deceive and believe; so many times he read those words...Never made sense to him as a kid and still didn’t’ (Adams 2004,p. 237). The whole passage criticizes Quran through Ghazi’s perception and ‘staring’ at ‘ayat’ (Admas 2004, p.237). Referring to God as ‘the All-Merciful, the Ever-Merciful...the Possessor of the Day of Doom, Righteous, the Ever-knowing’, the narrative brings forth its counter argument in the form of doubtful questions in Ghazi’s mind. ‘He had it all, was it all, knew it all. Never made sense to him as a kid and still didn’t’ (Adams 2004, p.236). The state of affairs is nothing but a strong attempt to mock Muslims for their religious convictions.

The narrative frequently mocks Ghazi recitation of Quran verses and renders doubtful interpretations. The text ridicules Muslims for their recitation of Quran as an action without understanding its intended meaning. Speculations in Ghazi’s mind portray Muslim veneration for

Quran as superficial. Far-fetched questions actually de-contextualize and isolate many verses to derive a distorted meaning out of the whole. Questions such as ‘why did Allah need so much worshipping?’ arising in Muslim characters’ minds bear doubts for the readers. These excerpts imply a fear and conflate Muslims with terrorists driven by religion. Wordplay illustrates Muslims under a strong influence of religious beliefs in ‘hellfire’ that ‘is the real fire’ when all ‘will find out the truth and ...destiny’ (Adams 2004, p.261). Use of phrases for Quran ‘as guided missile’ is a construction of the religious book as object of terror. Scavenging verses from Quran in this narrative signifies a distinct way to consider religious matters. Following verses are quoted by the narrative to shed light on Muslim attitude to the commands revealed in Quran. Based on ignorance, these are a constant source to justify the thoughts and actions of Muslim characters ‘And they say, “Our Lord, why have you prescribed fighting for us?”’ (Adams2004, p. 262-270). However, the text does not provide the necessary context. These verses are merely utilized to rationalize the subjective point of view of the narrative.

Quran becomes a major concern in the last chapters of the novel. Out of context verses from Quran repeat and perpetuate awkward interpretations and fallacies about Islam. It reflects the narrative’s attempt to take in the actual meaning of Quran. The narrative’s implicate criticism of the Prophet is reflected in a conversation between Ghazi and Dhakir about Ghazi’s possible escape to Afghanistan. ““Mohammed-peace be upon him-may he strike me if I cannot”. Now it was Mohammed. Ghazi sighed’(Adams2004, p 262). The novel describes the prophet as enemy who threatens the life of Americans.

Verses such as ‘Then we took vengeance upon them; so look into how was the end of them who cried lies’ are used to show that Islamic texts encourage extremism (Adams 2004, p.121). It is plainly the implied prejudiced perception of the narrative that overlooks the actual interpretation of Quran or Hadith and promulgates its own agenda by manipulating 9/11 disaster.

The narrative fails to understand the beautiful imagery of Quran when it asks through Aziz, ‘so you believe this garden with river under it?..You think...I kill kafir and get killed doing it-to the virgins in the garden I fly?’(Adams 2004, p.277). It is an intentional attempt to expose frustration of Muslims under the extreme pressure of faith. The narrative technique is to quote such verses and adjust these among well-balanced sentences to signify sound logics. These verses are selected by keeping forth the American criteria. Moreover, these are italicized to be distinguished from other words within the narrative. It is a typographical technique to give unusual effect to the text and helps the readers to understand its key points. This unfavorable tone is a response to the terrorist attacks. Dhakir’s advice on Ghazi’s continuous confused questions yet again illustrates the narrative’s point of view more evidently. It considers ‘Islam inherently violent’ (Lyons 2012, p.115). ‘Muslim killing Muslim’ reflects intense criticism springing from these sentences against Muslims (Adams 2004, p.248). Quran widely teaches values and beliefs to Muslims that require understanding in appropriate context. Context is debatable. Every creed and religion has its radical and moderate deportment. To deteriorate the situation, extremists take the literal interpretation to justify their discriminatory actions labeling Muslims as terrorist. Adams enhances the image of Islam as brutal also sketches the description of a woman killed by ‘Islamists’ during Algerian war to render a brutal image of Islam:

Antar began with his knife to cut back her hair between her legs...He took the knife in her, cutting left and right, and then up, but still she would jump. So he put his boot on her mouth and covering her nose, stomped once; pushing the knife again., she jumped, so he played with knife, feeling the jittering of her (Adams 2004, p.121).

The description of American women as ‘whores’ running their (Muslim immigrants) ‘lives’ maintain the novel’s prejudice against Muslims standpoint of women. To say, patriarchy

situates at the heart of every culture undeniably. However, Adams' novel targets Islam and Muslims specifically, which undoubtedly elucidates her prejudiced perception of Islam. It is the carefully constructed identity of Islam as 'chauvinist' that maintains the point of view of this text. Adams being a female herself, ostensibly draws limits between American society and Islam and associates a stereotype gender identity with Islam. The novels succeed to portray that gender and religion are articulated within the context of racism.

'Friday services' discussed earlier in the novel through Rafik's mind reinforce that Muslims themselves blame 'mosque' as the root cause of creating problems (Adams 2004, p.69). The narrative implies fear and dislike of the Muslim worship place throughout. Misconception of Mosque as a breeding place of terrorism and conspiracies has been a favourite and hot topic in contemporary American literary and political discourses. Muslims are often recognized 'as a uniformly emotional and sometimes illogical race that moved as one body and spoke as one voice' (Piscatori 1986, p.38). There are strong evidences of Islam 'conflated with a non- white religion' and 'Muslim are racialized in this particular context. 'Britian Muslims are racialized as South Asian people, in Germany as Turks, in the United States as Arabs and in France as Maghrebains' ( Moosavi, 2015,p.14). Americans as well as Islamic extremists quote verses from Quran and relate it to weak Hadith to meet their own political ends. Representation of mosque pertains to the same series of attempts. Its image is conflated into terrorism. Contemporary researchers highlighted parliamentary discourses to ban minarets and construction of mosque in countries such as Switzerland that reveals Western intentions to project mosque as an object of fear. Such cases are named 'slippery slope fallacy' often explained as a logical fallacy founded on inconsistent argument (Cheng 2015, p.1). Major speculations arise from the flawed arguments against Islam in the novel. Worship places in every religion are regarded sacred and peaceful places. *Harbor* contrasts church and mosque to elevate the role of the church

as protection and peace whereas mosques are identified as places of intrigues transmitting extremism. It constructs sinister anti-Islam intentions. No Doubt, mosques have occupied a significant place in the advancement of Muslim culture and religious victories. Generally, if one looks at the ‘spear-like minarets’ of a mosque in contrast to ‘the church spires and tower blocks’, mosque clearly announces its dominance (Cheng 2015). Deconstruction of these sentences demonstrates that mosque as fearful objects are ‘stabilized’ in American minds’ through relational, referential and shared knowledge’ (Derrida 1967). These assumptions are strengthened by referring to 9/11 attacks and its locutions. Since West share a long history of antagonism with Muslims, Americans rely on the assumptions that find ‘speakable’ evidences dominated by Crusades. Truth is founded based on pure identity. Lack of that purity falsifies the structure of novel that clearly promotes anti-Islam and Anti-Muslim postulations. ‘Phobia’ in such cases appears in the form of racism as it changes the harbinger ‘of a perceived threat’ into ‘a racialized other’ (Padovan et. al 2013, p.586). It strongly depends on the religiosity and individual attitude when the individual considers it necessary among all social exercises to look at the religious symbols and institutions to function or take decisions. The novel thus prompts Muslim characters to show flexibility in their religious thoughts. It implies American agenda of assimilating Muslims into its ways.

The novel does not present any moral debate at any point asking the readers to search for the goodness of one religion against the other. In a narrative style, it creates an environment surrounded by fear of an apprehended danger at the hands of Muslim immigrants. Therefore, it deliberately foregrounds stereotypical assumptions about Muslims to suppress that fear.

#### 4.2.6 Binaries and Aporias in the Text

To find a unified meaning, the present study explores significantly oppositions and contradictions in the text at preliminary level, which provide avenue to start an investigation. Major opposition significantly useful in exploring research inquiry and meaning within the text is the opposition between Muslim immigrant characters and American society. Foremost technique of the narrative is racial profiling through which Algerian character is set against Americans. The narrative foregrounds a stereotype image of Aziz as ‘other’, suspected for being Muslim. Being Algerian and minority in America, he faces discrimination at every turn. Discriminatory language is used to mock him as a representative of a community, which is inapt to follow American language and ways of life. His overlong hair ‘fl[y]ing east’ brings forth his image of inhabitant of ‘East’ as the ‘other of West’(Adams 2004, p.3). In fact, on the very first page historical conflict between East and West stands out as the dominant philosophy of the novel. ‘Cold’ shores of Boston’ welcome Aziz. The oxymoronic statement returns in a most significant way at the end of the book when FBI suspects and arrests him. The narrative invokes readers to consider Aziz as anti- American.

A significant binary opposition between a mosque and the elevated image of the church shows the rejection of Islam as a peaceful religion in contrast to church and its priests. The church represents the positive aspect in binary against mosque as its negative counterpart. An explicit contradiction can be traced in Aziz’s visualization of a benevolent priest and convivial church, ‘a church...[that] allows people inside...A kindly and old priest with a face that beamed and was mostly a face of love’ (Adams 2004, p.6). This description reiterates the narrative’s purpose to foreground a Christian institution and its followers foreshadowing a tyrannical and dreadful description of mosque and its radical clerics. The narrative utilizes Christian religion as a benefactor and deprecates Islam to assert the positive face of the former against the later.

Criticism of faith is often reinforced to generate a moral justification. This text assumes a demonized and fearful image of mosque and the clerics in Aziz's attempt to find comfort and peace under Christian roof. However, the situation immediately changes through intrusion of Arabic language. Two men speaking Arabic to each other appear as a 'marvel' (Adams 2004, p.6).

A disparity between English and Arabic language builds another binary of the narrative. English is the language of the privileged group. The narrative invokes much curiosity about the pronunciation graphics of Arabic language. The text mirrors a fear of reversal of hierarchy that anticipates Arabic language shaking America by dominating its social and cultural structures. Replacement of 'tion' with 'shun' to make it easily readable reflects hatred and associate negative implication to Arabic language (Adams 2004, p.198). 'Shun' conveys negativity and disapproval at its literal as well as figurative level. Its association to Arabic supplements despise and rejection to create an abrogated picture of Arabic speakers. References to 'memorization from the Quran' and its comparison to English learning hold both as language practices. Frequent appalling behavior towards Arabic language in the novel offers a profound evidence of discriminating Muslims from Americans. A Yemeni character's conciliation of memorizing Quran with English language learning in the novel makes him somehow acceptable to American readers (Adams 2004, p.198). Through these illustrations, the narrative communicates the advancement and dominance of American to validate ignorance of the Muslims. Language barriers stop these Muslim immigrants to communicate their thoughts to the people and make them understand. Since Aziz lives in America, language is a barrier to explain his situation and it is hard for him to prove his knowledge or comprehension.

Aziz treatment at the hands of Egyptians manifests indifference. It is identified as 'aporia' of the text; an impossible situation that could be ignored or eliminated as Aziz

worthlessness is supplemented by his thoughts of homeland (Derrida1966), ‘yes, I know what a shower is; my father managed a hotel for European tourists and I have seen them, I have used them’(Adams 2004, p.7). The Egyptian couple perceives him as ‘a Moroccan...from a country of peace. A poor country, a desperately difficult country to come from’ in contrast to Algeria ‘where people stuck neighbors’ heads o shovel’ (Adams 2004,p.18). At this point, the novel highlights the controversial and conflicting situation among Algeria, Morocco and Egypt from the time of Algerian Civil War. Egypt backed Morocco to sustain its geographical integrity particularly during West Sahara dispute. Both are founding friends to consolidate trade relation with each other. Algeria’s support for ‘Polisario Front’ i.e. the Algerian Independence Movement of Tindouf has strained its relation with Morocco for a number of decades to the present date. As for United States, Morocco had supported its quest for Al-Qaida. Its status as US ally opposite to Algeria’s distance from the West signifies their limited bilateral relations. France further, demonstrated resentment to Muslims and Islam in the form of ‘traumatic evacuation of Algeria’ openly ‘configuring Muslims immigrants undesirable and problematic’ (p. 314). Muslims and Americans needed each other to ‘manufacture’ and ‘welcome... a provocation’ (Favret-Saada 2012). It caused ‘considerable... damage... together (Ferret-Saada 2012). They played ‘off each other’ (2013). Those Muslim countries which did not suit American agenda, turned out to be its enemies.

This text, therefore, allows the readers to assume that a problematic relationship exists between immigrants and Americans based on political history. The contradiction shown between Algerian immigrants and Egyptians holds the perspective to excavate the historical relationship of Egypt and America. Pro- Soviet Union Egypt finally returned to establish a diplomatic relations with America by fostering peace process with Israel. Disengagement from Arab- Israel conflict brought Egypt close to America. Various literary perspectives rose on the situation.

Albert Camus perceived Algerian Civil War as an initiation by Egyptian president Gamal Abdul Nasir though he apparently supported National Liberation Front against French rule. Camus, however, conceived ‘Algerian war of Independence 1954’ as a battle for bloodshed. The situation gave rise to his absurd philosophy ‘if I rebel, Islamist will take power; if I don’t, dictators will stay in power (Daoud 2014). His novel ‘*The Stranger*’ refurbished the debate further. The novel depicted Meursault (the French protagonist) killing an Arab (with no name). The narrative’s focus on its French characters rather than the murder of Arab character implied indifference and insignificance of Arabs in Algeria. ‘*Algerian Chronicle*’ highlights Camus’s attempt to bring FLN (National Liberation Front) and French Forces to a reconciliation that failed and turned the situation against him. His ‘Letter to an Algerian Militant’ (1962) reflects his disappointment well. Camus perceived a united Algeria; Arabs living together with ‘Pieds-noirs (French origin Algerians) but met opposition at both sides.

The situation pertains to why description of the Egyptian characters and reference to Morocco reflects flexibility in contrast to Algerian characters in this narrative. This is also an attempt to draw margins among immigrant Muslim communities with slightest differences. Controversy among Arab nation could also be viewed as the root cause of American and European dominance over Eastern and Middle Eastern countries. Indifference of Egyptians who ‘did not need to question [Aziz] too closely to feel an obligation to help him’ evidently refers to Egypt’s policy to compromise conflicts with America for its survival (Adams 2004, p.7). Reading between the lines, passages about Egyptians interaction with Aziz necessitate a long series of interpretation. The novel thus, takes a different stance of portraying Algerians as different from Egyptians explaining the historical records that unraveled their conflicts.

Exploration of Egypt-US relations gives the text a new racial perspective that helps understanding Aziz as a member of community which does not compromise identity and does

not lose itself in the mainstream American life. No opportunity is provided to him so that he can move around and think freely. His status of a Muslim immigrant bars him from many actions. It denotes the assumption that he may act violently or behave irrationally. This also signifies a presumed opinion of Aziz being offensive. He looks at Americans 'being soft but hard; nothing difficult, nothing easy; nothing good, nothing bad (Adams 2004, p.45). It constructs him highly incapacitated to understand America and its people. It is a negation of his abilities. His incapability to utter 'verbena white' portrays him unfaithful. Verbena, considered native to America, is a symbol of faithfulness (Adams 2004, p.44). It is an attempt to humiliate and mock faith of Aziz. The narrative constantly attributes negative characteristics such as betrayal and treachery to Muslim characters. For instance, Kamal's arrest leads him to betray and identify Aziz as a terrorist to FBI.

Aziz's observation of Egyptian women 'not veiled – but wearing blue jeans and skirts and sweaters and jewelry and makeup' also expose him as an individual belonging to a conservative culture (Adams 2004, p.10). His racial profiling continues. He is presented as an object of fear even for these who speak his language. He tries to persuade the Egyptian not to feel fear of him. Morocco's image as a desolate but comparatively peaceful country in his conversation with Egyptian couple constructs Algerian picture much more brutal 'where people stuck neighbors' heads on shovels (Adams 2004, p.18). The narrative falsifies Algerian attitude by references to their attending 'funerals crying false tears' (Adams2004, p.18). Aziz reception by the Egyptian couple (though Muslim) verifies the narrative's assumption that Muslims from particular Islamic states (showing moderation and tolerance towards values) show a discrepancy in beliefs. Algerians form particularly a fearful picture to Americans who recognize them as 'mujahideen' with unprecedented talk about 'Jihad' against America's infidelity. They are considered a menace to American life and society.

Aziz identified as 'Algerian' is perceived 'very dangerous' and 'crazy' in contrast to Egyptian and Moroccan Muslims. Interestingly, unusual appearances turn the Egyptian Muslims into considerate and welcoming human beings. This pertains to US-Egypt political relations. It further illustrates the narrative's point of view that receives assimilation with pleasure. Moreover, this complies with Derrida's philosophical concern that text develops into 'a set of cultural habits equal to if not surpassing, the importance of authorial intent'. *Harbor* tactfully points out the internal conflicts through Aziz mind. Aziz decides afterwards to 'hide his home from other Arabs. Or Stay only with Algerians' (Adams 2004, p.23).

Furthermore, racism in a religious form finds relevance in the novel's implicit conflicts that stem out of religious controversies particularly Arab- Israel war that considers religion as the primary influence strengthening the other political and economic causes of war. It also draws inference and emphasizes the role of Muslim countries 'at war with neighbors' (Huntington 1997). It equally draws the readers' attention to conceive Muslims as a threat. The situation disturbs the World peace in general and Muslim world in particular. America's creation of 'a religious other' in Arab countries deformed the infrastructure of many Arab countries due to economic imbalance. Placing the immigrants at lowest social structures, it defined the process of 'racialization'. *Harbor* reflects these discriminations and attempts to rationalize these by referring to Islam and Quran mentoring Muslims for terrorism.

As stated earlier, the novel implies the opposition between 'white and American Muslims'. The idea of white American superiority depends upon the assumed inferiority of Muslims. Therefore, both are part of a vicious circle where both reciprocate hatred and bias against each other. The creation of this opposition holds a symptom of alienation as well as ignorance from each other's cultures and religious beliefs. In such a case, the socially dominant group asserts superiority over under privileged group. An unfortunate happening such as 9/11

attacks, consequently builds up the image of under-privileged group that threatens the security by challenging the authority of privileged group. Muslim and American characters in the novel are set in contrast to each other. Almost all male characters contrast the character of Heather; the only dominant white female character of the novel. It articulates another major contradiction in the text. Aziz is an eminent observer in contrast to Rafik who has a volatile and flexible disposition. Likewise, Ghazi and Mourad adjust in Boston and New York by seeking American Asylum at the cost of legal documents they sign. Charlie fills the documents for them. Aziz's mind is chaotic and constantly confused about his environment and the foreigners. 'Power' is the major elements that shape these thoughts of suppression. Written texts transform the realm of thoughts into opinions and further structures a specific ideology that is a record of thoughts and opinions. *Harbor* transforms the readers' thoughts about Islam and Muslims and records these in the memory of readers to shape a particular ideology. America for these immigrants is a 'cage' a delicately wrought cage (Frye1983, p.116). Aziz and Ghazi engaged in 'dish washing', work as wage labourers (p.89). Resembling 'Mexicans', they are hired for this job with a promise for further promotion. Their resemblance to Mexicans renders the racist agenda of the novel to all except 'white Americans'. Their working hours and situations also expose white mentality towards immigrant labourers. It denotes the 'dual logic of racism-of inferiorization-subordination and exclusion' (Wieviorka 1995). Aziz often thinks 'he is not of this world' (Adams 2004, p.41).

We find racism functioning overtly through the narrative when it communicates about 'the black dead' of Aziz's skin 'to be removed' and 'distinctive brick color' which 'too had to be cut away and discarded' (Adams 2004, p.42). It articulates discriminatory talk about 'black layer and white skin underneath' that denotes the process of assimilation ensuring survival to Muslim characters.

### 4.2.7 Racial Profiling

The novel encapsulates quintessence of racial profiling and perpetuates a religious as well as cultural fear when it refers to suspicion raised by Aziz 'beard [ed]' face (p.3). This overused portrayal is actually transmittal of messages into mental conceptions because representation is based on 'internally generated knowledge structure that manipulates information' (Encyclopedia of the Sciences Learning). This 'iconic facial feature is the defying symbol of the dangerous other' (Culcasi et.al. 2011). There are frequent references to his long beard. 'Bearded: the sign of Islamists' (Adams 2004, p.118). Such frequent physical appearance articulate unyielding notions of masculinity associated with Muslims and Islamic faith.

Considering Muslims' culture 'fixed' and 'immutable', physical and dress markers are emphasized to reveal their identity (Semati2010). Another reference to Islamist killing those 'in the leather jackets, wearing Adidas' is an attempt to expose abhorrence of foreign objects in Muslim characters' minds (Adams 2004, p.190). Whereas people wearing 'barnous'(Adams 2004, p.190) were exempted. 'Barnous' is a long traditional coarse woolen cloak along with a hood which is generally white in colour. It is used by Berbers. Berbers are the descendants of pre-Arab residents of North Africa who lived in Tunisia, Libya, and Algeria etc. They were orthodox Muslims. The novel discusses attire as 'identity marker' to epitomize all Muslims and Americans. It once again implies a misconception that envisages all Muslims alike. Oversimplified images of Muslim shape the common perception of Americans and hold organic position in the discourse of Islamophobia multiplying bias and hatred of Muslims (Allen 2010, Lambert et.al. 2010, Meer 2010, Moosavi 2014). Bearded face is a significant religious 'identity marker' drawing a contrast between Muslims and Americans. It is a proxy for Muslim faith and masculinity. Aziz's thoughts often expose him as a rebellion in the novel. His identity

construction as a stern Muslim, Aziz finds peace by ‘reciting some old prayers [his] mother taught him’ (p.6). It unswervingly engrosses religious beliefs in the narrative.

The narrative denotes a fear and apprehension of the repercussion in case the social order in America is reversed. Cultural differences pose threat to hierarchy. The situation often breeds hostility and contempt. Aziz and Ghazi working at the restaurant find American food strange. Muslims are alleged to have ‘dystonic and opposing attitude’ and preferences for food. Labeled ‘dystonic’, they are represented as abnormally and involuntarily moving their muscles, and uncontrollable gaze (Padovan 2013, p.595). Such descriptions make them weird and open to bias in a foreign country. Bel Ghazi embodies these allegations and his reactionary character allows him to meditate taking over John Hill’s restaurant by marrying his daughter. This displays Muslims treacherous and lustful. Hill has a very crude, aggressive and hostile attitude towards Ghazi and Aziz. ‘There seemed to be nothing but [work] for them in America’ (Adams 2004, p.106). It is perhaps because of the stowaway Algerian Muslims rapidly settled in America making their visibility more frequent in public places. Working in Hill’s restaurant, Ghazi and Aziz are familiarized with different food dishes that completely vary from the ones they know.

The novel displays ‘markers of race’ in the form of socio-religious nature (Werbner 1997). The narrative’s mood entirely changes in the middle and it directs arguments towards religion, a foremost indicator for racism.

The narrative portrays the Muslim girl as ‘hijab temptresses’ that reveal contemporary controversy on Muslim women veils in Western countries (Adams 2004, p.176). Contemporary Western world has been wrestling with the subject of Muslim veil consisting debates of religious freedom and terrorism. Ethnic minorities are required to assimilate in foreign culture for their survival. Many European countries opted measures to ban veil to encounter the increasing extremism and terrorism. Veil stands in the way to an ‘open society’, they argue. Recognized as

a conspicuous Muslim identity marker, veil is assumed as threat to security. Another difference that the text brings forward is the girl's mother who looks after the deformed husband and family 'by taking two jobs'. Her position embarrasses her husband (Adams 2004 p.176). It also criticizes the patriarchal attitude of Muslim men who consider it a matter of indignity and insolence if the women go out to take job. In fact, patriarchy has sustained in every culture. Associating it purely with Islam is an attempt to isolate it. Ironically, the helpless deformed husband has no other choice but to depend on his wife.

Islamophobia speaks loudly and forcefully in literature in a more dramatic way in the contemporary world. Undoubtedly, this trend has created a wide gap between Muslim world and America. Misrepresentation of Islam pertains to the ancient pages of history. Past is an excellent guide. Historical record helps one better understand the present situation. Racism and Islamophobia reveal various interpretations. Various contexts intercept racism differently. One such technique is the understanding of the past that makes it convenient to recognize the present. Hatred between Islam and America intensified after 9/11. Terrorism is used as a justification for American biased attitude towards Muslims. However, the negative reception of Muslims is not new. Similarly, Aziz's past story is used technically to show his association with extremist radical groups. His past relationships foreshadow his ultimate tragic entrapment.

Aziz's life as a soldier in Islamist army constructs a dominant discourse in the novel. He finally seeks refuge in America. These images bring authorial intentions to spotlight that Muslims look at America as a source of redemption. Publically condemned by Algerian political and Muslim religious groups, terrorism in the name of Islam continues to provide food to American writers who use the radical and fanatic face of religion to justify their means. It must not be imagined the 'absolute truth'. Instead, the experience constructs such doctrines. The narrative basis its experience on discussion of 'the group Islamique Arme, the Front Islamique

du Salut, the Front de Liberation National's terrorists group of Algeria in a conversation between Charlie and Ghazi (Adams 2004, p.107). GSCP ('The Salafist Group for Preaching and Combat') is represented as 'crazy'. The text indirectly, discusses Afghan Muslims the cause of turmoil in many war stricken countries holding radical Islamic values. Aziz silence on such matters conflates him with those Muslims who remain loyal to their homeland and its problems while individuals such as Ghazi make comfortable living in America. Ghazi refuses Aziz suspicion of Charlie as a spy, 'American or back home'. Charlie claims to have this pseudo name, as his Arabic name is difficult by American to pronounce. Handing over application for asylum to Ghazi and Aziz represents him a harbinger of contented and prosperous life in America. American society offers and promises shelter to Muslim immigrants in contrast to Muslim world.

The novel depicts a complex concept of racism and adheres to its constantly altered meaning over years. Moreover, it interacts in multiple ways not clearly defined. Prejudice, bias, hostility, supremacy, fear, antagonism, assimilation etc. are various characteristics that shape this narrative. Various situation arise fear of Muslims and Islam that signifies the reworking the notion of racism. Every Muslim character is connected with terrorism. Its cross-cultural differences indicate racism that emerged blatantly in the backdrop of 9/11 attacks asserting its historical century long presence. History reveals medieval West/America was powerless against Muslim rule but gradually Muslim reigns failed at the hands of prevailing American power. It is the fear of reversal of power that scares the contemporary America in the form of attack that 'will arise from Arab Maghreb' (p.261). Such a fear bears prejudice that makes notion of racism complex in the sense that it leads us to consider it as something beyond an absolute definition. It reveals itself in the discourse of religion.

#### 4.2.8 Role of Media

Media agencies are influential in turning the perception of individuals in a society. Mostly people believe in pre-conceived images of the objects and ideas. Negative portrayals of Islam and Muslims in contemporary American writings pertain to strenuous events specifically 9/11 disaster. All these conflicts in *Harbor* target Muslim characters and move towards ‘a religious–driven racism’ considering immigrants ‘external threat’ (Padovan t.al. 2013, p.53). These images have been frequently constructed and perpetuated since decades (‘Bell’s *Arabian Night* 1715, Wordsworth’s Book V of *The Prelude* 1805, Beckford’s *Vathek* 1844, Hichen’s *Garden of Allah* 1904, Foster’s *The Passage to India* 1924, Torday’s *Salmon Fishing in the Yemen* 2007, Jone’s *The Jew of Medina* 2011’). Literature portrayed Muslims ‘as ministers of terrorism’ (Al-Olaqi 2012).

Adherence to Islamic values is a perceived threat to American life style. Therefore, racism works as bondage for Americans and Muslims with a desire to govern. A biased point of view of the novel depicts the situations and characters from a discriminatory angel that start from differences and leads to fear in a systematic way. All the differences are explicable by understanding the point of view of the novel that establishes a relation of the narrator to the text. Narrator begins and ends the story. Many points show breaks in the narration such as Aziz’s relation to Heather, Ghazi’s entry and association to Heather, Ghazi and Aziz’s suspicion of Rafik. However, the narrator is not a part of the action. He/she goes deep into the characters’ mind to give an outside as well as inside judgment. At many places, the novel portrays a wrong interpretation of Islam and Muslims by arising doubtful questions in the character’s mind. That exposes American ‘Achilles heel’ to generalize all Muslims with extremists.

#### 4.2.9 Understanding the Point of View

As discussed earlier, it is very difficult to understand the point of view of novel until we sort out oppositions. Confusion arises to configure the criticism if it is set against Muslim immigrant characters or the American society. The question arises if the text is critical of Aziz, Kamal, Raffique (Muslim immigrants), or Heather, her housekeeper, her house or the environment. It also directs to the thoughts if Aziz and his Muslim companions live in discontentment due to their personal flaws or American society have created these flaws. Their derogatory situation brings them in opposition to American people and culture.

Language is a social creation and literary texts exploit language to lead readers to revelations. Placement of cultural binaries in a text is an efficient facilitator of writer's connection with readers. Texts perform the role of a gatekeeper to foster a communication between reader and author. Researchers investigate and endeavor to discover the literary standards that shape the ideology of the masses. A specific social context provides setting to the learners and readers to understand the hidden agenda of the text. 'White supreme' ideology rests on the philosophy of cultural greatness that scorns people belonging to other cultures (Zanden1959). The airport manager advice to Mourad to 'keep his nose clean' suggests the fear of Americans towards minorities specially Muslims who are perceived as the cause of creating troubles (Adams 2004, p.77).

Oppositions in such text thus, indicate notions of racism are still young. It is actually this contrasting situation, setting and people that do not let the differences die out. Racism disregards Muslim characters as 'others' to benefit the dominant group (Appiah 1990, p.4). Over decades, it has shifted its meaning and the 'benefit' has transformed into 'fear'. The disregard in the form of fear foreshadows the renaissance in future anticipating dominance of an oppressed group.

Critique of this novel within the proposed theoretical framework also looks at the ‘causal’ relationship of racism and Islamophobia that is established by 9/11 terrorist attacks functioning as the third element. Fall of Twin Towers in New York regenerated overt form of racism in American social structures. Nevertheless, it must also be born in mind that racism never died in America. As literature review of the present study indicated, racism is present in one form or the other. Unfortunately, religion as the major constituent of racism replaced other cultural traits in the present day antagonism. Consequently, scrutiny of Islam as evil religion exposed American ‘phobia’ of being displaced, robbed or killed by the followers of Islam. The novel’s representation of Aziz as unfaithful, Rafik as treacherous and Ghazi as deceitful is to ruin and slander Islam.

Title of the novel offers more to its Muslim characters than it actually does. A promise of shelter and nourished life in contrast to Aziz previous life in his homeland carries the implication of American portrayal as a shelter even for those who ultimately devastate and destroy its peace. The title also promises sanctuary for immigrants. This promise is an intentional effort to bring Islamic values in opposition to American society.

The narrative fictionalizes expression of ‘phobia’ of Muslim. Aziz retrospection gives us a glimpse into Algerian war and terrorism. Aziz afflictions in America are followed with chapters on his life as soldier in Algerian army. It constructs his affiliation to the extremist Islamic groups. Various militant groups represent radical fanatic interpretation of Islamic faith (p.18). Militants named ‘Islamists, Salafist, Jihadist are described as barbaric and blood thirsty people. Labeled as ‘sadist[s]’ following philosophy of Islam at extreme and radical level, the narrative generalizes them with murderers (p.186). Aziz father identified as ‘Andalusian butterfly’, is a reference traced from the history pages to show that history is never elapsed when referring to Muslims (p.189). Muslims of Spain were exiled and they settled in American region

in thirteenth century. Afterwards, they were suspected as a threat to American security and peace. Chapter 14 and 15 gives an overview of the Islamic Military situation of Algeria to the readers. These chapters explore Algerian Civil War (1992) and its brutalities headed by militant Islamist group. These incidents give it a religious war perspective. At the background of the war were reasons such as poor economic and education structures, dominant military and radical Islamist missionaries. The situation paralleled Afghan Taliban rule. Extremism in Islam has always been its disadvantage. Extreme messages against western life style and values strengthened hatred and enmity between Islamists and West. Description of Algerian war foregrounds the antagonism. It is beyond imagination that *Harbor* communicates merely personal experience or observation of the writer to defame Islam. The novel is well grounded in political, cultural and social motives. In a desire to denigrate Islamic values and beliefs, the narrative creates sensation by describing the barbarity of war in Algeria. Killing was the ultimate ideology these Militant groups followed in the name of Islam. It brought ghastly reputation to a religion that lays its foundation on the very word 'peace'.

Implied anti-Muslim attitude reflects potency of this text to indicate a relationship between racism and Islamophobia as racism is 'multi-targeted' and reworks its definition according to the changing global scenario (Alietti et.al. 2013). Through Aziz (with the band of soldiers), readers are misguided by a conversation where Islamist military leaders are mocked for their lack of knowledge to understand the difference between 'vogue' and 'hadith'. This illustration does not bear any evidence; still it perpetuates the labeled ignorance and primitive image of Muslims branded for killing.

*Harbor* utilizes its minor characters to amplify the presence of Muslim characters. Linda (an Italian woman) who Heather helps is contrasted with the benevolent portrayal of Heather that Linda plays off. Her suspicion of Heather living with 'Rafik' not 'Brad or Rick' is supplemented

with the details of 'Rafik' that Linda knew. Linda's perception of Muslims is 'the ones who make runs out of their women' (p.48). Here the text articulates stridently to reinforce Muslim image as the oppressor of women. The suspicion arising in Linda's mind about Heather's connection with Muslim men leads her to spy and report to FBI. Rafik assigns Aziz to perform treachery to Linda, a yet another attempt to link Muslims with debauchery and unfaithfulness (p.49). All these traits in later chapters are specifically related to religion. Sheer thoughts of Heather's living with Muslims cause suspicious and concern in Linda's mind.

As a matter of fact, the novel encompasses racial prejudice in cultural and religious signs of 'otherness' as well as physical features. Aziz brother Mourad, winner of lottery and American green card presents yet another paradox of the narrative. He is perfectly settled in America. Aziz nurtures a dislike of his own brother who finds a social status in America by sheer luck.

It should be borne in mind that this novel begins with a concealed fear to the discussion of civil war in Algeria and final assaults on Islam and Muslims explicitly in the chapters to follow. The narrative reaches its climax when Aziz develops a counter argument with Ghazi. Both are in extreme frustration. 'The generals torture us for being terrorists. The terrorists kill us for not being terrorists. What are we?' (p.277). This constitutes the leading question of the book; a stereotypical proposition of Muslims. We observe how skillfully the narrative echoes conciliation.

The narrative also emphasizes 'Muslims killing Muslims' in Palestine and Algeria to strengthen a cruel image of Islam (Adams2004, p.249). It invokes the conflicting modern understanding of Islam that pushes the real understanding beyond the boundaries. No religious doctrine promotes killing of the innocents. Politics operates within and out social structures. Descriptions of Algerian Militants brutality massacring women and men is not verily stimulated by religion. It is the extremists who utilize religion to meet their political ends. Refrain 'Islamist'

confers a religious texture to the entire situation similar to what happened in Afghanistan war in late twentieth century. Through language, readers get a plausible interpretation of Islam as fundamental and uncompromising religion.

Deconstruction of the text helps exploring the question if Islam is ‘inherently violent’ or not. This question leads to a number of significant pathways to know the general attitude of the Muslims. Such investigations give a different (Hashim 1996, Sayyid 2001) interpretation of Islam. Religious differences generate racist attitudes to the perceived object of fear. In such cases, Muslims as objects are assumed ethnically different and inferior. Hence, interpretation of Islam through Muslim characters remains a potent technique to make Islamic philosophy disbelieving. Muslim characters attempt to assimilate American life. It indicates narrative’s intention that minus the religious faith, Muslims are acceptable in America.

As discussed earlier in the literature review chapter of the present study, Fredrickson associated certain attributes to racism and discussed its power to scavenge values of other beliefs to rationalize bias. Fredrickson named ‘ethno-cultural differences... as innate’ to stress racism more closely related to biological notion, the law of nature or decree of God’ (2002, p.5-6). If we believe in hereditary causing exclusion, we find that it is more region and religion in case of *Harbor* where descriptions of Muslim characters in compliance to Fredrickson definition identify Arab origin the root cause of racism. When we examine more chapters, religion interlaces Islam and Arab in the narrative. The novel introduces such themes to question Islam directly. It strengthens the American perception of Islam as monolithic and incompatible to modernity. These suppositions control the mood of the narrative in later chapters when suddenly criticism of Islamic beliefs replaces racial profiling of Muslim immigrants.

The novel also ridicules Islamic values and traditions specified for Muslim women. Chapter twenty two highlights Muslim female characters wearing ‘hijab’ inside home whereas

‘outside the apartment this same daughter wore hair highlighted with blue, eyes kohl and topaz’(Adams 2004, p.175). Another example of criticism on Islamic values is found in the same chapter that narrated Ghazi’s childhood theft experience when he hid money in the pages of Quran and was never disclosed. It is a criticism to reveal superficiality of Islamic faith and ideals.

Moral evils exist in the followers of every religion and each religion has the same moral standpoint on evils such as theft, lie, debauchery etc. The purpose is to draw attention of a wide range of readership to spot Muslims’ avoidance of Islamic teachings described in their holy book. The narrative is significant for its conversation among Dakhir’s family members. Ghazi lives with Dakhir’s family members in Canada. Discussion on ‘Muslim Sharia’ in contrast to American secularism interprets the narrative’s fear of Muslim dominance. Talking about a ‘sharia’ run government enforced by sword and killing explicitly signify the fear of being overtaken. This situation supplements to earlier brutal descriptions of Algerian civil war during the course of analysis. Pun on words and sentences indicate the extremity of situation ‘not fight[ing] to have Algerians killing Algerians’ (Adams 2004, p.176).

The narrative condemns the laws and rules of their religion by portraying Aziz and Sellami drinking wine in frustration (p.192). Sellami mocks the belief declaring ‘Kill yes; steal no’ as ‘insane’ (p.192). Their conversation lays emphasis on the fallacy spreading among American people who believe that their holy book directs Muslims to despise and kill the non-believers., the narrative quotes commands from Quran to support this misapprehension. ‘Whosoever does not believe in Allah and His Messenger, then surely we have readied the Blaze’ (Adams 2004, Sp. 270). Aziz’s contemplation on ‘kill this neck, but not that neck’ communicate despise of Quran and brings the narrative’s criticism to the highlight duality of the command. ‘And it is not for a believer to kill a believer’ (Adams 2004, p.270).

Last chapters of the novel reiterate the image of ‘mosque’ to create an aura of Muslim fear. Muslims are assumed to gather in Mosque for plotting and conspiring against Americans. FBI officers’ astonishment manifests the conjecture when they learn that Lahouri, a minor Muslim immigrant character, hardly visited the mosque. They term it a ‘revelation’ (Adams 2004, p.201). For Lahouri, work is important. ‘I work every day. There is no mosque for me’ (Adams 2004, p.201).

It is difficult to perceive the logics of racism potently. Concept of racism depends on the temporal and spatial presence of hostile, discriminatory and antagonist attitudes of the Americans towards Muslims and Islam. These are mundane feelings around created by worldly affairs and events. In deconstruction, binaries are mainly constructed by ‘opposition of writing / speech or of mind and the external technique of graphic representation upon which knowledge depends’ (cited in Ryan 2007, p.66). It leads on to explain that language is the primary expression of an ‘external reality’. Language, in other words constructs a perceived reality. It depends entirely upon the writer where he/she lead the readers. ‘Graphic representation’ is the writing mode of an individual beliefs and ideas. He /she write what his/her personal observation and experiences are. Nevertheless, writings further shape the ideologies of the readers. Writing is not merely a style to recall or recount details of memory. It is a graphic way of asking question. Reading *Harbor* arises many questions in the readers’ mind. One significant question is the presence of mosques, prayers and Friday as a crucial part of the text. Do these references pertain to any temporal and spatial knowledge that arise differences’? (cited in Ryan 2007, p.66). Critique of the novel confirms the statement. These references recall and emphasize the shared knowledge about prayers obligation as well as the importance of Friday and its significance to Muslims. Language of the text persistently mocks the rituals followed by the Muslim while preparing for prayers. Aziz and Rafik describe the situation at the harbor ‘ridiculous’ where the

Muslim boys are preparing for prayers diligently (Adams 2004, p.70). The literal representation of Friday prayers and its preparation create an internal essence of ideas that shows skimming inside. Rafik and Aziz conversation about the situation is to focus the inside and outside of these Muslim characters. Here the text reflects a notion that Muslims (exemplified through Aziz of Rafik) are themselves discontented with Islamic rituals and desire to incorporate in Modern American world (Adams 2004, chap 10).

The narrative spots religious rituals in the narrative frequently. 'Believers, Rafik said, love death. I would rather wonder, my friend, than believe' (Adams 2004, p.71). The purpose of these conversations is to expose the perplexity in the minds of Muslim characters about their religion. Deconstruction asks here if only Islam or all religions believe in 'believing'. One wonders to read why Muslim characters are exposed for their doubts in religion, God and believing. The writer chooses the technique to speak through the minds of these Muslims figures nurturing their own fancies. Choice of sensitive religious issues as subject matter and present it as object of humiliation by the believers themselves mirrors contempt and offense of Islamic ideology. Deconstruction exposes the intentions of the text that such kinds of opposition are an attempt to show how apparently valuable beliefs are a burden and source of discomfort for the believers of Islam. Actively portrayed, these acts bring forward a stereotype and shallow image of Islam. It clearly denotes the 'authorial intent' to contaminate the basic Islamic ideology (Derrida 1967). It is a living example of how racism in the form of religious antagonism works to justify its existence.

### 4.3 Conclusion

To draw a hostile image of Islam means rejection of Islamic practices that create unchangeable identity of Muslims as ‘racialized others’ (Winant 2000). The situation indicates that racism works in the form of phobia and assumes Muslim characters a ‘threat’ to American security. When these characters articulate perplexity of their religious practices, it insinuates adjustment and assimilation in American ways of life that promises a better life (Adams 2004, p.70).

Racism in the form of Islamophobia is controlled by its power to scavenge Islamic beliefs and symbols to rationalize the hatred and fear. Islamic civilization is perceived as ‘external threat’ to wage wars; an assumption that creates fear in American society and is used by the great scholars as subject matter for written and oral discourses (Padovan et. al.2013, p. 586).

*Harbor* is exposed for carrying agenda to represent Muslims as terrorists. Muslim immigrant characters are not complete characters in the sense that they always display discontentment and alienation in New York and Boston. They represent image of Muslims in American society devoid of worldly disposition alienated in the modern world. American double standards unequivocally exist in FBI and CIA accusation of Muslim immigrant characters in the narrative. They viciously treat the Muslim immigrants alleged for plotting against American security. They are branded terrorists on mere speculations illustrated through Linda who consider their interaction with Heather strange. If these concerns were ignored, one would not be able to understand the blatant form of anti-Muslim attitude in contemporary American society reflected in literature.

The narrative asserts 'white dominance and supremacy' sustaining through contemporary American social structures. Overtly situated in theological context, the narrative's clearly describes its point of view towards the end labeling both Arabs and Muslims troublesome. 'Arab, Muslim- however you slice it, trouble' (Adams 2004, p.277).

## CHAPTER 5

### A CRITIQUE OF SELECTED AMERICAN LITERARY TEXTS

#### 5.1 John Updike's *Terrorist* (2006) at a glance

The role of fiction founded on assumptions is significant in determining ideologies. Western fear of Islamic values have been hurting Muslim moral integrity. Fear generally arises from hatred or anger. No doubt, America's attitude towards Islam has worsened after 9/11 attacks in New York. In this context, Updike's novel *Terrorist* sets a precise example to accentuate American writers' assumptions of Islam as a monolithic and dreadful religion. It is the twenty-second novel by Updike. It portrays Muslim characters in the light of negative assumptions creating problems for Muslims community living in West and America (Runnymede Trust Report 1997).

The subject matter of the novel is risky in the sense that it overtly targets Islam as faith and Muslims as its radical and extremist followers. The novel is set in post 9/11 New Jersey America with a dismal and despondent Muslim character Ahmad who seeks guidance from an 'imam' (a Muslim religious scholar) to set himself on the 'straight path', as an orthodox believer. Ahmad Ashmaway Mulloy, son of an Irish American mother and Egyptian father, is an eighteen-year old boy. Story of the novel revolves around his character. Ahmad's father deserted him when he was three. Often viewed as 'a lapsed catholic', Ahmad's mother separated from his father and seemingly possessed a carless disposition carrying worldly ambitions. Ahmad turns to Islam when he is eleven years old. The local mosque imam expounds words of the Holy Quran and Allah to him. At the feet of Sheikh Rashid, Ahmad is engaged in learning Arabic language and teachings of Quran so that his spiritual aspiration could be well refined. During the course of novel, materialism and hedonism of American society threatens Ahmad's faith. Multiple strings of the plot gather around him when a Lebanese immigrant family employs him in their furniture

store. Relatively innocent in the contemporary wicked world, Ahmad proves a befitting student who thinks 'the student's faith exceeds the master's'. He is passionate to express the vigour and strength of his devotion. Sheikh Rashid directs him towards a group who takes advantage of his faith and exploits his aspirations for paradise. No one is successful in diverting Ahmad from what he called 'straight path', neither Jack Levy (counsellor at Central High School) nor Joryleen Grant (his black classmate). Jack Levy, an American practicing Jew, is the suitor of Ahmad's mother, Teresa, who tries to manoeuvre Ahmad's plan of choosing truck driving as a career. Sheikh Rashid initiates Ahmad pursuit of truck driving as a good practical skill in preference to academic studies. In his opinion, academic studies work merely for the development and the advancement of a secular country (America) and weaken religious beliefs. However, truck driving implicates him in the terrorist plot to blow Lincoln Tunnel and Hudson River so that American 'infidels' are destroyed. Ahmad's agreement to blow himself in this scheme, takes him to the meeting place but his associates are not there. To avoid arrest by the federal agents, Ahmad proceeds to undertake the mission alone. Levy gets an alert of Ahmad's planned attacks by his sister-in-law Hermione and encounters his truck laden with explosives on the road immediately before getting on the highway towards the destination. Stuck in traffic while riding into Lincoln Tunnel, Levy attempts to convince Ahmed to forgo the bombing plan. He exposes Charlie Chehab (Ahmed's associate in bombing plan) as a CIA agent killed by others involved in the plan. At this stage, Levy confesses having an affair with Teresa (Ahmad's mother) for several months. Reaching the place of planned explosion, Ahmad softens greatly influenced by Levy's talk to reconsider what Islamic belief actually asks him to do. He suspends his plan of attack and rides with Levy (his saviour) through Manhattan so that he could return to New Jersey by taking George Washington Bridge. Ironically, a Jew translates the true religion for him that leaves the readers in a disbelief of Muslims.

### 5.1.1 Devil America

The novel reworks Fredrickson's 'concept of racism as scavenger ideology' (2002). Its emphasis is on projection of provable terrorist Muslim religion. The novel begins by showing Ahmed meditating about America as devils' abode. Deconstruction theory looks at the multiple possibilities to interpret his utterances and thoughts. It identifies contradictions in the novel that compels its readers to develop an understanding of Islam as fundamental and radical religion. It attempts to untangle the intricate connection of Islam to terrorism. Breaking sentences into parts and looking for specific interpretation, irreconcilable information identifies unequivocal hatred of Islam. Analysis of both major and minor Muslims and non-Muslim characters discloses meanings of the text that supplement one another. The analysis is situated in the context of 9/11 attacks.

Raised as Lutheran, Updike did not set his 'religious faith upon scientific observations' (Benjamin 2014). He believed in the changing nature of scientific knowledge whereas religious beliefs had less logic. He was a staunch believer of Karl Barth's theory which was based on the notion that 'it's scripture and nothing else' (Benjamin 2014). Updike supported Barth's views about 'yes and no of life'. His peculiarity was writing well about 'religious doubts' (Benjamin 2014). This attitude is well exposed in *Terrorist*. The congregation description in the initial chapters reflects his immersion in Christian theology contrasted with Islam later on. In one of his interviews, he declared 'the congregation of his home town Massachusetts church as the rock of his faith' (Cipolla 2009). He had a deep study of Scriptures and Christian theology. Although he was diffident to claim authority in religious matters, however, his novel reflects his attempt to assert his grip on Islamic theology. Yet his philosophy of God and religion appear odd at times 'choosing divine comfort while rejecting divine commands...the love of God without the holiness of God' (McDermott 2015).

A phobic tone overwhelms the setting of this novel from the very beginning. It opens with introduction of Ahmad, the main Muslim character, meditating on devils that distract him. Ahmad studies at Central High School in New Jersey where he finds himself surrounded by ‘infidels’. Ahmed visualizes Americans as people who have ‘deviated from the straight path’ with ‘shifty eyes and hollow voices betray[ing] their lack of belief’ (Updike 2006, p.3). This setting creates the background of the narrative. Further, characters interplay defines the environment in direct relation with action. Ahmad is at a place where ‘girls sway and sneer and expose their soft bodies and alluring hair’ (Updike 2006, p.3). ‘Their bare bellies adorned with shining naval studs and low-down purple tattoos, ask, what else is there to see?’ (Updike 2006, p.3). This situation is more like an obstruction for him to live his life according to his own religious beliefs. He is completely troubled by his surroundings, school, students and ‘weak Christian’ teacher (Updike 2006, p.3). Thus, the first page of narrative identifies an important contradiction between American society and Islam from Ahmad’s perspective. He is ‘excluded’ and ‘subordinated’ in many ways (Wieviorka 1995).

### **5.1.2 Identifying Aporias and Binaries in the Text**

Ahmad’s character is set against the backdrop of American society. His position as a binary to America signifies the main conflict of the book. For him, the environment symbolizes immorality and materialism. The West and America recognizes Islam as a primitive and conservative ‘cultural practice’ and belief. For centuries, Islam had been labelled with this allegation. The 9/11 disaster played a crucial role in resurrecting the previously mentioned accusations. In this context, Islamophobia also reflected the ‘belief in Islam’s cultural and religious inferiority’ (Rana 2007, p .149). Islam was presumed as inherently violent. Updike’s novel portrays such ‘essentialized’ Islamic beliefs assumed by Americans to explain the innate and biological differences in the form of religious identity markers; naturally possessed by

Muslims as shared characteristics (Fredrickson 2002). These characteristics are reflected in Ahmad's extremist ideology which is further illustrated through verses from Quran. The concept of race and racism has been articulated more in the contemporary America in the 'idioms of religion' categorizing values and beliefs as major discriminatory features (Fredrickson 2002). Therefore, 'values and beliefs' are shared features of Islamophobia and racism creating a connection between both. Religious practices as cultural 'markers' permeate the narrative and delineate racial profiling of Ahmad constructing his anti- American character. 'Infidels, they think safety lies in accumulation of the things of this world' (Updike 2006, p.4). The whole chapter sees America from the perspective of Ahmad. His thoughts dwindle for a moment about the existence of the next world, 'if there is a next, an inner devil murmurs', which foreshadows assimilation of his religious ideals finally (Updike 2006, p.5). The text at this stage ironically grows speculative by asking many questions. Ahmad's conception of Americans elucidates the novel's philosophy well in later chapters. His regard for his American mother 'as a mistake that his father made' shows his anti-American disposition (Updike 2006, p.170):

Who would forever stoke Hell's boilers? What infinite source of energy would forever maintain opulent Eden, feeding its dark-eyes houris , swelling its heavy-hanging fruits, renewing the streams and splashing fountain, in which God, as described in the ninth surah of the Quran, takes eternal good pleasure? (Updike 2006, p.5)

Another binary opposition of this novel is represented through a conflict between Islam and Christianity. Face of Islam as fanatic and radical in contrast to Christianity's benign and flexible disposition is an assault exaggeratedly made appealing and believing by supplementing false notes. The novel narrates a series of events through Ahmad's consciousness to make it more dramatic. The narrator's voice is clearly distinct from Ahmad. 'A third-person narrative'

conceives the entire action through Ahmad's character (Jahn 2007, p.95). It reinforces the Islamic idea of 'unforgiving fire'. False notes scatter in the novel to loathe Muslims and their faith and uncertainties in a reader's mind. 'Muhammad could not proclaim the fact of eternal fire too often' (Updike 2006, p.7). The same passage describes 'the deeds and thoughts' of human beings 'written in the Prophet's consciousness in letters of gold, like the burning words of electrons that a computer creates of pixel as we tap the keyboard' (Updike 2006, p.7). The narrative earlier drew analogies from physics. Now it counts on computer science to falsify Islamic beliefs. This attitude clearly emerges in the form of racism. Deconstruction of the text identifies false notes in the text to portray a cruel face of Islam. 'Women are animals easily led' (Updike 2006, p.10). 'Why do girls have to tell the time? To make themselves important, like those fat lettered graffiti for those who spray them on helpless walls' (Updike 2006, p.17). Predisposition of Islam as a patriarchal religion extends through these arguments. Ahmad's thoughts reflect authorial intent to distract readers by making religious beliefs controversial.

Expansion in US economy is a major component that affected perspectives of racism. Capitalism in America established social class hierarchies when Jefferson raised the slogan of 'divided we stand, united we fall' (cited in Lewis 1990). In contemporary era, the slogan turned against Muslims. History and structural dynamics of racism produced 'perpetual social advantages of the dominant social identity group, that is, white people in America' (Wellman 1993, p.2). 'White' characters in the novel represent the privileged class. American attempt 'to increase the circulation of capital' expanded consumerism that turned the economic, political and social structures into materialism. Although Islam has its own concept of capitalism to safeguard the rights of individuals, American capitalism stands in opposition to Islamic virtues in this novel. This presents a biased and discriminatory approximation to show how Muslims may threaten the American system under the influence of their ardent Islamic beliefs. American

capitalism entrapped the immigrants who are termed as ‘religious fanatics and computer geeks’ (Updike 2006, p.27). Internet as a source of spreading consumerism has played a crucial role in the stereotypes of Islam and Muslims. The text demonstrates racism ‘refashioned’ as an economic ideology to satisfy imperialistic needs (Lance 2002). American media has been portraying Muslims as enemies ‘the unbelievers love this fleeting life too well: that was another verse that kept coming up in the internet chatter’ (Updike 2006, p.48). Ahmad perceives American leaders as flag holder to make ‘Americans... selfish and materialistic, to play their part in consumerism’. This conviction is brought in conflict to Islamic prospect that supports ‘the human spirits ask[ing] for self-denial’ longing ‘to say no to the physical world’ (Updike 2006, p.72). Ahmad does not find ‘television’ encouraging ‘clean thoughts’ at any point (Updike 2006, p.172). Chehab, Ahmad’s associate in bombing plan, invites him to contemplate over American commercialism that intends to turn them ‘into machines for consuming-the chicken-coop society’ (Updike 2006, p.173).

Chapter 2 opens with the description of the church to restate the conflict of the narrative between Christianity and Islam. Updike, instead of making this description a religious preamble, foregrounds what a Muslim might think of church, Jesus and congregation in such a situation. ‘To worship a God known to have died’ is the subjective idea of the narrator imposed through Ahmad (Updike 2006, p.49). Rarities are inevitable. However, these might suggest Updike’s own confused conception of God. His novel at times conformed to the notion of ‘God’s gamble’.

The text also signifies a conflict between two faiths as well as two civilizations that are at extreme poles with each other by distinctive religious creeds. It is noteworthy to state that Updike must have used his experience in order to produce details regarding Islam and Quran as an attempt to provide his novel credibility and authenticity. He paints character of Ahmad

completely under the stress of faith. Still there exists a gap between vision and reality. Class, ethnicity caste and tribe divide 'moribund' Muslim characters, ideas supported to show them 'hollow [in] nature' (Sayyid 1997, p.1).

### **5.1.3 Questioning the Essence of Islam**

It is a futile attempt of the narrative to endorse an authoritative tone and question the very essence of Quran. Moreover, it indicates the agnostic and secular philosophies embedded in the text. Although Updike was diffident to claim authority in religious matters, his novel reflects his attempt to assert his grip on religious affairs. His philosophy God and Christianity appears odd at times 'choosing divine comfort while rejecting divine commands...the love of God without the holiness of God' (McDermott 2015). Updike puts forward an argument that draws attention to the 'existence of the second law of thermodynamics' in opposition to the Islamic idea of hell (Updike 2006, p.5). However, Islam has never juxtaposed science of physics to evolve a hierarchical relation. Revealed in 7<sup>th</sup> century, Quran accurately substantiate scientific theories and logics. At many places, we find revelations in Quran validating the existing state of universe. Apart from including a misreading of Quran, Updike's narrative is critical of its core philosophy. It mentions God's splendid position in Eden and relates it to the growing height of Ahmad in contrast 'to the insects unseen in the grass' (Updike 2006, p.5). The contrast reflects mockery of the unseen. It also points out the narrator's loss of faith. It must be kept in mind that target readers are mainstream Americans who are lost in the logics illustrated by these texts. At this point, the narrative develops a binary between atheism and Islam. Referring to the second law of thermodynamics, the narrative mocks the notions of hell and heaven described by Quran. The second law of thermodynamics defines 'that the total entropy of an isolated system can only increase over time'. Entropy is the disorder and deterioration of a system. In ideal states, it remains constant. However, ideal states are scarce. This law emphasizes the 'all energy

exchange' that is 'the potential energy of the state is less than its initial state' (Foote 1920). Bringing this thermodynamics concept of hell, the narrative relies on the physics law to prove Quran doubtful.

Texts designed to create doubts, sustain their claims for long, as readers grow curious to carry out investigations to the proposed questions. Frequent questions about religion instigate fears and apprehensions of the sceptic questioner. Drawing contrast between science and Quran has been a regular technique of the Western and American writers. Exploitation of Islamic ideas in contrast to scientific theories builds mistrust. Contrarily, researchers have investigated and highlighted the comments of 'those who have a deep knowledge of science' articulating their belief in Quran in much stronger way (Gunny 2004, p.38). 'We believe in the Quran. All that it contains comes from God' (Gunny 2004, p.38). The construction of such doubts necessitates 'intuition' (Waxman 2014, p.165).

The narrative reworks the racist notions as 'intuition' of an impending danger to America at the hands of Muslim terrorists. The novel also contains agnostic and secular idea of religion that confronts a different idea of the Creator, 'Jewish God, a will-of God, Lord of Mary, Lord of Abraham, Lord of Joshua, Lord of King David, Lord of Bathsheba'(Updike 2006, p.24-61). It is to fortify the deformity of Islam and its belief in unity and oneness of God.

Literary texts serve the same purpose by representing Islam and Muslims 'disproportionately fearsome' and excoriate Islam to rationalize 'the Islamic threat' and prove 'that militant Islam is dangerous to West (Said 2000, p.1). Assaults on Muslims articulate fear of Islam (Said 2000, p.1). Texts support the idea explicitly or implicitly that behind every racist attack on Muslims in America is Islamic ideology as the root cause of extremism. This conforms to the idea of racism as 'moving target' changing and adapting multiple definitions according to the global scenario. Islamic ideology and the thoughts of Muslims characters are painted with

aggression as inherent philosophy of this narrative. Contradictions are constructed to explain the narrative's point of view in order to captivate the readers' attention.

#### **5.1.4 Scavenging for Purpose**

The narrative also picks up those verses from Quran that deal with direct condemnation of the non-believers and talk about the over stretched eternal fire of hell. The speculation is exposed in the narrative's detailed picture of Ahmad as a Muslim constantly thinking of hell fire considering American people as its 'fuel'. It also brings forth the generalization that equates Islam with fundamentalism as an old practice to stigmatize and propagate extreme assumptions. It deplores and pronounces the bias rooted in American history. It disseminates a discriminatory image of Muslims as a threat to America. Hence, reference to the second law of thermodynamics contradicts claims of Quran about eternal torments beyond sustenance. To figure out the relation between text and meaning, physics and Islam constructs 'aporia' of the narrative as inexplicable and detached argument cloaked in logic (Derida 1967). It is implied in a tendency to quote incomplete verses from Quran and ignore what follows. Logic exploits religion to create suspicion. Not only, does it scavenge beliefs to justify doubts and irrational attitudes, it also criticizes Quran for its phonemes:

syllables...the ecstatic flow of "I"s and "a"s and guttural catches in the throat, savouring of the cries and the gallantry of mounted robed warriors under the cloudless sky of Arabia Deserta (Updike 2006, p.168).

Hence, the narrative depicts criticism of faith as well as Arabic language in which the religion was revealed. Unacceptability of Islam rising from Arabian Desert persists in the heart of this narrative that well explains American resentment of Islam. Description of a 'cloudless sky' in chapter 1 indicates mercilessness associated with Muslims in the context of their war

history. It shows Islam as a desperate religion. Through such phrases the novel shows a racist predisposition of the writer veiled in historical details. It does not generate new criticism but reworks racism in the form of religious apprehension and fear as its prominent constituents.

‘Men never wearies of praying for good things, says the forty-first sura...there is plenty of time for [Ahmad]... to be forgiven for materialism’ (Updike 2006, p.152). Quoting verses that announce ‘carpets and couches in Paradise’ is a direct criticism of Islam. Islam’s denouncement of worldly comforts exposes the writer’s intentions of foregrounding the irony of verses (Updike 2006, p.152).

The narrative symbolizes America reaching the heights of modernity and flexibility. Ahmad’s opinions are primitive and inflexible. Exposed to a liberal and advanced environment in high school, Ahmad anticipates hellfire for the white American girls. Picturing ‘her smooth body, darker than caramel but paler than chocolate, Ahmad apprehends it ‘roasting in that vault of flames...being scorched into blister’ (Updike 2006, p.9). Half verses from Quran such as ‘Be ruthless to unbelievers’ (Updike 2006, p.294) and recitation of ‘Hutama, the crushing fire’ is to emphasize dreadful and appalling image of hell for ‘non-believers’ (Updike 2006, p.6). Citation of surahs to convey destruction of non-believers who came to attack the holy ka’aba mocks Muslim beliefs in God’s omnipotence to take care of His place of worship (Updike 2006, p.101).The narrative through counter argument quotes verses from Quran to arise speculation in the reader’s mind. ‘In your wives and children you have an enemy’. Novel’s argument contradicts the verse by posing a question, ‘But your wives and children! What is enemy about them? Why should they need forgiveness’ (Updike 2006, p.108)?

The text mocks Islamic rituals; most of the time by cracking jokes: ‘what sort of baby boys do you think we would make? Will they be born half circumcised?’ (Updike 2006, p.23). It ridicules Islam for its obligation on women when the prophet ‘advise [d the women] to cover

their ornaments' (Updike 2006, p.67). Muslim scholars have defined the ritual of circumcision as a ruling of God carried out by all Muslims to show submission. Muslims believe that God never gives a ruling without an implied wisdom that may not be visible quite often. As a 'beautification enjoined by Allah', circumcision 'entered into the religion Ibraheemi' which symbolized those who yielded and believed in God as the only Creator (Web source).

Circumcision can also be understood as baptism (to purify a newborn) in Christianity. Religion of God is 'Haneefiyah' (pure monotheism) that manifests itself in 'fitrah' (natural state of man). Muslim men's bodies are marked with 'the characteristics of the fitrah'. Under pseudo-Islamic philosophies, Western scholars and media have been attempting to report Islamic rituals as false. Circumcision, on websites, has been reported as contrary to the teachings of Quran. The practice is alleged harmful, and Satan's pledged to manipulate God's creations (Web source). However, authentic Hadith books Sahih Bukhari and Sahih Muslim quote Abu Hurayra , Prophet's companion, reporting 'Five things are fitrah: circumcision, shaving pubic hair, trimming the mustache, paring one's nails and plucking the hair from one's armpits' (Bukhari, Book,72, Hadith,779). Western medical researchers agree to document the benefits of circumcision for personal hygiene and particularly against cancer of penis, sexually transmitted diseases and contracting AIDS (Wright 1970, p. 50-53, Wisewell 1992, p. 424-431, Russell, 1993, Oh et al., 2002, p. 426-432, O'Farrell et al., 2005, p. 556-559, O'Farrell et al., 2008, p. 821-823).

Western scholars have also associated and debated female circumcision as highly inhuman mutating woman's reproductive abilities. However, no reference is found in Quran or other authentic Islamic books on female circumcision. Although, many African Muslim countries are found practicing it, nevertheless, the practice is reported to exist before the advent of Islam as a part of culture. In such countries the practice is purely cultural and Islam has no

association with that. It is merely propaganda and mockery that Updike's text brings forward to reiterate Western misconceptions of Islamic rituals.

The text brings the name of Muhammad frequently to demonstrate 'violence... stamped in the foundation' of Islam (Huntington 1997, p.263).

The novel also brings forward the concept of 'Jihad' perceived through Ahmad's mind (Updike 2006, p.183). The text scavenges verses of Quran about Jihad frequently to construct Muslims and Islam 'as a single civilizational bloc always at or near a state of all-out religious warfare with the West' (Layons 2012, p.117). 'Mohamed is Allah's Apostle. Those who follow him are ruthless to the unbelievers but merciful to one another' (Updike 2006, 183.p). Muslims believe 'Western powers 'steal..oil, they take [their] land-They take [their] God'(Updike 2006, p.188). The text refers to the process of racialization of Islam and Muslims in America during seventeen and eighteen century. Ahmad claims it is America that 'take[s]from Muslims their traditions and sense of themselves, the pride in themselves that all men are entitled to' (Updike 2006, p.188). In his mind 'the image recurs in Rashid's sermons; in illustration of the futility of America's crusade against Islam' (Updike 2006, p.183). Such arguments reiterate race and religion are the major components of modern day discourse.

The narrative uses master- students' perspective to expose the meaning of Jihad. 'Many study the Book; few die for it. Fewer given your opportunity to prove its truth' (Updike 2006, p.237). Concept of jihad is commonly misinterpreted as an influence to affront. Physical condition of Ahmad reflects anxiety and restlessness to execute the plan execution. The text grows sympathetic here. 'His self -sacrifice...becoming a part of him, a live, helpless thing like his heart, his stomach, his pancreas gnawing away with its chemicals and enzymes' (Updike 2006, p.236). Ahmad seems innocent and a play tool at the hand of wicked and crooked

characters such as Shaikh Rashid and Chehab. ‘He that fights for Allah’s cause, the twenty-nine sura says, fights for himself’ (Updike 2006, p.228). Faith controls him.

### **5.1.5 Racial Profiling of Muslims**

Racial profiling of Muslim characters in fiction lays its foundation in close relationship of religion and ‘the modern configuration of racism’ (Rana 2007, p.150). ‘Identity markers’ such as dress, physical appearance and language are super imposed to draw Muslim figures.

The narrative also uses racial profiling as a technique to portray Muslim stereotypes. Representation of Muslims as terrorists owes to the history long supremacy of West and America that had deemed Muslims as a great ‘threat to Christendom’ since thirteenth century (Fredrickson 2002, p.19). Exiled ‘Morisco’ population (Muslim converts to Christianity) lived in a close connection to their old culture and religion in American territory. Hence, ‘the notion of infidel Muslim as a menacing figure was transferred into America’ (Gomes 2005). ‘Moorish in feeling’ is a reference that indicates historical antagonism of Americans towards Muslims (Updike 2006, p.14). In 1960’s movements such as ‘Nation of Islam’ appeared as Muslim threat to white Christian Americans.

Practice of ‘sexual promiscuity’ counteracts Islamic values (Esposito 1992, p.45). Stereotypical image of Muslims as ‘sexual Predator’ maintains the victimization of the white women by Muslim immigrants (Long 2015). The notion creates an important theme of the novel. It implies the idea of Islam as a religion that undermines sexual desires of the Muslim men. Looks and beauty of white women seize Ahmed’s attention but his conscious warns him against any sexual relationship. Ahmad is a prey to sexual desires for his schoolfellow Joryleen Grant. Ahmad is under a strong influence of Joryleen. His ‘heart beats as it did that night with Joryleen (Updike 2006, p.279). Muslim faith forbids him to touch a woman until in wedlock. The novel

exploits this obligation by projecting Ahmad with a desire of sex with a white woman. Supplementary sentences of the narrative show a constant confusion and unrest in Ahmad's mind about Joryleen who 'had made herself vulnerable' (Updike 2006, p.11). His encounter with Joryleen in chapter four indicates his inner conflict. This relationship beats his faith. Even though, words of Imam Shaikh Rashid constantly hammer his mind, 'Eden, straight path, hellfire...' The situation depicts a scorn to his failing faith. The text quotes verses of Quran in a situation like this. 'Women are his fields' (Updike 2006, p.221). Verses of Quran are quoted to reproach Islamic teachings. The scene follows Ahmad's repentance (Updike 2006, p.235). Updike quotes verses from Quran to draw analogies between what faith asks Muslims and their terrorist dispositions. 'Heaven will split asunder beneath the Western river. The light shall be admitted' (Updike 2006, p.259). He deliberately chooses verses that articulated destruction. 'Have We not lifted up your heart and relieved you of the burden which weighed down your back?' (Updike 2006, p.229).

Shaikh Rashid, the imam has a weak disposition in comparison to his disciple, Ahmad, almost ten or twenty years younger. Material world around him augments worldly desires in him 'to soften the Prophet's words... but they were not to be blend' (Updike, 2006, p.7). These illustrations create a desolate image of Islam. Islamic teachings need interpretation rather than to be understood literally.

Shaikh Rashid's character is the master mind behind the terrorist plot. He is a man of cool and calm disposition. His sermons and preaching gradually alter Ahmad's mind to prepare him for suicide bombing. He is the demigod of Islamic teaching with special skill on notions of Jihad and martyrdom. Contemporary world is familiar with stereotypical image of imam. The novel's representation of a Muslim imam emerges out of American fears of reversal of hierarchy in the global scenario (Derrida 1967). Shaikh's preaching constantly hammers Ahmad's mind.

‘My teacher at the mosque says that all unbelievers are our enemies’ (p.68).

‘My teacher at the mosque thinks that the dark-eyed virgins are symbolic of a bliss one cannot imagine without concrete images’ (p.71).

‘He (sheikh) said the college track exposed me to corrupting influences—bad philosophy and bad literature. Western culture is Godless’ (p.38).

‘He (sheikh) feels that such a relativistic approach trivializes religion’ (p.39).

‘My teacher thinks I should drive a truck (p.41).

‘My teacher knows people who might need a driver (p.42). Even Ahmad’s mother describes the imam as an authoritative figure. ‘He hated shaking my hand’ (Updike 2006, p.91).

His authority and possession is reminiscent in the pronoun ‘my’. Imperatives in his conversation to Ahmad such as ‘maintain’, ‘read’, ‘sweep’, ‘remember’, ‘proceed’, ‘strengthen’, ‘stress’ depict his influence on Ahmad as a master (Updike 2006, p.102). ‘Read it to me’ (Updike 2006, p.101).

Shaikh Rashid living ‘twenty years among these infidels ‘takes pride in his fluency in their language’ (Updike 2006, p.168). This image construction favours to show imam of mosque politically steering Muslims youth to blow Americans. His intentions are money making. His character reflects extreme hatred of Americans; ‘the cockroaches that slither out from the baseboard and from beneath the sink-do you pity them’ (Updike 2006, p.76). His character depiction is to denote the assumed Muslims attitude beyond any sympathy and acceptance for Americans. For Ahmad’s mother, Shaikh Rashid is ‘very smooth and proper’. However, she ‘could feel hatred. To him [she] was a piece of meat unclean meat’ (Updike 2006, p.167). His racial profiling ‘bearded face’ is the instrument that the narrative utilizes in amplifying his

personality as a Muslim fanatic. His philosophies and interpretations bespeak of Islam ‘as the antithesis of everything [American]’ (Lyons 2012, p.117). His sermons wash Ahmad’s brain and prepares him for his ‘istishhad...[the] self-sacrifice...becoming a part of [Ahmad]’ (Updike 2006, p.236). Shaikh’s character constructs the identity of Muslims in the language of war, fear and terror. It leads unto an understanding of racial profiling of Islam and Muslims materialized in the form of Islamophobia. Rather than physical or cultural notions, racism incorporates itself in the fear of religion. The text rises questions against practices of Muslims particularly in Nigeria where ‘mullahs’(imams/clerics) tell ‘people not to let their children be given polio vaccine, and then the kids are brought in paralyzed to the health-aid clinic’ (Updike 2006, p.258). This refers to American aid programmes started for the under-developed countries. The conversation holds a capitalist tone of the novel. The discourse manipulates religion and Islamic clerics are deemed responsible for the failure of health programmes.

The narrator allegedly penetrates into the minds of characters to illustrate the point of view of the story. Criticizing the ideas and beliefs inculcated in a youngster’s mind, the narrator’s ‘politically fraught nature’, set to explain how a teen age Muslim American is trained to explode oneself. The novel conceives Muslim characters into stereotypes of terrorism. It classifies Ahmad’s religiosity under antagonism by two religions, Christianity and Judaism (Updike 2006, p.53-55). Here a historical manifestation of racism in the form of religion fear dominates the discourse of the novel. Racist ideologies rest upon religion as the main constituent of difference. The novel raises much suspicion and warning among the readers against religion. ‘And all the children of Islam murmured against Moses and against Aaron’ (Updike 2006, p.55).

As a supreme component of experience, ethno-cultural differences decisively lead to validate racism against Muslims. Behaviour and dress as ethno-cultural markers are the essentials to portray Muslims highly incapacitated and inept to adopt modern American ways of

life (Fredrickson 2002). Levy and Beth's marriage (a Jew and a Christian) 'a brave mismatch, a little loving mud in history's eye' also represent ethno-cultural differences (Updike 2006, p.25). The narrative adheres to what Fredrickson upheld the root cause of eliminating 'other' (2002).

Following authorial agenda, the narrative utilizes Islamic faith to serve a racist purposes conforming to 'ethno-cultural' as well as political expression of racism manifested in Islamophobia (Huntington 1997).

### **5.1.6 Influence of Electronic Media**

Discussion of computer technology also demonstrates the influence of electronic media in American life. By 'setting up website', the technology has made it easier for tourists to travel around the country (Updike 2006, p.27). These statements intend to draw the readers' attention to the use of internet and media in 9/11 bombing. It adheres to the anti-racist scholars who sensed and expressed its concern of 'web' as a dangerous instrument for 'racist activism' (Back et. al. 2002). 'Eastern metropolitan areas' fear attacks where 'the enemies of freedom have been studying with the most sophisticated tools of reconnaissance' to explore and investigate their targets (Updike 2006, p.43). Muslim portrayal as 'enemy' is over-emphasized by obsession to hit the holy sites, 'financial center, sports arenas, bridges, tunnels, subways' (Updike 2006, p.43). They are compared to 'old communist archenemies' with intentions to destroy America by imposing 'an ascetic and dogmatic tyranny' (Updike 2006, p.47). To earn profit, capitalism gives access to consume 'everything'. Therefore, 'everything' in America is at stake.

### 5.1.7 Construction of Islam as Monolithic Religion

[Shaikh Rashid] seeks to soften the prophet's words, to make them blend with human reason but they were not meant to blend: they invade our human softness like a sword (Updike 2006, p.7).

A conversation between Ahmad and Joryleen in the novel uses the prophet's name to contradict Christian thoughts. 'Tylenol says the Lord loves a sporty woman. What does your Mr Mohammad say?' (Updike 2006, p.67). This over-generalization portrays the Prophet's personality as ancient and conservative to rationalize the monolithic image of Islam.

Updike highlights the stereotype sexual image of Muslims. Phrases such as 'sexually mixed people' and 'confused area' (for congregation) indicate the author's careful choice of words to represent Muslim's mind (Updike 2006, p.49). Friday prayers setting in a mosque follows the description which is men dominated whereas in church 'women in their spring shimmer, their expensive soft flesh, dominate' (Updike 2006, p.50). Thus, extremity is translated through Ahmad's mind. It is an archetype of Islamic faith assumed to bequeath domination of men that envisions women inferior and subordinate. Although scholarship has paid attention to the historical facts, when Islam in Arab honoured women, elevated their position, and bestowed upon them unprecedented rights. West has frequently used women status to develop a negative Muslim image in the form of a misconception that confuses Islam with 'cultural practices'. Quran at numerous places announces women equality to men evenly balancing their roles and responsibilities. But this novel cites a dark patriarchal image of Islam as oppressor of women. The narrator's description of American women through Ahmad's mind mocks the Muslim men gaze and conventions that suppress women. 'Your wives are your field: go in, therefore, to your field as ye will' (Updike 2006, p.156). Women are referred to 'pollution' in the same passage (Updike 2006, p.156). The text overtly articulates its perception

of Islam as oppressor, monolithic and incompatible religion in contrast to modernity. In its opposition, Ahmad's mother represents image of a liberal American. 'I can't of course, but I have never tried to undermine his faith' (Updike 2006, p.85).

'A woman should serve a man, not try to own him' (Updike 2006, p.86). Statements such as these undermine Muslim women status defined by Quran. However, the novel merely scavenges the idea. It ignores the context that suggests the situation by supplementary details. Constant references to 'houris' to increase a Muslims' 'appetite for paradise' sarcastically deplores the abstractions in the Islamic faith (Updike 2006, p.107). A desire of paradise constantly invokes Ahmad (Updike 2006, p.108). Words 'appetite' and 'desire' construct his Muslim identity as gluttonous and lecherous considered deadly sins in Christian religion.

The novel conceives a conservative, aggressive and hostile point of view of Islamic values and beliefs. White female bodies as 'fire fuel' are symbolic of the major contradictions in Ahmad's mind that serves as an obstruction for Ahmad' character development. Ahmad recognizes a utopian Muslim society that ensures protection of women bodies in against American society. The narrative promotes the misconception. 'The world is difficult, he thinks, because devils are busy in it, confusing things and making the straight crooked (Updike 2006, p.11).

The novel does not directly refer to genealogy, skin and colour because biological or scientific racism in America had already lost its credibility. Recently, racism evolved more closely in the form of cultural and religious differences resulting from 'social paranoia pervasive in social interaction' (Jackson 2008). The novel constructs Ahmad's identity mostly in 'the idioms of religion' (Fredrickson 2002). Joryleen criticizes his wearing 'clean white shirt every day, like some preacher' (Updike 2006, p.9). Ahmad 'knows, vanity in his costume' (Updike 2006, p.10). It shows transgression of Muslims for their preference of white though it is symbolic

of peace and harmony in all religions particularly Christianity. For him, the situation is complex 'being a devoted Muslim living in a modern society' (Mishra 2008, p.173). Therefore, denouncement of Americans is a contradiction that arises from the text much too emphasis on values of Islam. Not hereditary but 'unalterable differences' in the form of religions discreteness impel hostility and negative attitude of the socially dominant 'group to exclude or... eliminate other' (Frederickson 2002). Termed as 'innate and unchangeable' however, the narrative holds these differences in a transition during the course of Ahmad's character development (Frederickson 2002). In these circumstances, his extremism and training appear flawed. The narrative asserts a pre conceived opinion by representing Islamic beliefs as innate to Muslims with a power to drive them easily towards fundamentalism. Modern racist discourse calls it racism in the form of apprehension before any kind of judgment is exercised (Bernstein 1996).

European and American hegemony often conceives Islam a hazard for European countries and America that threaten the solidarity of region. Reversal of hierarchies features the main idea of the novel (Derrida 1967). Updike highlights the 'essentialized differences' between Islam and America in the context of religion (Fredrickson 2002). The point of view of the narrator unites various strings of the novel that cause conflicts. Ironic alienation and confusion in the mind of 'born and bred' American Muslim Ahmad perpetuate his stereotypical image. The narrative emphasizes the environment at the expense of characters, rebellious and disapproving of the American society. Perception of Christian worshippers as 'kinky-haired kafirs', reflect insanity of Ahmad's mind that views 'the singe of hellfire' for Americans (Updike 2006, p.17). It develops Ahmad's image as a psychopath with an abnormal and violent social behaviour. His mind emulates religious thoughts but with a bitter and extreme disposition. Uncertainties intrude his mind many a times. He has a mind of an obstinate child who desperately requires attention of his parents. Aggression is a discernible element in his interaction with Joryleen, 'I am not of

your faith' he reminds her solemnly' (Updike 2006, p.10). His reaction to her religious ideas constructs him as a fanatic Muslim. 'If you don't take your religion seriously, you shouldn't go' (Updike 2006, p.11).

The narrative depicts an extremely violent picture of fundamentalist Islam - a plain view of Islam as a threat- 'a historic enemy whose faith... [is]distinctly opposed to West (Esposito 1992,p.169). It is to condition the way in which non-Muslims treat Muslims. American characters in the novel share same opinion of Islam and Muslims. Ahmad's mother, Teresa clearly denounces Islamic beliefs in chapter two of the book 'I've never believed in people being pots of clay, to be shaped' (Updike 2006, p.90). Islam teaches the doctrine of all human beings as products of clay shaped in various moulds. Teresa, Ahmad's mother is weary of the situation and behaves indifferently towards Ahmad, particularly his religious matters. 'If Ahmad believes in God so much, let God take care of him' (Updike 2006, p.91). Her words articulate American philosophy of individualism'. Life is something to be lived, let it happen (Updike 2006, p.91). Another American character, Tylenols (Ahmad's schoolfellow) reserves a partial and biased attitude towards Ahmad. He mocks Ahmad of being an Arab origin. 'A flying fuck is when you do it to yourself, like all you Arabs do .You all faggots' (Updike 2006, p.98). Joryleen also discourages Ahmad saying he 'still' has his 'head up there in Arab Neverland' (Updike 2006, p.219). Beth calls Muslims 'Baptist fundamentalist, only worse, because they don't care if they die' (Updike 2006, p.131). She even quotes the prophet's name to reassure her statements. She refers to mischievous high school boys who mock Muslims calling themselves 'Mohammedans just to annoy their parents' (Updike 2006, p.131). Beth is extremely fearful of Muslims and bombing. She quite often recalls the fall of Twin Towers in New York. 'It seemed a paradise, especially the escalators and the toy department on the top floor. All that's gone. We can never be happy again -we Americans' (Updike 2006, 132.p). Her sister, Hermione shares the similar

sentiments ‘they’re working on stopping us. Everywhere, anywhere –all it takes is a little bomb, a few guns’ (Updike 2006, p.132).

### **5.1.8 Manipulating Enemy through Enemy**

It is non-debatable that increased coverage of Media brought European concern of Jews as an ‘internal enemy and the Muslims external enemy’ (Anidjar 2003). However, anti-Muslim racism undermined Anti-Semitism in post 9/11 America. The novel’s indication of Jews’ control of American economy makes it plausible to avoid harsh criticism of Jewish character. A Jew character, Jack Levy is chosen to unfold Ahmad’s actions. Ahmed’s character opposes Christians as well as Jews, not merely an opponent but under their strong influence. Though Levy’s character is equally reproachful of America, he asserts dominance over Ahmed. The novel ironically portrays a Jew American character counselling Ahmad to save America due to the fact that racism against Jews and ‘Black others’ is humbled in post 9/11 America (Boswell 1998). It implies a technique to manipulate enemies through enemies so that a direct encounter is avoided. Levy envisions America that ‘paved solid with fat and tar, a coast-to-coast tar baby where we’re all stuck’. It exposes the narrative’s intentions through Levy’s anticipation of America falling prey to terrorism at the hands of Muslim fanatics because of the presence of various immigrant communities (Updike 2006, p.27). His character signifies that Muslims are the cause of every trouble. He perceives America as army. It bespeaks of the narrative’s implied and sustained notions of supremacy over Jews and Muslims. Levy’s American wife Beth (Lutherian by creed) symbolizes America where they ‘all are stuck’ (Updike 2006, p.27). He displays irritation and disgust to his wife, her size and fears. It connotes Jews’ hostility towards America and its mesmerizing power to trap foreigners. It presents the contradiction of the narrative, which is a technique to assert its subjective opinion. Reference to Beth’s religious faith outlines the historical anti-Judaism controversy of Europeans and Americans. Beth symbolizes American

fear of terrorism. Her sister Hermione, a secretary Homeland Security in Washington is a source of information to Levy about Ahmad's terrorist plan. Both sisters represent America suspecting all Muslims as terrorists. Deconstruction theory looks at the narrative's depiction of Muslims and Jews hostility as an apprehension of the writer fearing American downfall. Both Levy and Ahmad manifest religious intensity. Levy is depicted mature, vibrant and radiant faith symbolic of anti-Islam incarnation in contrast to Ahmad (Updike 2006, p.19-20). Levy is surprised to find Ahmad zealous in pursuing truck driving as career. Conceived as hard and tough, truck drivers refuse to mould themselves in any circumstance. This coarse and unyielding image of Ahmad represents his hard-core nature as a Muslim.

Truck driving also signifies control and command of steering a huge vehicle symbolic of America in this narrative. Levy comes forth as Ahmad's saviour. This is an ironical endorsement of Jews over Muslims. Jews and Christians projected as 'god' figures with flexible religious beliefs undermine Ahmad's character:

Look how Christianity committed genocide on the native Americans and undermined Asia and Africa and now is coming after Islam, with everything in Washington run by the Jews to keep themselves in Palestine (Updike 2006, p.38).

It also implies anti-Semitic sentiments. However, deconstruction theory unravels the narrative's fear of Muslims hegemony. Founding faith at eleven with a desire to drive truck, amplifies Ahmad's character as a reactionary; 'America wants to take away my God' (Updike 2006, p.39). The novel indicates 'intuition' of America's subjugation (Waxman 2014, p.165). Ahmad's thoughts foreshadow his surrender in the last pages at the plausible arguments of Levy, 'we're all Americans here. That's the idea' (Updike 2006, p.301).

### 5.1.9 Understanding the Narrative's Perspective

It is very important to understand the point of view of the novel to expose the intentions of the writer. Quite often fiction writers opt for a narrator and keep themselves detached to avoid a biased perspective. In this novel, an omniscient narrator looks at the world from various perspectives to discern the feelings and thoughts of each character. The broad logic it applies is a generalized misconception of Islam as a threat to America and Europe. A skilful writer, Updike directs his readers' attention to the details and ideas he wants to establish by employing the narrative's point of view.

'My teacher at the mosque says that all unbelievers are our enemies' (p.68).

'I am a good Muslim, in a world that mocks faith' (p.69).

'The world is too terrible to cherish' (p.72).

'The human spirit asks for self-denial' (p.72).

'I trust you will not be returning to the kafir church in the center of town' (p.109).

'They [your wives and children] distract you from jihad, from the struggle to become holy and closer to God' (p.108).

Above-mentioned verses are quoted from Quran to indicate an anti-Islam point of view of the novel. The novel articulates the inherent violent nature of Islam to safeguard America's exclusive authority over Muslim world. Muslim are assumed to follow a creed irrationally that leads them to fanaticism. The text also supports the notion of Muslim jealousy against West for its liberal ways of life and economic prosperity.

The enemy cannot believe that democracy and consumerism are fevers in the blood of Everyman, an outgrowth of each individual's instinctive optimism and

desire for freedom... They want to turn [us] into machines for consuming...the chicken—coop society (Updike 2006, p.48-172).

The narrative refers to the conceptual conflicts between America and Islam. 'It is society that fears getting old... infidels do not know how to die' (Updike 2006, p.174). No attempt was successful in eliminating the 'unchanged... Crusader Europe', particularly America that has equated Muslims with enemies based on historical grievances (Updike 2006, p.112):

It was Islam, Sheikh Rashid had more than once explained, that had preserved the science and simple mechanisms of the Greeks when all Christian Europe held in its barbarism forgotten such things (Updike 2006, p.142).

The critique of this novel reveals the mockery aimed to prove the shallowness of the claims of Muslims historical achievements. It articulates denial of the history. Sheikh Rashid becomes the mouthpiece to define the century's long antagonism and conflict. Moreover, symbolic of Muslim and white American structure, the text positions Americans at its privileged pole in contrast to Muslim characters at the lowest rank of socio- economic hierarchy. Ahmed positioned in the lower hierarchy of American social structure works for his survival. It exposes attempt of the writer who might have perceived others at inferior positions. 'Stereotypes of a static, irrational, retrogressive anti-modern religious tradition were to be perpetuated by scholars...in the twentieth century' (Esposito 1992, p.46).

Islam does not have a fear of 'scientific truth...Allah had formed the physical world' (Updike 2006, p.142). The novel does not show a comprehensive understanding of Islam. Contrarily, it shows Muslims thinking of America as 'a base world'. 'Ahmad feels clean in the truck, cut off from the base world, its streets full of dogs filth...he feels clean and free' (Updike 2006, p.157).

The sermon of the priest in chapter two relates historical events. Scattered on ten pages of the novel, it highlights Christian- Jews religious. Reference to Israelites as people who refused to submit to Moses and Joshua is a regular reinforcement of Jews as strong headed and rebels. The sermon also evokes Muslim- Jew controversy, both descendents of Ismail and Isaac respectively. Therefore, both Arabs and Jews are set in conflict with Christians. The priest invokes, faith in the congregation (Updike 2006, p.58-59) that rests finally in ‘The Lord of Jesus’ and the ‘Lord of Mary’ (Updike 2006, p.61). The novel enacts the entire situation to mock faith and present religion as ‘glory for a change’ (Updike 2006, p.57). Presence of Ahmad among Christian Congregationalists feature assimilation of Muslims into other faith. The sermon attributes the historical anguish and affliction of Christians to Jews and Muslims. Muslims exemplify a nihilistic and fanatic image despising the very notion of freedom and modernity. Ahmad thinks about the priest who ‘in his kafir way wrestling with devils’ (Updike 2006, p.61).

Derrida defined language as a tool to interprets the situation within context (1967). To construe ideology, it is a source to undo the meaning and arrest the ‘referential’ and differential characteristics of truth (Derrida 1967). Derrida defines truth as ‘a relational property’ (Derrida 1967). Desire to arrest an ‘absolute truth’ and claim supremacy remains the main feature of American dominance ideology; a pivotal concept to construct variety of meaning and develop various interpretations. It is the ‘metaphysics of presence’; the technique adopted to present the object the way we want to perceive it (Derrida 1967). Using explicit sarcastic language is Updike’s presentation technique to illustrate Islam monolithic and radical, a subjective and predetermined opinion. His choice of religion as his subject matter demonstrates his rationale of American supremacy. Deconstruction theory identifies the ‘origin or referent’ by oppositions. In the present case, American ‘logocentrism’ opposes conservative and ancient face of Islam (Derrida 1967).

Ahmad's criticism of 'weak Christian and non-observant Jews' portrays him as a Muslim detesting other religions (Updike 2006, p.3). It is 'mental' rather than 'absolute truth' constructed as 'a part of the flow of [Ahmad's] conscious experience' (Derrida 1967). That 'essentialized' difference is assumed a part of Islamic belief in the form of apposition and condemnation of other religions (Frederickson 2002). Ahmad's thoughts and actions delineate him as a foreigner and a threat to the environment. His interaction with Joryleen, many a time highlights Christian-Muslim controversy identifying the relation within religious global conflicts. Yet it is marked with racist notions, as religion has been the contemporary tool of the modern American world to despise and reject Muslim. Looking at the 'white devils', Christians in the Church, Ahmed conforms to the notion brought forward by the 'Nation of Islam' in 1960's which politicized Islam and was deserted by its high profile leaders such as Malcolm X and others due to its radical approach of conflating white Americans to devils. Even the 'Nation of Islam' and its other contemporary movements in America with political implications failed to show the true spirit of Islam to the world. Rather these extremist movements added much to disfigure its face.

Unfortunately, mostly Americans know these Islamic foundations as representatives of Islam today. Portrayal of Ahmad as a disciple of 'the Nation of Islam' against white Americans is the novel exploitation of historical details adjusted in the existing situation of America. Islam association with 'phobia', however, is not merely the result of the strenuous social scenarios and events only but an enduring historical record highlights conflicts between Islam and the West.

The narrator's perspective lends the novel an irrational fear. Normally phobia as a form of irrational fear appears as a response to horrific and painful events. Written in the backdrop of 9/11, *Terrorist* sustains phobia as a significant element of religion and racism establishes their mutual relationship.

Its arguments supported by history reveal the conflict between Islam and the Western world in general and America in particular. Historical animosity and the horrors of present events, anti-Islam and anti-Muslim rhetoric got an enormous expansion in post 9/11 America. Muslim- Americans are considered ‘un- American’ due to their faith. Although as a ‘political fabrication’, racism changed its expression constantly and manifested political agenda in religious hatred (Winant 2014). Intricately woven, social, economic, cultural and political components remain significant characteristics to foster its society. Religion governs all these features in contemporary America. It is difficult to dismantle one without affecting the other. This dominance pertains to the changing global scenario that has accentuated religion as the core cause of all differences.

Conflict between Islam and America originates from Islamic philosophy promoting solidarity and believing in community life contrary to American notion of individuality ‘you believe this, I believe that, we all get along-that’s the American way’ (Updike 2006, p.39). The text insinuates fear of Islam as a faith that believes in community life. The concept of ‘Ummah’ is a considerable ‘aporia’ of the text (Derrida 1966). Chehab performs the role of mentor after assigning Ahmad the task of bombing America. As a mouthpiece of the writer, he represents meditative Islamic philosophy. ‘In America, nothing is free, everything is a fight. There is no Ummah, no shari’a’ (Updike 2006, p.147). Shaikh Rashid and Chehab designate the ‘empty air [as] the perfect symbol of American freedom. There is no Ummah here’ (Updike 2006, p.167):

He [God] sent his Prophet, and the Prophet created a community. Without the Ummah, the knowledge and practice of belonging to a righteous group, faith is a seed that bears no fruit (Updike 2006, p.231).

The above illustration elaborates the concealed philosophy of the text. American supremacy faces a threat and constant fear of domination works through the novel. It also

foregrounds the American image that nurtures the concept of individualism to determine the Islamic concept of Ummah. It appears the text's conscious effort to relate fundamentalism to Islam in order to mar the face of Islam in the eyes of an 'average reader' who is compelled to view both as the same thing (Sid 1997).

#### **5.1.10 'Why Do They Hate Us'**

The dominant anti-Islam discourse in the wake of 9/11plight led to the questions in the minds of western/American people, 'why do they hate us' (Updike 2006, p.48). Hermione asks the same question. Western scholars investigated its answer by assuming 'Islam inherently violent, fundamentally anti-modern, unable to develop politically or economically without external intervention, and all the while dishevelled in impotent, anti-Western rage' (Lewis cited in Lyons 2012, p.115). The novel promotes a negative consideration of Islam. It views American society through Ahmad's eyes and mind as 'kafir, confused, impure, infidel, sex-obsessed', that outlines it as a conflictual narrative between believers and non-believers. Ahmad is a tool at the hands of his teacher at the mosque who looks at America and its 'whites', as well as 'black' people as 'infidels'. The novel creates identity of mosque as a place of terrorist training camp where adults are brainwashed to visualize America as a devil. Anti-Islamic propositions are regarded an explanation of Muslims' terrorism. The narrative takes a politically fabricated argument to lead the masses into Anti-Muslim beliefs. Throughout American history is filled with instances of dominance for economic and political reasons. Arab countries are self-sufficient in natural resources.

At the same time, there exists clash among Middle Eastern countries that politically attracts America for intervention. Americans consider it their right to go 'into enemy territory... [that has] a good tight grip on the milk and honey'(Updike 2006, p.58). Deconstruction theory helps to disentangle milk and honey as metaphors for oil in Arab countries. It also articulates

other existing natural resources in Asian Muslim territories. America intervenes to rationalize 'histories of [its] imperial conquest' (Werbner 1997).

The narrative intertwines the particular concept of American supremacy with Islam. 'The Americans fell back, but stood up to the British well enough to show the French they were worth supporting' (Updike 2006, 182.p). America's image as an open and welcoming society deliberately places a primitive image of Islam spilling over differences of all kind. 'An open society is so defenseless. Everything the modern free world has achieved is so fragile' (Updike 2006, p.132). Its defencelessness and fragility is an implicit criticism on American policy of inviting and accommodating immigrants. Chehab calls Americans 'sick', 'full of indigestion', 'impoten[t]' (Updike 2006, p.174). Ahmad calls it 'a society that fears getting old' (Updike 2006, p.174). A 'fragile 'and misbegotten nation' he calls it (Updike 2006, p.177). It discloses the anxiety and fear of Muslim 'rooted' in the 'fear of terrorist violence or radicalization' and the uncertainties about social marginalization, phenomena of spatial disintegration, and religion practices' (Peter et.al.2014, p.312). Contrasting American picture with Islam asserts the writer's identity embedded in 'whiteness' (Huble et.al. 2011, p.210). Americans has a fear that rapid growth in the number of immigrants may decentralize them. They would be socially marginalized in the growing Muslim religious practices and lose their American Christian/secular identity. Levy well exposes the implied message of the text in the following sentences:

Before Israel, Muslims and Jews were brothers-they belonged to the margins of Christian world, the comic other in their funny clothes, entertainment for the Christians secure in their wealth, in their paper-white skin. Even with the oil, they despised us (Updike 2006, p.295).

These sentences are contradictions to reveal the ‘dislocation’ of ‘brothers’, Muslims and Jews. Both are conflated with enemies through mimetic language.

Fear of Islam has been ticking on American clocks since 9/11 attacks. Growing anger steadily transformed into fear through a series of explosions targeted in the name of Islam due to which danger and threat assimilated into fear.

The narrative’ use of Ahmad’s visual power to induce counter arguments signifies the scholarly investigation to untangle the amalgamation of racism and religion. ‘Causes’ determine all events and human actions (Cigar 2003). The fear arises in America because of ‘cultural determinism’ with its philosophy that Muslims behave emotionally under the strong influence of their faith and culture (Cigar 2003). Faith as the foundation of their personality determines and develops their attitudes. The novel mirrors these details. Further, the disaster provided rationale and justification of anti- Muslim racism. It represents religion as ‘guided missile’ (Adam2004). Because religion grasps the concept of ‘hell’ most prominently, the text articulates that fear of eternal condemnation guides these Muslims extremists to terrorism.

The whole discussion regenerates the fears and horrors of 9/11 disaster. It translates the racist attitude of Americans towards Muslims by mockery, sarcasm and exaggeratedly out of context details quoted from Quran. Many a times these quotes appear purposefully plunged into the characters’ minds and the situation without any relevance. Towards the end, it turns out to be the story of a terrorist’s character development. The climax portrays Jew characters surpassing Muslims. Throughout there is a ‘fear of regression’ elevated to America’s possible incorporation into Islamic society (Peter 104, P.313). The fear is unfolded by the action of American and Jew characters configuring Muslims with their ideology as ‘undesirable and problematic’ (Peter 2014, p.314). Ahmed’s character ‘being Muslim’ is ‘far more complicated’ disclosed by Levy (Chang 2015, p.2). Ahmed is perceived as a threat because of his irreconcilable faith. The

narrative overturns Islamic faith to position Americans at a supreme position. Contrasting American characters blemish Muslim identity. Complexities of religious faith rather than biological differences evolve the main philosophy of the novel. Muslim racial identity is based on difference in religious opinions where faith is regarded an 'essentialized' component to recognize Muslims as 'others' (Fredrickson 2002). Implied fear of the text is not about Islam as a converting force against Christianity. It is about the fear of Islam as an overriding force rising in American social and political spheres. This formulates the text 'Islamophobic'; phobia created out of religious and cultural racism. The philosophy of the text is a clear denouncement of Islam and its beliefs. 'Her religion is the wrong one' (Updike 2006, p.15). Working as an apparatus, racism in the text implies 'difference and power' in the form of religious practices and assertion of American supremacy (Frederickson 2002, p.9). In its powerful shape, racism reworks in the form of Islamophobia. A voluntary compromise brings Muslim characters to acceptance (Fredrickson 2002, p.7).

Relational and referential techniques of this narrative stabilize Muslims Islamic beliefs as fear objects in the readers' mind (Derrida 1967). Historical and spatial knowledge of Muslim-Christian and Muslim-Jews conflicts set the context for differences in the novel (Derrida 1967). Derived from these conflicts, knowledge about Muslims and Islam is transferred to the readers. Anti-Islam and anti-Muslim assumptions in the form of anti-American Muslim thoughts reveal the authority and authorship. Binaries in the text reveal the text's intentions, what is said was different from what it indicated. The text exhibits an irrational fear to avoid a perceived danger. The text attempts to shape an anti-Islamic ideology through implicit prejudiced details. Racism cloaks itself in the garb of religious antagonism to uphold its intentions.

## 5.2 Conclusion

Fear of Muslims grips the narrative. The binary relation of Islam and America appears complex particularly when the narrative sympathizes with Muslim characters ‘possessed’ by a radical approach of their religion. It signifies assimilation as a solution for characters who have a tendency ‘to collapse into mouth pieces for set opinions’ (Yassin-Kassab 2006). The Christian female character, Hermione also reflects the novel’s ruthless philosophy founded on hatred and scorn; ‘They hate the light...Like cockroaches. Like bats’(Updike 2006, p.48). Narrative’s sympathetic note urges Muslim characters to America adopt its ways of life. Piety in Hermione voice asks Muslims for incorporation when she quotes Bible; ‘The light shone in darkness, and the darkness comprehended it not’ (Updike 2006, p.48). Ahmad dares to ask his teacher if ‘in any case’, Shouldn’t He (God) show them mercy, not gloat over their pain’ (Updike 2006, p.76). America promises to those who incorporate themselves in the mainstream. ‘Once you run out stream, [it] does not give you much. It doesn’t even let you die, what with the hospitals sucking all the money they can out of Medicare’ (Updike 2006, p.304). Levy foregrounds the American idea of integration. Ahmad’s surrender at the end of the novel denotes people of different nationalities incorporate into ‘melting pot’ of single American identity.

Racism situates within the realm of social and political spheres. The target readers of the novel are Americans. Perpetuation of a threatening aspect actuates fear. The text hence seems work of a human being ‘racist to the extent that [it] acts discriminately on ethnically prejudicial beliefs or attitudes based on ethnic stereotyping’ (Corlett 1998, p. 23). Characterization of Muslims in the text provides evidence to it. It is more like ‘a mental state one has about another (Correct 1998, p.25). The state pertains to psychological state of fear in the form of ‘phobia’ based on grievances resulted from of the tragic incident; 9/11 attacks in this case cause a

persistent fear of Muslim in America. The focus of the novel does not focus on physicality of Muslim characters. Instead, the edifice of racism rests on religious ideology.

## CHAPTER 6

### 6.1 *Falling Man* by John DeLillo (2007) at a glance

Written in the milieu of 9/11 attacks, *Falling Man* delves into various themes such as identity, loss, silence and estrangement. Main characters in the novel are residents of a Manhattan family who survive and struggle 'to reconcile their lives with their post 9/11 lives'. The novel opens with the main characters Keith Neudecker, 39 years old, among those who escaped the building. He worked in the World Trade Centre. After the disaster, he goes to the apartment of his wife, Lianne. The couple had separated quite some time ago. Keith had hired separate apartment close to the World Trade Centre at walking distance. After resuming family routine, Keith starts indulging in domestic life again as home and family offer him comfort in this strenuous situation. However, Lianne thinks differently. As for their marital status, they do not reconcile their sexual relationship completely. Keith has already developed an interest in another woman, Florence, who survived the attacks. Keith mistakenly takes her briefcase along in a chaos when he gets away from the building. Their survival proves to be the common but strong components of their increasing romantic relationship. Together, they meditate on their condition and ask each other if the occurrences and survival altered their personalities or they feel the same as before the fall of towers. Lianne also faces the confusion of identity crises. She 'relives' the past after the attacks. A psychologist, she runs a support group for Alzheimer patients. The disease results in slow and gradual loss of memory. Patients face difficulty in recalling recent events. At its extreme, the disease ends up in disorientation, language problem, de-motivation, mood swings and many other behavioral issues. Lianne spends her time with these patients and struggles to recover and coagulate their memories by assigning them brief writing projects. Apart from this Lianne is constantly under stress and trauma of 9/11 attacks. That draws her to see images of towers all around. She shows interest in the performance of an artist called 'falling man', who, dressed in

business clothes jumps from a tower wearing safety tackle to imitate the rescues of 9/11 event. Lianne's son, Justin and his friends search the skies for 'Bill Lawton' (a mispronunciation of bin Laden) using binoculars. It is a customary habit of youngsters after 9/11. Re-directed emotionally towards Keith in the hope to revive her marriage, Lianne shares close relationship with Nina, her mother. Nina is overtly against Lianne and Keith's marriage and criticizes their relationship after the attacks. She is an artist and she has decorated her apartment like a museum. Dating Martin, an art dealer, Nina often discusses the nature of God and meaning of life. Due to difference in opinions, both separate from each other. In the meanwhile, Keith shows frustration to the eastern music played in her neighborhood. The second part of novel shows Keith finally abdicating his domestic life with Lianne and Justine and finding a position in the professional poker tournaments. He often recalls his co-worker also a poker player who embraced death when trade center collapsed. The novel in small sections also describes life of a Muslim Middle Eastern, Hammad living in Manhattan. Hammad 'takes flight lessons on the Gulf Coast'. Consequently, his identity as one of the hijackers who attacked twin towers is disclosed. A gruesome and clear image of the crash is described at the end of the novel with Keith's witnessing all through his naked eyes. It ends by predicting another attack with a blend of previous horrific memories.

### **6.1.1 'Turn-of-the-century America'**

Dellilo, known for a realistic depiction of twentieth and twenty first century American living in fiction, is regarded as a cult-writer. His works supposedly construct faith about the truths found in tragic events happening around the world. In his own words, his novels are a reflection of 'living in dangerous times'. His conviction as a writer was to 'oppose things'. His novel actually begins as a resistance to the fears and horrors of crashing of twin towers. The text clearly reflects at the turn of twentieth century.

The novel is set in smoke ashes, the burning center and its consequences. It works in circular motion, taking readers from one end to the other and bringing them to the focal point repeatedly. Central characters though do not travel in a circle. Their minds are constantly engaged in the thoughts of the crash. Fear is the calling card of this novel. Many passages in the novel identify a cumbersome post 9/11 apprehension of Islam and Muslims. The novel has been regarded as:

a book detailing a series of interlocking global forces that appear to converge at an explosive point in time and space that might be said to represent the locus of Boston, New York and Washington on a late summer morning early in the 21<sup>st</sup> century (Rich 2007).

In his earlier novel '*White noise*', DeLillo predicted 'The airborne toxic event' that proved a strong harbinger of 'The steady march of international terror towards the locus of Boston, New York and Washington' (Rich 2007). September 9 attacks entirely changed the inner American life. In fact, the tide of anger turned towards the Muslims and Islam. Through the descriptions of the cell phone, the lost shoes, the handkerchiefs mashed in the faces of running men and women' (Rich 2007). The writer attempts to relate the chaos to Muslim immigrants. At heart, the novel implies writer's contempt towards policies of America (Rich 2007).

The novel encounters media portrayal of the event that brings enormous changes in the lives of Americans. Although the novel shares common subject matter with the works of Adams and Updike bringing forward Islam and Muslims as threat, yet the novelist's technique is unlike Updike and Adams. DeLillo does not portray Muslim characters as mouthpieces to expose Islamic faith and Muslims as threat. Rather he describes American characters as victims of 9/11 who are completely under stress after witnessing the horrific sights. The undercurrent of the novel is the 'turn-of-the-century America'. Lives of the American characters are constantly

under the stress of a sense of loss and grief. The narrator's role dominates the course of novel. The relentless event constantly accompanied with fright and trepidation pervades the entire setting of the novel.

The novel lays its foundation on 'DeLillo's essay, "*In the Ruins of the Future*" and promises a great deal to expose terrorism, however, it turns out to be a defense against Islam. Implied tone and meaning of the novel refers to contrivance of art and terror. Media trials and representation incorporate ideologies. This claim of the novel in itself speaks of the power of Media; print and electronic both that portray and emphasize biased thoughts aimed to be inculcated in the minds of the readers or viewers.

DeLillo's novel (2007) is based on the similar assumptions, which Adams (2004) and Updike (2006) encountered but unlike the earlier two novels, its projection of America involves American characters; the trauma of terror they went through by visualizing and experiencing collapse of the twin towers, rescue of some and the aftermaths of the disaster on American life. The novel majorly covers the attitudes Americans developed towards Muslims reminiscent of old Muslim-American historical grievances. At its core, the text signifies the role of media 'characterized by a more highly exaggerated stereotyping and belligerent hostility' towards Muslims and Islam (Said 1997, p. xi). As discussed earlier, the text frequently articulates American ways of life encompassing family, marriage and separation as common themes. It starts with a chaotic picture of America from Keith's perspective who is the direct affectee of disaster: 'It was not a street anymore but a world, a time and space of falling ash and near night' (DeLillo 2007, p.3). His mind is obsessed with 'roar and buckling rumble of the fall' (DeLillo 2007, p.3). It is an entirely changed picture of the peaceful and calm world before the attacks. The whole scene prepares the readers' mind for looking into a world that turned weary and terrified in seconds of time. Introduction of, Lianne, an American character immediately

succeeds reference to Shelly's poem 'Revolt of Islam' to connect the thread of falling of towers directly to the denouncement of Islam. Although the narrative calls it merely a 'coincidence', however it is not actually so simple (Delillo 2007, p.8).

As the title suggests 'Revolt of Islam' brings war and tyranny in the readers' mind. Although, written by renowned English romantic Shelly, this poem does not directly deal with religion Islam. However, the poem addresses the reign of Ottoman Empire that carries a historical significance. Its themes are revolutionary dealing with 'anti-religious sentiments' and reforms, the off shoots of French Revolution. It is to be borne in mind that for its direct blasphemous thoughts, Shelly had to change anti-religion statements on publisher's advice. The precariousness of his life inspired Shelly to write the poem. Central figures of the poem visit 'temple of the spirit' and indicate that failure of French Revolution mainly was the result of personal and spiritual objectives. Politics was not involved in that. Reference of the poem in *Falling Man* in the milieu of 9/11 attacks assumed revolt as a necessary component of Islam, which has primarily spiritual and personal goals, and it manifests politics as well. Considering Muslims 'a competent nation', America is alarmed of its loss power (Anidjar2003).

Attacks in the name and spirit of radical Islam disfigured the face of religion around the globe. The title 'Revolt of Islam' entices the readers' concern. It also implies fear that Islam and Muslims may overtake America and its faith. Hierarchy between Islam and America if reversed will create havoc in the contemporary world. The poem's reference in this situation also signifies century long European fear of Islam coming forth to America with such a strength and power to blow the trade center of the country. The title with the word 'revolt' reinforces the assumption of assault. It also entails the century long suppression of Islam and African Muslims' come back and fight against the oppressor. Shelley's poem was set in the context of Ottoman regime. The empire was defeated and held captive. It was distributed between British and French Victorious

Empires. After the defeat, caliphate went through a revolution but remained symbolic of Muslim unity. Foreign imperial incursion demolished caliphate in cooperation with local modernists. However, common usage by contemporary Americans ‘that’s history’ and ‘no more important’ followed trauma of terrorism in American minds.

Referring to ‘Revolt of Islam’ in *Falling Man* bring history into the picture. Western powers subjugated and abolished Muslim Ottoman Empire and now 9/11 attacks are visualized as the coming back of Muslims. It signifies imperialism as an important binary to Islam. Over years, America has functioned in the political, economic and social structures of Islamic world. It earns therefore, a negative terminology such as ‘devil America’ and ‘Great Satan’ specifically in the language of Iranian Revolution. It defined America as ‘a seducer’ distracting Muslims from the right path. The image of ‘a ram’s head and... a fanciful fish with a tusk and a trunk’ on the postcard that Lianne receives dovetail within religious paradigm of white supremacy a racial as well as cultural interpretation (Delillo 2007, p.8). Ram’s head is a biblical allusion representative of devil. Heads of goats and rams are recognized holy in Satanism and witchcraft. The symbol of fish is the biblical representation of Jesus Christ as Savior. Jesus was reported in Bible feeding five thousand people with two fishes. He called his disciples ‘fishers of men’. Practice of baptism that immersed in early Christian era established a parallel between fish and converts. Fish also symbolizes persecution of the believers in Christianity. Greeks, Romans and later Christians used fish as a symbol to distinguish a friend from enemy (Cofeman 2008). Image of the ram and fish on the card thus reciprocate each other. Ram is symbolic of fundamental Islam persecuting America represented by the innocent image of a fish. Hence, text creates fear against Muslims as oppressors and assassins. Emphasis on ‘a large illustrated R’ demonstrates the seriousness of the situation. These symbols can also be interpreted as ‘enactments of religious rituals’ utilized to show a demonize image of Islam (Hubel et.al.2011, p.146).

The narrative also refers to a large number of Muslim immigrants in America placed at the lower hierarchical level 'because of the structure of white hegemony' (Hubel et.al.2011, p.197). 'It [was] hard to find a taxi at a time when every cabdriver in New York was named Mohammad' (Delillo 2007, p.28). Muslim presence in such a situation is a constantly notable and anticipated threat to America. Fear of increased immigration and rapid social changes due to globalization prompt Islamophobia. 'They [Muslim] have been hating us for a long time. In a sense, they have been hating us for centuries (Lewis 1990). From the initial pages, the text renders a typical American mindset and directs hatred towards Muslims due to their religion in addition to their genealogy or other cultural identity markers.

### **6.1.2 Binaries in the Text**

Chapter 4 of the novel illustrates a scene of mystery and fear identifying 'men in chanted prayer, voices in chorus in praise of God Allah-uu Allah-uu Allah-uu' (Delillo 2007, p.38). It appears a mystifying image of Islam by the accusing fearful Americans. Lianne is frustrated to listen to this music in far neighborhood. The mysterious description of the scene shows her intolerance towards Islamic mystic music. The text associates here the fear of Americans from everything related to Islam.

Lianne's arguments show irrationality that the music is 'located in Islamic tradition'. She gets annoyed of 'a certain kind of music, wailing music, lutes and tambourines and chanting voices sometimes' (Delillo 2007, p.67):

She was hearing another set of traditions, Middle Eastern, North African, Bedouin song perhaps or Sufi dances, music located in Islamic tradition, and she thought of knocking on the door and saying something (Delillo 2007, p.67).

Her attitude reflects her phobia. References to traditional Sufi music echo another discrepancy of America in relation to Islamic traditions. Sufi music derived from mystical and ascetic movements laid its foundation in ‘the Golden age of Islam’ during ninth and tenth century. The Golden age (dated from eight to thirteen century) reflects the rise of Islam with caliphate system and highest scientific, economic and cultural development. This period is marked with Abbasid rulers who endeavored to translate classic knowledge into Arabic. During this period Quran and Hadith was valued and followed as the only guidance towards knowledge and development of science. It remarkably influenced the music as well. The music thus developed into a mystical philosophy that conveyed devotion accompanied with religious observation and rituals. To date, Sufi music is defined as a channel of communication between ‘prayers and meditation’. The listeners or the performers are lost in a spiritual world. Particular reference to Sufi music and its insolence supplemented by adjectives such as ‘wailing’ is to create a negative impact on the readers’ mind about Eastern values and traditions. Here, fear of music well connects to the Western apprehensions of Islam because of its golden history. ‘Are they coming back?’ is the question in the mind of Americans with a constant fear to be overtaken by Muslims.

Sufi beat intensifies Lianne’s anxiety to the limit of forcing her to go to Elena’s flat. In her fury, she combats Elena for arguing in favor of the music as peaceful and comforting. The music produces disharmony and turmoil in Lianne’s mind. She is highly frightened and unable to absorb the spiritual implication of the mystical notes. Her constant effort to associate the mystical music to 9/11 disaster demonstrates her trepidation and concern. However, it is irrational because music had nothing to do with the bombing of Twin Towers. ‘Of course it is personal. Anybody would take it personally under these circumstances’ (Delillo 2007, p.119). Extreme psychological panic compels her to slam ‘the door behind her... hearing the dog bark

over the sound of a solo lute from Turkey or Egypt or Kurdistan' (Delillo 2007, p.120). In contrast, the text illustrates jazz music to be Lianne's preference in stressful moments. This indicates the narrative's prejudice to elevate American traditions by marring the Islamic conventions. Delillo also creates an aura by portraying Sufi music frightening for Americans. Jazz music appears a 'binary' to sufi music (Derrida 1966). The novel exposes Lianne's fondness of jazz music, cherished in America for its historical contribution in World War II after which America rose as a victorious super power. It has a strong and exhilarating effect with a power to improvise. However, this aspect of Jazz music indicates its lack of preparedness and meditation. Its changing, evolving and expanding characteristics counter the traditional, calm and meditative spirit of Sufi music. Since it has passed through so many stages to evolve and distinguish itself from any other traditional music, it attracts newness and individuality. Lianne preference to play her jazz records shows her desire of transformation from the horror-stricken environment into a calm and new one. It also highlights Western 'closed views' of Islam as a monolithic religion incompatible with modernity (Runnymede Trust Report 1997).

Anger against Sufi music enmeshes, perhaps unintentionally, with fear of Muslims. The text consciously draws the readers' attention to its contribution to emphasize American hegemony by depicting Lianne's irrational attitude towards Muslim traditions (Delillo 2007, p.67). She feels highly offensive at Elena playing 'this particular music at this highly sensitive time' (Delillo 2007, p.68). Her annoyance precedes the remembrance of 'newspaper profiles of dead' (Delillo 2007, p.68). Her exasperation entangled with the music leads her to think about Muslims as:

the ones who think alike, talk alike eat the same food at the same time... say the same prayer, word for word, in the same prayer stance, day and night, following the arc of sun and moon (Delillo 2007, p.68).

Sufi philosophy of Islam is disapproved as a secret power and it is apprehended to take ‘control of [American] government’. Such scattered thoughts make her restless. These signify unity of Muslims as a fierce bludgeon within and outside the narrative over the growing American fear. The text emphasizes American ideology of locating Islam as a problem. Steadily, it moves towards categorization of Islam and Muslims as extremists. It lays emphasis on anti-Islam ideology that springs from the ‘aporias’, the contradictions of the narrative. Lianne’s meditation over of Muslim unity posits question on the concept of multiculturalism and that identifies another contradiction of the text. In a land of various ethnic communities and groups, multiculturalism seems beyond question. A diffident notion of Islam runs parallel to it (Kundnani 2012).

Capitalism also appears as a strong binary opposition to Islam in the novel. The idea of racism displaced from physical appearance as a source of bias and discrimination inscribe racism in capitalism (Lance 2002). Capitalism in the form of consumerism has sealed the united spirit of Americans. It has transformed the American society into a materialistic society that decides the development by determining material wealth. Here spiritual values are lost and over-dependence on labor invites more immigrants. It has long lasting effects on human psychological health when jealousy and hatred surpass positive moral virtues. Contrarily, the novel picks Islamic mysticism as the cause of creating disorder in Muslim mind, which countered by its effect in the form of a contradictory philosophy asserts the secular and liberal approach Americans have in all facets of life.

The narrative frequently articulates Muslims envy of American power and control. ‘These old men who sit in beach chairs, veined white bodies and baseball caps, they control our world’ (Delillo 2007, p.173). There is a ‘disconnect between US and the rest of the world’ (Kaplan 2007). Cultural differences and economic supremacy has widens this gap. Moreover,

President Bush perception of 9/11 attacks within theological term worsened the situation (Kaplan 2007).

### **6.1.3 Racial Profiling**

Regular media portrayals reinforce any past event. It never lets people forget the past. *Falling Man* illustrates image of a person wearing a business suit dangling upside down in a position of jumping and rescuing himself from the burning towers. Displayed several times in the novel ‘unannounced’ to bring back the ‘stark moments in the burning towers when people fell or were forced to jump’, media refers to this scene as a threat piece (Delillo 2007, p.33). ‘Even in New York...[they] long for New York’ (Delillo 2007, p.34). Explicitly identified with terrorists, Muslims provoke highly stressed and fearful thoughts in American minds. No doubt, the narrative makes the most of September 11 destructions to perpetuate a mindset that irrationally excludes all Muslims as ‘others’. The major dichotomy of the novel lies in its depiction of character representation. American characters suffer from a constant trauma and ultimately use 9/11 as a common thread to interlace their broken relationship.

Hence, through a technique of racial profiling the narrative victimizes Muslim instead of referring to the genealogy of Muslims or Islam that construct their identity as terrorists. ‘Bill Lawton has a long beard. He wears a long robe’ (Delillo 2007, p.74). A malignant and mysterious portrayal of Bin Laden builds up from American perspective. The title ‘Falling Man’ intentionally plays with the narrative’s contradictions creating image of Muslim immigrant student transposed into terrorists. ‘He has the power to poison what we eat but only certain foods. They are working on the list’ (Delillo 2007, p.74). Justin (Lianne’s son) and his friends articulate frustration on their friends’ killing in World Trade Center. It is out of such frustration that they draw a scary image of Bin Laden (Delillo 2007, p.75). This frustration asks for the scrutiny of Muslims. Justin and his friends are the spokespersons of American youth who see the

skewed version of Islam rather than its peaceful side. They deplore the role of the religious fundamentalism in terrorist activities. Fundamentalists in any religion exist to promote warfare and self-defense to the extreme (Armstrong 2011). Contemporary American literature brings conflicting representation of Islam. Chapter 'on Marienstrass' begins by introduction of Hammad as 'a rifleman in the Shatt Al Arab...a soldier in Saddam's army and they were the martyrs of the Ayatollah, here to fall and die'(Delillo 2007, p.77). This introduction carries in itself historical facts. Hammad is a Muslim and a warrior, a prototype of Muslims. These stereotypical representations are used to the advantage of Americans (Armstrong 2001). America alleged Saddam Hussain (Iraqi president) with charges of terrorism after 9/11 attacks and associated him with Al-Qaida. Reinforcement of these allegations was to change the common American perceptions of anti-Iraq war. Suspected for the massacre of humanity, Saddam Hussain was trialed by the Bush government although until his execution Saddam denied it. Since much was broadcast during his trial, Bush government was exposed largely for its biased treatment of bombing innocent Iraqis. It later on changed the American viewpoint largely. Assassination of Ayatollah by Iranian militants perpetuated clashes among Islamic groups. These clashes are highlighted in the novel as weak points of Muslim as ummah. Hammad lives in war training ground surrounded by ammunition. The narrative foreshadows the repercussions of his training. It bolsters his identity as a terrorist. His entire group had grown beards. Hammad and his companion had come to America in order :

to pursue technical education but in these rooms they spoke about the struggle.

Everything here was twisted, hypocrite, the West corrupt of mind and body, determined to shiver Islam down to bread crumbs for birds (Delillo 2007, p.79).

Preceding arguments signify the conventional image of Muslim immigrants in the 9/11 attacks. Moreover, racism in post 9/11 America found a new understanding within the realm of

religion. Racial profiling in the form of stereotypes of Muslims and Islamic faith in the fiction also helps us to understand that one develops out of the other.

If we consider definition of racism as a shift from ‘negrophobia to Islamphobia’ creating social hierarchies, founded on ‘essentialized racial categories’, we observe that the text serves as an appropriate sample (Winant 1994). The text of *Falling Man* also indicates the previously mentioned category when it says:

The Beard would look better if...trimmed. But there were rules now and he was determined to follow them. His life had structure. Things were clearly defined. He was becoming one of them now, learning to look like them and think like them. This was inseparable from Jihad (Delillo 2007, p.83).

The situation is reminiscent of the era of Black Slavery in America, which recounted black profiles. However, the focus on physiognomy moved to cultural differences with the changing global circumstances and racism remained functional. The contemporary age utilizes religion for racial profiles of Muslims highlighting them as ‘an essentialized racial category’ assuming that Muslims and beard binding are destined together (Fredrickson 2002). It articulates faith as the ‘essence’ of Muslim body (Kant 1781). Distinguished from trimming, Islam endorses use of beard as a symbol of faith and unity. Western and American media have exploited this Islamic value to the extent of representing bearded men a threat to security. Here, we feel that the passage not only reiterates Muslim characters as enemies but also distinguishes them through these identity markers. The text grows more sarcastic towards ‘beard’ in the pages to follow. ‘The beard’s a nice device, the art of looking unkempt’ that ‘helps bury the face’ (Delillo 2007, p.115). The text’s admonishing tone throughout persecutes Muslims and symbolizes bearded Muslims as skilful and plotting to threaten American peace and solidarity.

#### 6.1.4 Old Dead Wars

The novel reflects not only overt racism viewing Islam and Muslims as an enemy but frequently refers to the history and ‘old dead wars [America] we fight’ (Delillo 2007, p.44). Weariness of Martin’s tone disapproves wars fought in American history. His statement reflects a contentious relationship between Muslims and America. It also shows the text’s sympathy towards American characters having an anti-war and anti-terrorist disposition in contrast to their counterpart Muslim figures as terrorists. The situation mirrors the practice of these characters as ‘a part of ‘the flow of conscious experience rather than an absolute truth’ (Derrida 1967).

Social injustice and inequality breeds contempt. In such a situation, social hierarchy plays a pivotal role in creating class-consciousness. It positions immigrant Muslim in the lower hierarchy in comparison to ‘white’ Americans. They are appropriated with aliens or ‘others’. The narrative heralds 9/11 disaster as a connection that strengthened the sense of social disorder to the extreme that ascribed Islam and Muslims ‘in themselves threatening or dangerous’ (Alietti et. al. 2013, p.598). Majority Americans believed in the regain of their lost faith after these attacks.

Hostility towards Jews and Blacks altogether vanished from the global scene and is redirected and identified in Muslims. Racism in the current global scenario hides behind the facades of religious extremism. Excoriating Islam, the text articulates its repugnance to a collective history of wars among Muslims, Christians and Jews. Nina, Lianne’s mother conveys her displeasure of wars, ‘dead wars, holy wars’ in a conversation to her lover Martin (Delillo 2007, p.46). This signifies that the wars fought in the history of America in the name of Islam versus Christianity are living in the memories of Americans. Nina’s conversation with Martin grows sarcastic and anticipates the dominance of Muslim and Islam in America; ‘whose God would it be? Martin said. God used to be an urban Jew. He’s back in the desert now’(Delillo 2007, p.46). This illustration signifies the anti-Semitic tone of the narrative. Mention of God ‘in

desert' chronicles Islam in Arabian countries. Minds of these American characters pronounce the terrorist attacks conducted in 'sheer panic' (Delillo 2007, p.46). Action exercised in panic normally indicates irrationality. American characters in the novel think these attacks do not have any political end but killing of the innocent was the objective. The dialogues however, announce American superiority. 'They strike a blow to this country's dominance' (Delillo 2007, p.46). Delillo's use of character portrayal such as Nina and Martin highlights 'white shadow [s] politically provocative' (Hubel et.al.2011, p.154).

### **6.1.5 Islamic Threat**

The debate in the novel moves from racial profiling to a proper critical enquiry of Islamic customs targeted for a 'closed' conception of the religion that bars its follower from many actions. Amir voice emerges from his perspective of American world:

Eating all the time, pushing food in... face, slow to approach...There was more.  
Being with a shameless woman, dragging your body over hers...What is the  
difference between you and all the others, outside our space? (Delillo 2007, p.83).

Making 'Islamic threat disproportionately fearsome' support the present investigation that parallels racism with Islamophobia (Miller 2000). Martin unleashes on Nina a complete agitation of his rhetoric as a blend of social, political, historical and religious thoughts:

Forget God. These are matters of history. This is politics and economics. All the  
things that shape their lives, millions of people, dispossessed, their lives, their  
consciousness (Delillo 2007, p.47).

His arguments, however, are countered by Nina as the spokes person of those Americans who consider Muslims responsible for all destruction done to America, blames Muslims for 'their own history their mentality' (Delillo 2007, p.47). She advocates the Western assumption of

Muslim world as 'a closed world, of choice, of necessity who 'haven't advanced because they haven't wanted to or tried to' (Delillo 2007, p.47). 'Panic' is what drives Muslims for suicide bombing (Delillo 2007, p.47). Muslims identity is constructed throughout this conversation as a failed, oppressor, backward and slumberous nation blaming the West for their failures (Delillo 2007, p.47). The text emphasizes Americans attitude after 9/11 when everyday conversations held talks about towers. It illustrates the paranoid aspect of the narrative. Nina looks at the situation through her American conviction that interprets Muslim identity in racial metaphors. The text appears very critical when it defines Muslims: 'It is their own history, their mentality' (Delillo 2007, p.47). Muslims are labelled as 'closed' minded in contrast to open American society.

America and Muslims in clash with each other echoes the major 'binary' of the text (Derrida 1967). Nina's arguments denote the history long grievances of West towards Muslims (Delillo 2007, p.47). As a matter of fact West and America has never accepted Eastern countries. History of Crusades and 'racialization' of Islam in America are reminiscent of the fact that West and America showed power play and imposed their supremacy on the world.

Lianne conducts writing activities with her Alzheimer patients. The activity ends up in writing about the planes (Delillo 2007, p.60). Among Lianne's terror-stricken patients is Omer whose fear is different from others. 'He was afraid to go out on the street in the days after. They were looking at him he thought' (Delillo 2007, p.61). At this point, the narrative assumes the role of a considerate party towards Muslims but it is an implied technique to enforce a weird image of Muslim in America. This also reflects the common attitude of Muslim community living in America after 9/11 who felt extremely insecure because common American public equated them faith with terrorists.

### 6.1.6 'Aporias' of the Text

Liann's struggle, 'with the idea of God', can also be seen as a conflict of the text. It leads on to many questions. 'If religion makes people complaint'? Her faith in God is strengthened because she has survived a horrible accident. Moreover, her family life is restored to a certain extent. Her strengthened Christian faith brings her in opposition to Islamic faith, which she perceives as barbaric. Here we identify the causal relationship. It is the horrors of attacks that stimulate fear of Islam. Religion replaces other identity markers and becomes the core reason of hatred and antagonism as a manifestation of racist attitude. Conversations among Lianne's patients are entirely concerned with faith and talk. It does not mention the 'terrorist'. The text probably is figuring out the role of faith in initiating an extreme action such as Fall of Towers. The terrorist is positioned in a secondary place. Lianne's persuasion seems a deliberation when she frequently mentions 'terrorist' to the patients' group. The conversation points out to loss in faith. The narrative technically develops an ideology out of these arguments that faith lingers around to control actions. Lianne wants the group to name those who attempted the assaults. It signifies the situation, which compels the victims to accuse anyone. Lianne's effort to compel the patients' group is visualized as the strength of a written text to enforce thoughts into the minds of readers. 'Disbelief' is what Lianne apparently desires (Delillo 2007, p.65). However, deconstruction of the argument suggests the importance of belief and religion as major discourses in a situation such as this.

Lianne's idea of God is to reinforce the power of faith that drives Muslims into madness making them suicide bombers. 'People fall into trances' (Delillo 2007, p.62). It indicates one of the major contradictions of the text that is the shaken faith of the Americans. 'How could God let this happen? Where was God when this happened?' (Delillo 2007, p.60). It specifies loss of faith in Christianity. Here we encounter the 'aporia', the difference in the narrative between

Christianity and Islam (Derrida 1967). Christian world's clash with Muslim world is rooted in a historical relationship. Over decades, racism has been mutated into Islamophobia. Muslims are not biologically a race but they are vulnerable to any injustice and harm based on their faith. Their exploitation rests within the circle of racism. Social scientists have proved that ancient face of politics and society has cloaked the primitive notions of racism. It reworks in the form of Islamophobia. Muslims and Americans play 'off each other' (Bennoune 2013). Here are references from the novel to the thirteen and fourteen century Islamic world when Muslims ruled a major part of the world:

He [Martin] thinks these people, these jihadists, he thinks they have something common with the radicals of the sixties and seventies. He thinks they're all part of the same classic pattern. They have their theorists. They have their visions of the world brotherhood (Delillo 2007, p.147).

History traces Islam's contact with Protestant America during 16<sup>th</sup> century mainly with the Ottoman Empire expansion. Muslims since then were conceived as 'threat to Christendom' bringing Jews into a close relationship with Christians (Fredrickson 2002, p.19). Exile of 'Morisco' to the American territory could not turn them into staunch Christian converts. Rather they lived in a close contact with the religion Islam and its tradition. Hence, the image of 'infidel Muslim as a menace' was developed and sustained in contemporary America due to one or other reason. These historical details spread through American writings in various forms. The novel criticizes Muslims' failure consequently shaping individuals into terrorists. The text points at the defeat and dissolution of Ottoman at the hands of Turkey, another Islamic powerful empire of eighteenth and nineteenth century. Commenting on the Muslim failure, the narrative pertains to these facts. Moreover, the text supplements arguments in favor of the West. 'It's not the history of Western interference that pulls down these [Islamic] societies (Delillo 2007, p.47). Early

relationship of exiled 'morisco' from Spain to American territory provides a logical and the closest possible interpretation of the text.

Anti-Muslim themes emerged from the history pages to thrive among Americans. Islamophobia facilitates a new and more lethal form of racism directly targeting Islamic faith. Repeated reinforcement of 9/11 is actively pursued by the narrative. The tragic event set the scene for racism to encounter a relationship between Islam and historical American animosity latent under a modern fabric, which paved the ways for Americans to show 'the specter of a Muslim enemy to assert its supreme agenda (Kumar 2012). It framed each chapter with new perspectives on Islam and Muslims. Liane's contemplation and recollection of Muslim celebration at the close of Ramzan bespeaks unity of the entire Muslim world. Lianne's feeling 'remote from the occasion' signifies cultural differences (Delillo 2007, p.181). These differences prompt bias of 'others' as perceived threat. This reflects another conflict of the text. Lianne's contemplation on Islamic faith and religious values evolves into an anti-Islamic ideology of the text. It emphasizes American secular ideology that forces Muslims to live 'on reservation' (Peter et.al. 2014, p.352).

Muslim as 'signifier' of threat and terrorism becomes a viable tool at the hands of fiction writers to promote anti-Islamic agenda (Tyrrer 2013). Moreover, Lianne's conversation with her mother Nina and Martin explains that fear of Muslims 'is not rooted simply in the fear of terrorist violence or radicalization'. It is situated in the 'uncertainties about social marginalization, phenomena of spatial disintegration, and religious practices' (Peter et.al 2014, p.312). Lianne meditates about her own situation as a 'privileged, detached, self-involved, white' (Delillo 2007, p.184). She has a sense of superiority when she considers herself 'a white person, white [is] her fundamental meaning, her state of being' (Delillo 2007, p.184). When she recounts her experience of Cairo in chapter ten, she is upset and feels herself different from the Muslim

crowd who are celebrating Ramadan (Delillo 2007, p.185). For her stereotype is ‘the bitter truth’ (Delillo 2007, p.185). She could feel Muslims in Cairo at home whereas she is alienated from all that surrounding her. Overwhelmed with religious fervor, the crowd scares her. Lianne is exasperated by this situation ‘the ghost of one city [Cairo], the frontal thunder of the other, and she needed to flee both crowds’ (Delillo 2007, p.185). Lianne attitude reflects a fear of ‘spatial disintegration’ at the hands of Muslims. Their religious practices scare her to be overpowered. At this point, the text ironically talks about an American woman suffering from fear of dislocation. It is this ‘fear about regression’ that elevates Islam’s possible incorporation in America (Peter et al. 2014, p.313). Sufi music as well as Islamic rituals frustrates Lianne.

Through Lianne’s fear of ‘spatial’ decentralization, the novel re-enacts the disaster of 9/11 and reinforces its impact on Americans with an agenda to expose Islam as an insurgent force working to overpower Americans. Since the narrative reflects the power of projection, we can well assume that electronic or print media persuades to speak or draw what it wishes to broadcast. Islamic sayings and commandments serve the ‘apparatus’ to contour an anti-Islamic philosophy (Althusser 2001). Globalization and media has made the task easier. Enlarging and emphasizing stereotypes of people as well as faiths develop ideologies dexterously. Media establishes ‘the imaginary relation to the real conditions of existence’ (Althusser 2001). *Falling Man* describes 9/11 attacks re-enacted and frequently broadcasted on TV. The image of a man jumping from a building reiterates the terror in the viewer’s mind and does not let it banish.

A close reading of the novel identifies its frequent implication of contradictory existential philosophy to Islam. Lianne’s disbelief in God creates conflicting ideas in the text. She believes in Kierkegaard. ‘The whole of existence frightens’ her (Delillo 2007, p.118). A Danish philosopher Kierkegaard, social critic, poet and most of all a theologian, dealt with how an individual lived by his/her own and considers the concrete nature of human reality rather than

abstract meditation. His philosophy emphasized the value of ‘personal choice and commitment’ (Gardiner 1969). This philosophy directly opposes Islamic Mysticism. Hence, the text produces a major ‘difference’ (Derrida 1967). Existentialism and mysticism are the binary oppositions supplementing each other. Both contradict each other. Existentialism believes in individualism whereas mysticism speaks of losing one’s self to be one with abstract. The former deliberates the concrete aspect of human reality and is the prime philosophy followed by American society whereas the later develops a contrast and is consequently apprehended as a peril to the American solidarity. It constructs an alluring contradiction as individualism has broken the concept of unity in America.

#### **6.1.7 Scavenging ‘Jihad’ for a Purpose**

Deconstruction of the text also identifies a biased perspective of jihad. The concept of jihad is scavenged to justify racist means in the novel. ‘The highest Jihad, which is to make blood flow, their blood and that of others’ (Delillo 2007, p.173). Sarcastic remarks on bloodshed of one’s own as well as others bring forth Muslim image as bloodthirsty and murderers. It is reinforcement of ‘Islamic other’ (Ismael et.al.2010)... ‘a pseudo scientific crusade in the hope of bringing Islam down once and for all’ (Lopez 2011). Association of bloodshed equally constructs Muslims as headstrong and irrational. This portrayal invokes readership to consider ‘Islam as an enemy that must be fought’ (Lopez 2011). It views Muslims as an entirely different race based on their beliefs. Muslims characters are targeted and ‘effectively radicalized’ (Lopez 2011).

Not only Muslim characters but also their faith is ‘radicalized’. Facile use of terrorism and its application to Muslim and Islam implies a threat, ‘a potential threat to the West’ and America (Esposito1992, p.47). This is due to the history and civilization of Muslims. Such a stereotype representation of Islam and Muslims seriously impede readers’ understanding and conditions their typical responses. American perception of Muslims as anti-American finds a

loud voice in the novel. Hammad's contemplation of American people displays a detrimental attitude.

The people he looked at, they needed to be ashamed of their attachment to life, walking their dogs... These people, what they had so precious we see as empty space. He didn't think about the purpose of their mission (Delillo 2007, p.177).

His thoughts convey the mortality and illusion of the physical world. Islamic faith emphasizes quest of spiritual world and temporariness of the physical world, which is mocked by this narrative.

Here the novel picks Islamic ideas to demonstrate to the readers that Muslims are always in clash with the Western world and America. If we understand the argument from a psychological perspective, we find its shallowness and emptiness as it is impossible to read and interpret an individual's thoughts and apply it to the entire community altogether. It is so 'tricky' to interpret others thoughts (Hoffman 2015). Viewing America through Hammad's eye shows the distortion and confused perspective of the narrator. Stereotypical representation of Hammad creates implicit motives to defame Islam as a religion with 'closed' perspective (Runnymede Trust Report 1996). Moreover, it is the narrator's bias that focuses Islamic history as evidence to provide firm basis to a 'desired interpretation' (Hoffman 2015). Hammad's religious practices during his training represent the ideology and faith of Muslims. 'He prays and sleeps, Prays and eats, these are dumb junk meals often taken in silence' (Delillo 2007, p.176). Reference to prayers, shows the major difference of the text. Hammad's contentment is in opposition to American practices. 'This is the truth he has always looked for without knowing how to name it or where to search' (Delillo 2007, p.176). In this argument, the text becomes sarcastic of Muslims and alleges them for the superficial understanding of their faith inculcated by their

mentors. It carries a contradiction in itself. Hammad's faith is a source of contentment otherwise he is ignorant of what he is doing or where would it end up.

### **6.1.8 Reflecting through Characters' Mind**

Through a Muslim character's mind, the text augments the idea of Muslim hatred of the West. Americans and Muslims reciprocate hatred. The text intends to consider Muslims participating in wide spread terrorist activities. Construction of an ideological enemy best serves the purpose of Americans Imperialism, which is a constituent of anti-Semitism and Muslim hatred. The narrative formulates anti-Semitic notion through Muslim mind. Hammad's group considers Jews as stupid people. The narrative's intention is to outline Muslims as racist and anti-modernists. Amir, the group leader and an 'intense' man, announces the philosophy of Islam. He preaches the following standpoint:

Islam is the world outside the prayer room as well as the surahs in the Koran.

Islam is the struggle against the enemy, near enemy and far, Jews first, for all things unjust and hateful, and then Americans (Delillo 2007, p.80-79).

The above-mentioned scramble of anti-Jews and anti-American stance of the novel refers to the 'difference' in the text; difference between Muslims and Jews, and between Muslims and Americans. (Derrida 1967). In a way, the text invokes its Jew as well as Christian readers to understand Islam and Muslims at their opposition. This is to attain the prime goals of Imperialism. Setting two enemies politically at front with each other benefits the super power. Therefore, the novel has manifold agenda. Its second objective appears to be the pervasive hostile attitude towards Jews who are believed to have vanished from the global horizon in lieu of Muslims.

Muslim characters in this novel visualize America as corrupt struggling to let down Islam. These intentions are heinous. It is a narrative technique to communicate such thoughts through Muslim characters to make the account credible. It reassures readers about reliable information. An abrogating fallout in the milieu of 9/11 attacks in America is widely reflected through an Islamic perspective in fact emerging from American thoughts. The attacks revived estrangement and distrust of Islam. When we establish a connection between racism and Islamophobia, we observe that 9/11 event functions as the third element causing racism and Islamophobia. It further reflects a re-established notion of racism cloaked in religious fear.

In fact, the role of a narrator in the text is difficult to separate from the character. In *Falling Man*, all the characters are exposed to the omniscient narrator. He knows the life and thoughts of everyone in the novel. Through this technique, *Falling Man* brings forth Amir's views of Americans. It is an attempt to show a conservative mentality, banning a person from the pleasure of life. Already assumed as monolithic, the novel depicts Islam as a primitive religion. No doubt, Islam denounces extra marital relationships, sloth and gluttony. Therefore, its portrayal as a conventional religion reveals the 'aporia' of the text (Derrida 1967). It also signifies that the entire text is wrought in an inexplicable centralized contradiction. It is the difference of opinion to marginalize Islamic faith as an obstinate and discrepant religion (Derrida 1967).

Reputation of American society is marked with personal freedom and liberty. 'Nobody knocked down their door in the middle of the night and nobody stopped them in the street' (Delillo 2007, p.83). Muslim characters' deliberation of 'Islam...under attack', the text configures that Muslims minds are engrossed by anti-American apprehension, often considered as Muslim allusion by Americans (Delillo 2007, p.83). The text rethinks Muslim identity as entirely confusing and inimical. Muslim characters subvert the hegemonic hierarchies of

America. It is the 're-signification' of the concept of racism in the narrative with religion as its major component (Hubel et.al. 2011, p.193). It gets a new meaning by juxtaposing American society to Islamic values, a binary that appears strongly throughout the novel. Branding of religion (as terrorist and radical) allows the writer to incorporate supremacy in the socio-historical context of America from the past that continues in the contemporary society in the form of fear of Islam.

Deconstruction of the text allows us to see religion as a source to conceive beliefs and ideas sheathed into the notion of racism (Rana 2007). Narrator of the novel goes into Hammad's mind. Hammad a Muslim character gets training for suicide bombing by stern religious lessons. This demonstrates the procedure of brain washing. Radical beliefs pressurize him to adopt radical ways. These systematically inculcate in him a desire of a spiritual world and mortality of this physical world.

Let these things fade into dust. Leave these things behind even as we sleep and eat here. All dust cars, houses, people .This is all a particle of dust in the fire and light of the days to come (Delillo 2007, p.174)

Islamic faith holds the creation of human beings from dust. These beliefs are reinforced through Hammad's mind. His mind is an instrument to articulate religious notions. 'They sat around a table on day one and pledged to accept their duty, which was for each of them, in blood trust, to kill Americans' (Delillo 2007, p.171). The whole scene asserts Muslims as trained warriors. These statements show terrorism preceded by a systematic and organized course of action. It invokes the thoughts that these men do not attack America arbitrarily driven by emotions. They are well planned. Faith provides them reason for the massacre and bloodshed. Faith convinces them to ransack this world of bigots and infidels. Mentors inculcate these defiant thoughts in their minds.

Brain washing is highlighted in the narrative as another vital tool used to drag people to the religious extremes. Hammad goes through the process of ‘radicalization’ to take excessively lethal action. When the narrative communicates his radicalization process, it fails to assert that all Muslims may fall victims to such a situation. Ironically, the text itself denies its argument. It constructs Hammad’s identity as a terrorist and informs the readers itself that terrorist are not ‘born Muslims’ but extreme process of reinforcing values and ideas can turn anyone on this path easily:

...the landscape [Afghanistan]consumed him ...It was all Islam, the rivers and streams. Pick up a stone and hold it in your fist, this is Islam. God’s name on every tongue throughout the countryside...he wore a bomb vest and knew he was a man now, finally, ready to close the distance to God ( Delillo 2007, p.172 ).

Describing Islamic practices in Afghanistan, the narrator mocks the association of word ‘peaceful’ with Islam and Afghanistan. Hammad’s mentor, Amir, quotes Quranic verses to justify attacks on America. ‘Never have we destroyed a nation whose term of life was not ordained beforehand’ (Delillo 2007, p.173). The text signifies opposition of Islam to America. It grows ironic when it views America from a Muslim perspective as a world of ‘illusion’ (Delillo 2007, p.173).

The narrative reflects reassertion of Islam in American fiction subsumed under the term ‘terrorism’. As a common recognition, media and literature particularize terrorism a ‘Muslim’ constituent. It elucidates many things particularly marginalization of Muslims based on their creed. Not merely 9/11 disaster but American life style heavily influence the common perception and understanding of Islam. Often assumed in opposition to democracy, derogatory concepts relate to it. Islam’s identification with fundamentalism led America to form a concept of

Muslims as ones 'who wish to return to and replicate the past' (Esposito 1992, p.7). Amir clearly demonstrates these arguments.

The time is coming, our truth our shame, and each man becomes the other, and the other still another ...being crowded by other cultures, other futures the all-enfolding will of capital markets and foreign policies (Delillo 2007, p.80).

Amir leads a group of seven students at university that represents Muslims in America discontented and uncomfortable by their surrounding and they 'wish' to have their own space 'space... in the mosque, in the portable prayer room at the university' (Delillo 2007, p.80). Martin in his conversation with Lianne and Nina promotes the same arguments.

'They want their place in the world, their own global union, not ours. It's an old dead war... But it's everywhere and it's rational' (Delillo 2007, p.116). Conversation among Lianne, Nina and Martin demonstrates a provocative discussion about Muslims and their appearances.

Nina becomes offensive every time she speaks of Muslims. Her thoughts are infused with anger and fear born out of 9/11 frustration. She criticizes Islamic beliefs and accuses Muslims for their irrationality and fundamentalism.

They invoke God constantly. This is their oldest source, then oldest word...It's what men feel. It's the thing that happens among men, the blood that happens when an idea begins to travel, whatever's behind it...How convenient it is to find a system of belief that justifies these feelings and these killings' (Delillo 2007, p.112).

Nina seemingly affronts the belief system that promotes bloodshed. However, at this point the narrative advocates the false assumptions that undermine Islamic beliefs and portray them as lethal and devastating for American people and society. Nina refuses to understand the

problems of Muslims if any. She explicates her argument as follow: 'First they kill you, then you try to understand them. May be eventually, you will leave their names but they have to kill first (Delillo 2007, p.113).

These arguments articulate the anti-Muslim philosophy of the narrative. Deconstruction of these sentences emphasizes the pronoun 'you' presented as victim. 'You' is a reference to the American people kind and thoughtful towards Muslims and immigrants. It highlights the text's binary opposition of 'you' and 'them' to outline 'you' as the innocent American people victim of ferocious Muslims who like 'viral infection[s]' are reproducing themselves (Delillo 2007, p.113). 'Viral infection' is frightening as it multiplies and affects all in the surrounding. Analogy of Islamic faith with viral infection is to supplement it with prevailing horror. Viral infection causes the same symptoms invading living normal body and it further uses the normal cells to multiply and produce similar viruses in a great number. Equating Islamic belief with viral infection identifies abhorrence of the speakers and the text mirrors subversion of American autonomy by Islam as powerful and dominating force with the ability to excel American society.

Thus, the narrative features contagious potency of the faith that may over power American society and seize the opportunity to administer its own values and manifestos. It is this fear that runs through the text. It manipulates faith to rationalize the hatred and fear (Fredrickson 2002). Through Martin's voice, the text refers to 'the narcissistic heart of the west' as a root cause cropping enmity in Muslims against America. It shows a deliberate effort of the narrative to keep a transparent, unbiased and impartial stance shaken by the strident and emphatic arguments of Nina.

### 6.1.9 Under the Spell of Faith

The novel also raises many questions directly indulging readers in contemplation. ‘But does a man have to kill himself in order to count for something, be someone, find the way?’ (Delillo 2007, p.175).

‘What about the other, those who will die?’ (Delillo 2007, p.176).

‘But does a man has to kill himself in order to accomplish something in the world’ (Delillo 2007, p.174).

The narrative derives the answers from Muslim characters engrossed in their religious faith:

The others exist only to the degree that they fill the role we have designed for them...Those who will die have no claim to their lives outside the useful fact of their living (Delillo 2007, p.177).

These arguments portray Muslims as killers and endeavor to highlight the irrationality of Muslims under the spell of their faith. Through Hammad’s mind, Islamic philosophies are ‘scavenged’ without pertaining to their contexts (Fredrickson 2002).

The end of our life is pre determined. This is not suicide in any meaning or interpretation of the word. It is only something long written. We are finding the way already chosen for us (Delillo 2007, p.175).

The narrator counts on personal interpretation to translate Hammad’s mind as a terrorist. Hammad is prototype of a calm and peaceful disposition. Under the spell of his faith, ‘for Hammad, emotions prove to be a game changer’. Under emotional stress, ‘his mind succumbs to what faith interprets for him’ (Web source 2017). Hammad lives in Nokomis Florida. Chapter with title ‘In Nokomis’ is significant in the sense that Nokomis is known for a recent controversy

that a Christian church started by posting a controversial message against Islamic faith (Delillo 2007, p.171). It indicates Nokomis populated with anti-Islam personals. Situating disastrous scheme of Hammad in Nokomis indicates Muslims' revenge on American Christians with a tendency 'to generalize from the action of few to the many' (Esposito1992, p.172).

The text reconstructs Muslim identity consistently manipulating Islamic discourse of 'what gets to the next life' (Bennoune 2013). It frames an argument against Islam. 'There was the claim of being chosen, out there, in the wind and sky of Islam' (Delillo 2007, p.174). The narrative mocks these philosophies. 'The end of our life is predetermined. We are carried towards that day from the minute we are born' (Delillo 2007, p.175).

The novel articulates implied notions of racism as an offshoot of cultural racism that views 'the other as threat' in the form of 'irreconcilable cultural differences' (Cheng 2015, p.4). It signifies racist ideology of the text functioning as a tool to establish as well as maintain 'unequal power relations through discourse' (Chang 2015). The narrative articulates fear of Islam not as converting force against Christianity but 'as a dominating force' foreshadowing threat to America. The text speaks of 'religion-based identifiers' and reflects religion based racism against Muslims (Abbas 2005).

Following chapters of the novel highlight the fear of Americans observing people in America reciting Koran, the holy book of Muslims. 'This book is not to be doubted' (Delillo2007, p.231) But Lianne 'doubted things, she had her doubts' (Delillo2007, p.231). It shows overt expression of an American woman who defies Koran as a Holy book. Her secular philosophy reflects American spirit in contrast to Islamic philosophy. Islam believes in divinity. Lianne thinks 'it was crap... night skies and divinely inspired starts. A star makes its own light' (Delillo2007, p.232). Bringing forward scientific discussion, the text indicates Islam's incompatibility with science and advancement of the contemporary era.

Lianne explicitly prefers to go to Church' when others are reading Koran' (Delillo2007, p.233). Her secular ideals dwindle and shake when she enters 'Rosellen's church' (Delillo2007, p.233). This shows strength and power associated with Christianity at a time when every Americans was mourning 9/11 catastrophe. Pun on words 'others bring you closer' to the church indicates that the Muslims in the form of terrorists scared Lianne and she found her faith in the backdrop of horrific attacks on Twin Towers (Delillo2007, p.234). The text thus, constructs an ideology that Muslim terrorist attacks enable American to find their lost and forgotten faith. 'God would consume her. God would de-create her and she was too small and tame to resist' ((Delillo2007, p.235). While Lianne faces these transformation of faith, parallel to this the text reenacts the plane crash.

Hammad emotionally over driven by this faith at the time of collision portrays compliance to Islamic commandments inculcated in his mind. These teachings give him power and strength to crush the plane against the towers. 'Forget the world. Be unmindful to the thing called the world... Every sin of your life is forgiven in the seconds to come' (Delillo2007, p.238-9).

## 6.2 Conclusion

Psychological interpretation of all the above arguments reveals that individuals are hypnotized by a focused attention to react or produce a response. There are many ways used to brain wash or hypnotize people. The narrative foregrounds religion as a viable tool to astound their spirits. There is no doubt Muslims are involved in terrorist activities but to fear all for a bunch and equate them with terrorism and extremism is irrational and unjustified. It is the power of media and globalization responsible for such stereotype images branding Muslims and Islam with extremism. 'Turn-of-the-century America' transcribes Islam as an irrational driving force (Delillo 2007). Delillo shakes the Americans once again to feel the pang and intensity of 9/11 trauma by bluntly arguing against Islam and its philosophy.

To conclude, assimilation into American society appears the only way out for Muslim Americans. The novel ends up in shaping an anti-Islam ideology that will surpass its writer and will sustain. Moreover, the whole discussion concludes viewing America as a binary to Islam and Muslims.

## CHAPTER 7

### CONNECTING THE THREADS: VIEWING THE SELECTED TEXTS TOGETHER

#### 7.1 Introduction to the Chapter

Working through deconstruction theory, the critique exposed ‘the conflictual and subordinating structure of opposition’ in the selected texts (Derrida 1966). Deconstructing the novels within Fredrickson’s concept of racism (2002) exposed particularly the point of view of all the three narrators based on a predisposed conception of Islam and Muslims. Since deconstruction is an ongoing process of investigation and ‘interrogation’, it often ends up in ‘uncertainty’ or indeterminacy’ because ‘absolute truth’ appears an irretrievable and abstract idea. Therefore, critique of these texts through questioning proves to be the end. However, it ends up in political implication of the texts supporting white-American supremacy.

As discussed in earlier chapters, text plays a significant role in reproducing ideologies. The selected novels were deconstructed to understand the relationship of Islamophobia and racism. Deconstruction as ‘a sociological concept’ identified all elements of Islamic faith and was understood in relation to Christianity and American society (Derrida 1966). It looked into how the writers scavenged and adjusted Islamic values in an overall American environment. It exposed differences at various levels such as class, culture, gender and most specifically religion. The novels clearly set the characters into two main categories: Muslims and anti-Muslims. However, few characters were set in a category projecting neutral thoughts. Such characters were constructed to assume neutrality and thereby credit the narratives. Mostly, Muslim protagonists reflected constant struggle and mental distress. Critique of the novels predominantly demonstrated how the image of Islam and Muslim was methodized in contemporary American fiction reflecting fears. Reflection on various contradictions identified in these texts a concern

over Muslims' status and global understanding of Islam as threat. Depiction of Muslim characters frequently signified a psychological influence or entrapment. This chapter discussed the selected narratives and finds connections wherever possible to meet the objectives of the study.

## **7.2 Identity Construction within 'the idioms of religion'**

The critique of these texts identified common themes. Terrorist attacks of 9/11 set the backdrop of these novels and shared common setting. The novels discussed and attacked ideology of Islam and represented 'liminal...and boundary-defying portrayal' with the purpose of marginalizing Muslim community by equating them with terrorists (Mohammed 2014). These novels portrayed Muslim immigration as a major issue of contemporary America. Immigrants are represented as a threat to its security and solidarity. Americans fears of Islam and Muslims in return intimidated Muslim community in America. The present study based and rationalized its arguments on the rudimentary findings of Runnymede Trust Report (1997). Main argument of the study was that racism scavenged religious beliefs and values to justify an irrational fear and hatred of an individual, group, culture or ideology. Scavenging requires power. Racism got this power from its history of domination and notions of supremacy. Its power to pick out or scavenge denotes a strong mind-set patronizing its actions. These arguments justified the purpose of investigation of the present study. They encountered, included and embedded negative assumptions as subject matters in their narratives. Since literary texts are recognized for their power to outlive their authors, these become practices and habits of the mainstream society (Derrida 1967). The present study took Derrida's stance to identify the power of texts and its analysis rested upon exploring the implied attitudes of the writers. Analysis of the novels unraveled shared writing techniques used to rationalize the prejudice and fear of Islam and to prove Islam and Muslims enemies of America.

### 7.2.1 Historical Antagonism of Muslims and Islam

There has always been a growing tension between America and Muslim world reiterating history. With stern and powerful emotional implication of Islam over taking America, these novels articulate America and Islam as the major binary opposition. The selected texts promote an ideology revolving around American supremacy over Muslims world particularly Algeria and Middle East. Attacks on World Trade Center in 2001 alter the American perspective of immigrants contracting country laws. Adams and Delillo position their Muslim characters in Boston. The situation recalls the American Airlines Flight scheduled to depart from Portland to Boston. Hijacked by three Muslim individuals, the plane was directed to hit the World Trade Center. Both the novels thus commemorate 9/11 tragedy. Progressing through Muslim characters, these novels re-enact the terrorist plotting in Boston. Updike however, sets his novel in New Jersey, which is reported for the Muslims' celebration over the fall of Twin Towers in 2001. Nevertheless, no one found verified evidences regarding these reports. Elected government officials, American religious leaders and Attorney General himself denied those reports (Mueller 2015). The reports were a means to show all Muslims pledging allegiance to the perpetrators. The fall of World Trade Center divided the entire world into two, 'the terrorists' and 'us'. It is no more Black and White controversy. It is the Americans on one side facing the terrorists on the other.

Historically, religious dissident from England migrated to America to find their religious freedom under the governance of John Winthrop. However, the situation kept on growing into tensions, quite often embarrassing exposing and American ideals of religious freedom shallow and superficial. Selected texts demonstrated the facts well. Muslims were the prototypes under a dark and intense light of terrorism whereas Christian and Jew characters portrayed as mentors are given advantage.

Criticism of Islam and Quran has always been a general tendency in Western and American print as well as electronic media. It has strong historical roots in 17th century America when American founding father Jefferson bought a copy of Quran and announced ‘Islam as stifling free enquiry’. Although the allegation was equally declared against Catholicism, however, the present study finds relevance of Jefferson’s criticism of Islam to its thesis statement. Jefferson had privately contemplated of ‘Muslim inclusion in the new country since 1776’ and declared ‘neither pagan nor Mohometan [Muslims] nor Jews’ needed to be expelled from America (Spell berg 2017, June 1). Critique of the selected novels also finds overt repugnance of the idea of American pluralism founded by Jefferson in eighteenth century that included Muslims as a significant part of American political discourse. Martin in *Falling Man* speaks about it frequently. To blame ‘founding fathers’ for inclusion of Muslims in mainstream America is reminiscent in Trump’s regime as well.

Contemporary political and social American activists blame Jefferson for the security situation of America that is at risk by Islam and Muslims. Selected novels reflect the writers’ attempt to bring ‘the foundational ambivalence of American liberal-secular democracy’ (Spell berg 2017). Adams work condemns open immigration policy by revolving her plot around the actions of Muslim immigrants in America. Updike and Delillo blatantly criticize West and America for being so ‘open’ and liberal to the extent of being exploited by Muslims. Delillo’s criticism encounters Muslim students who come to America for the purpose of advance studies and in return threaten its security. Adams refers to disease stricken Muslim countries, which send their patients to America and at the same time denounce it.

Christian history equally has supported similar notions. It was late eighteen century America that separated religion from life pertaining to the logic that it upheld freedom for all religions practiced by individuals as their personal concerns without troubling American social

order. However, presidential elections in 2017 celebrated Trump's victory as divine intervention and such a scenario has shaken the American claims of secularism once again.

Over generalization has always been an unfortunate inheritance of Muslims and Islam in the West and America. It echoes Fredrickson's notion of racism as innate and biological. The selected novels incorporate religion as an inherited element to bring forth racial profiling of Muslims. In addition, the novels delineate terrorism as a symptom of religious obsession to purify the impure. This deviation from a normal condition has developed from an apprehension of Muslims and Islam as a perceived threat overtaking American social, economic and political system. Its discussion is history bound mirroring Muslim relations with America since their exile from Spain frequently referred to in the selected novels.

Thousands of cases of discrimination and harassment of Muslims in America were reported within one week as a repercussion of 9/11 attacks in 2001. According to FBI reports, the number of such cases sustained in contemporary America (Web Source). Many expressions evolved in the milieu of attacks. 'Flying while Muslim or Muslim while flying' was one such expression pointing to the problems faced by Muslim travelers in airplanes. The phrase echoed 'driving while black', a historical expression from American Black Slavery period (Purnick 2001). The analysis of selected novels frequently encounters such active examples. Adams' novel recapitulates racial profiling to communicate racism manifested in Islamophobia. From chapter 1, the process continues until the novel ends. The purpose is to create a stereotype who found a wretched destiny because of his faith pronounced as 'a guided missile' by the text.

References to Morocco and Morisco entail history in these novels. Such references reiterate that Western powers had deemed Islam inferior since 13<sup>th</sup> century. A large number of Moriscos (exiled from Spain) settled in Morocco in late eighteenth century. They were persecuted for their religious practices as they continued their Islamic practices despite their

conversion to Christianity (Soria Mesa,2012). ‘Morisco’ debate (16<sup>th</sup>c. Spain) presented evidence to ‘Islamophobic conception’ (Perceval 1992). *Harbor* highlights similar details through interaction of Aziz with the Egyptian couple in the initial pages. ‘I told him I was Moroccan, which the husband could view favorably’ (Adams 2004, p.18). Likewise, Updike’s construction of Muslims as terrorists owe much to the history long supremacy of West and America that considered Muslims ‘a great threat to Christendom’ since thirteenth century (Fredrickson 2002, p.19). ‘Moorish in feeling’ is a reference to historical antagonism of Americans towards Muslims (Updike 2006, p.14). In 1960’s movements such as ‘Nation of Islam’ appeared as Muslim threat to ‘white’ Christian Americans. “You have travelled in the wider, infidel world-what our friends the Black Muslims call ‘the dead world’” (Updike 2006, p.232). Delillo also takes us back to historical conflicts by referring to Muslims as ‘Moorish or Persian’ (Delillo 2007, p.138).

Delillo further encounters the same subject matter by quoting title of Shelly’s poem ‘Revolt of Islam’ to reiterate the defeat of Ottoman Empire and its coming back. Misunderstanding of Islam and Muslim bars the doors towards understanding of their actual spirit. They were believed to be primitive and ignorant of modern advancement (Weber as cited in Sukidi 2006 p.33). It is the racist perspectives of these texts that embeds racism in the form of Islamophobia, a notion founded on the assumptions of Muslims’ incompatibility and obsession with faith.

### **7.2.2 Scavenging for Purpose: Perceptions and Manifestations**

The selected novels share a tendency to quote verses of Quran repeatedly to develop a radical image of Islam. Assumption of Islam as monolithic religion, incompatible with modernity has been the dominant theme of each text and the arguments are frequently rationalized by supplementing verses from Quran. These texts announce pre-conceived biased literary notions based on incomplete and superficial understanding of Islamic knowledge. Quoting material out

of its appropriate context is a popularized literary technique called ‘contextomy’ or ‘quote mining’ (Engel 1994). It is also defined as ‘false attribution’ that pick out words, statements or passages by intentionally or unintentionally removing their proper context for the purpose of distortion of meanings. Such an exercise reflects the decision of the user who chooses to ignore the surrounding words. This attempt illustrates the intentions of the user to project what he/she intends to show. Critique of the selected novels explores that the selected writers intends to invoke anti-Islamic and anti-Muslim sentiments by adopting the technique of ‘contextomy’.

Verses of Quran, quoted out of context, seemingly advocate war, sensuality, fundamentalism and bloodshed, supersession of women and hatred of other religions. It is ‘misattribution or false and informal fallacy’ to justify racism by scavenging partial sources and content from Islamic faith (Engel 1994, p.106-107). Whenever some content is cited, its context supplements to elucidate the situation. Out of context quotes, merely serves the purpose of scavenging with a definite objective. Thus, the selected writers are committing ‘fallacy of quoting out of context’ and these novels provide evidence of contextomy. It must also be borne in mind that frequent absence of context makes these texts doubtful because of their overt advocacy of radical and fanatic view of Islam and Quran. In their ‘misleading appeal’ to the readers, these texts assert their anti- Islamic agenda as an explicit effort to slander Islam and Muslims (Engel 1994). Activists have advocated ‘aggressive militancy’ revealed in the verses of Quran (Ahmed 2003, p.9). Many Western scholars failed or refused to understand these verses ‘in the social and political context in which they were formed’ (Ahmed 2003, p.9). Their conduct aggravated the already existing postulations against Islam. These circumstances necessitate comprehension of the general principles embodied in Quran. Selected novels regularly quote sword and Jihad verses to justify their allegations against Islam as a militant religion. They completely ignore hundreds of verses that encourage peace and tolerance. Appropriating

selective verses of the holy book to support their arguments, American writers validate the idea of a violent and militant Islam (Ahmed 003, p.11). Quran emphasizes at many points the creation of all human beings from a male and a female that reflects the idea of ‘a common humanity’ lying at the heart of Islamic philosophy. However, these novels translate Islamic beliefs for their target Western and American readers distinguishing Muslims from the followers of other religions. Purpose of such illustrations appears to illuminate contradictions in Islamic beliefs. In the contemporary American environment, such novels offer validation to create negativity in American attitude towards Muslims. Anti-Muslim disposition as a major tension elucidated the authorial intentions throughout the study, which attempts to identify these texts ending up by endorsing anti-Islamic ideology.

Plunged into extremely negative suppositions of Islam, selected authors frequently scavenge verses from Quran to ascertain credibility to their conjectures. However, lack of contextual evidence has made their perspectives far from being credible.

Adams and Updike highlight mosque and church opposition. Both depict a benevolent picture of the church in contrast to mosque, which is regarded as a terrorist training center. Moreover, the selected novels squarely focus upon Arabic language. Updike frequently quotes verses from Quran in Arabic to assert his authority in the very language. ‘*Harbor*’ makes language issues visible in her treatment of Arabic language. This concern is particularly more visible in Aziz interaction with American characters. It also brings memorization of Quran under attack calling it a ‘procedure’ without ‘information conquered’ (2004, p.198). The novel also ridicules the intricacy of calligraphy in it. Delillo also describes character of Amir frequently switching from English to Arabic that reiterates language influence on Muslims (2007, p. 173). Both Adams and Delillo depend on translations of verses.

To portray a fundamentalist image of Islam, Adams creates a war analogy by setting Muslim rituals of prayers against army arsenal ‘Like prayers, the tankers came every Friday, “Believers, love death”’ (2004, p.69-71). Updike quotes verses addressed to believers in Quran. ‘Be ruthless to unbelievers. Burn them; crush them, because they have forgotten God’ (2006, p. 294). Delillo picks out Muslims’ ‘claim of being chosen, out there, in the wind and sky of Islam...the strongest claim of all, the highest Jihad’ (2007, p.174). Muslims and Islam have been frequently branded as fundamentalists. ‘Fundamentalism’ however, is a Christian term that appears into scene in the early years of twentieth century. It is significantly used for particular ‘Protestant churches and organizations’ that sustain to the doctrine of ‘the literal divine origin and inerrancy of the Bible’ (Lewis 1988, p.117). Supporters of the doctrine of ‘inerrancy of Bible’ had extreme conflicts ‘with modernist and liberal theologians’ (Lewis 1988, p.117). These arguments prove deliberation of these novels that foreground fundamentalism as ‘essentialized’ characteristic of Islam (Fredrickson 2002, p.7).

Critique of the selected novels exposes construction of racism through a range of techniques. Apart from contradictions, scavenging Islamic faith is a vital tool to suit and expose their purpose. Those techniques artistically hide racism by wrappings its racist arguments under the covering of Islam. However, they failed to understand the beauty of the imagery drawn in these verses:

The enjoyment of the present life is little, and the Hereafter is most charitable for him who is pious, and you shall not be done an injustice even as a single date-plaiting (Adams 2004, p.262).

God promises a far better life to the believers when they shall not be ‘wronged the least’... “not [even] as much as a thread [inside a date seed]” (*islamawakend* 2011, *quran.com*). Image of ‘date-plaiting’ used in Surah an-Nisa in Quran ensures the believers Divine justice (an-

Nisa: 77, *islamawakend* 2011). Updike frequently refers to particular verses that assure Eden and chaste women to the believers. ‘And there shall be the dark-eyed houris, chaste as hidden pearls: a guerdon (reward) for their deeds’ (Updike 2006, p.170). ‘and the tall palm-trees with date bearing branches one above the other for man’s nourishment’ (Updike 2006,p.274). Contemporary world is inclined to challenge religion and its metaphorical philosophies to prove its pensiveness in contrast with scientific logics.

Delillo, on the other hand plunge into philosophical aspects of Islam verses Christianity and Muslims. He, however, mostly shares Updike’s agnostic tone.

‘it was crap... night skies and divinely inspired starts. A star makes its own light’ (Delillo2007, p.232).

‘No way, the Lord says back. I am tired of all this forgiving I’m supposed to do. I want some glory for a change. I want your carcasses’ (Updike 2006, p.57).

Selected novels present a conventional stereotypical image of a militant Islam supporting Jihad, the Holy war. The writers have quoted war verses from Quran to expose the belligerent demeanor of Islam and its followers. However, these writers never highlight the true meaning that Islam has associated with ‘Jihad’. In Arabic language, it literally means ‘effort’. It is to strive and struggle in one way or the other. Islam teaches its followers to struggle for the sake of God in infinite ways. It defines numerous ways to attain God’s happiness by bestowing charity on poor, controlling one’s self to physical retaliation in case of offense. These traditions are quite often cited to prove Islam a militant religion. Western world mostly following Christian religion describes it in opposition to its own views of war. Christian world support its arguments partly on Jesus’s teaching in the Sermon on the Mount. Nevertheless, even Christianity as a religion justifies war through a series of criteria, split into two categories; ‘right to go to war’ and ‘right

conduct in war'. Mostly Western world quote Jesus pacifism to justify their claim of Christianity as a peaceful religion. Here, we can refer to Lombard's argument that Muslim scholars have not put the best of their efforts to show the world that the very word Islam is derived from peace and security (Lombard 2005).

Scholars argue that 'one religion read is all religious understood' (Briggs 2016). All religions around the world agree and demand peace. However, recent decades witnessed that Quran has been used as a primary source to justify Western and American arguments against Islam. World religions maintain 'peace' as a source of drawing people closer to one another. Bible, Gita and Quran impart the same knowledge in their own peculiar way intersecting on one point that is peace and non-violence. However, mostly Islam is accused for its teaching on jihad. No doubt, Jihad sustains its martial aspect, the Holy Prophet clearly related it to 'the struggle against the passionate, carnal soul' (The statement 'all Muslims are not terrorist' has been considered a 'non sequitur') that constantly seeks its own satisfaction above all else' (Dakake cited in Lombard 2005, p.3). Confusion to misunderstand Jihad concept in Islam has mainly arisen from two extreme philosophies; one that supports purely spiritualized concept of Jihad and the other that follows the literal or surface reading and understanding of Quran verses. Meaning of Jihad, however, is reduced to these two extremes. It is important to understand the texture of Quran, which in contrast to Bible does not narrate stories like a 'flowing stream' (Dakake cited in Lombard 2005, p.5). At many places, it refers to entirely different situations or objects and relate to a past event. Most of the Quran verses require references to 'revelations' that otherwise turn obnoxious or doubtful. Translating words from Arabic into English change its entire interpretation. Critique of the selected texts identified many situations where authors have quoted verses that announce killing of non-Muslims. Such verses were revealed to the prophet on different war situations or when Muslim lives were at stake (al-Tabari 225-310 A.H./839-923

C.E.). Muslim sufferings at the hands of Jews of Medina provided a context to such versus pronouncing explicitly that Jews or non-Muslims could not be friends with Muslims (Dakake cited in Lombard 2005, P.7). Bearing in mind, the historical facts, the selected writers use their own translations to justify their interpretations of the word Jihad and completely ignore the context.

Muslim historian Al-Tabari discovered that Jihad verses in Quran were not meant to be read ‘as a carte blanche to attack any or all non-Muslim people’ (Dakake cited in Lombard 2005, p.9). These verses were revealed to the Prophet during his struggle against non-Muslims of Makkah. Al-Tabari also discussed many limitations of ‘Mujahidin’ and quoted following verses against the irrationality of those who alleged Muslims for violence:

Do not kill women, or children, or the old, or the one who greets you with peace, or [the one who] restrains his hand [from hurting you], and if you do this then you have transgressed (Al-Tabari, vol.14, p.84-259 as cited in Lombard 2005, p.11).

Therefore, the situation requires a thorough investigation of the context and to see if certain verses were revealed referring to Jews and Christians or non-believers of the Prophet’s time. However, selected texts have represented these verses as if directed to destroy and banish America and its people from the face of the earth. If properly comprehended, the concept of Jihad never encourages militancy the way the terrorists blew the World Trade Center killing innocent people in the name of Islam. Islam deprecates killing. Such actions find no justification in Quran at any place to rationalize fierceness and bloodshed associated with Islam. An educated reading of Islamic concepts and traditions explores the reality shrouded by the Western and American conjectures. In fact, Islam as a religion of peace imparts huge respect to human beings irrespective of their creeds. Another example is the tolerance shown to the ‘people of the book’

that proves the legacy of Islamic virtues promoting justice and conciliation (Shah-Kazemi cited in Lombard 2005, p.131).

In these novels, the previously mentioned conflicts are represented through a conventional American perception of Muslims. *'Terrorist and Falling Man'* through Hermione and Lianne expresses the power of faith to overtake America. Islamic faith, hence, serving 'as a scapegoat' for such generalization. Religious racism in the form of Islamophobia dominates Updike's novel as 'a foundational and constitutive logic of the modern (American) world' (Grosfoguel 2010, p.32).

Constitution of United States of America clearly ensures free exercise of religion. Moreover, it does not entitle Congress to make any law against the establishment of religion. Moreover, it guarantees freedom of expression. All American citizens exercise equal rights and in case of any exploitation or grievances, each individual has the right to appeal to the government for a redress. This clause has been active since 1971. Critique of the selected novels challenges the clauses, which define rights for American citizens claiming complete religious freedom. Particularly in Updike's novel, Ahmad is born and bred as American-Muslim citizen but he faces hatred of the American fellows at every step. Updike has depicted his character in such way that he appears alien to American society. It exposes the irony of the text. Grown up in New Jersey, Ahmad finds himself a complete misfit. Amendment 13 of American constitution clearly states that individuals 'born or naturalized in the United States...are citizens of the United States'. It further elaborates rights of US citizens announcing States to protect individual's life, liberty and property. In case of Ahmad, Updike seems to have forgotten the freedom and respect ensured to US individuals. Ahmad, born of an American mother, represents Muslim teenagers recognized as threat to the country. This discrimination exposes Updike's bias of Muslims.

The situation indicates philosophy of the narrative that simply refuses to accept a Muslim individual's practice of religion as his personal affair. Rather it is deeply associated with fanaticism. It was actually an attempt to redress Muslims in America that propelled Updike for such a biased character sketch. Hostility and aggression sustain in the novel in the name of religion. It reflects twenty first century America that could not distinguish itself from religious bigotry. It is also reflected in Trump's Government endeavors to segregate America from the Muslim world.

Media agencies play a vital role in transforming the perception of individuals in a society. Negative portrayal of Islam and Muslims in contemporary American writings is indebted largely to strenuous events specifically 9/11 disaster. Conflicts in *Harbor* targets Muslim characters and moved towards 'a religious-driven racism' considering immigrants as 'external threat' (Padovan t.al. 2013, p.53). Updike's novel is reminiscent of media contribution in promoting Muslim stereotypes. 'Illustration of the futility of America's crusade against Islam, and was first encountered by Ahmad in watching children's cartoon on Saturday mornings' (2006, p.183). Recurring terrorist images of Muslims on television derived from Orientalist perception developed a disdain and indignation of Muslims among Americans. Internet has also been a constant tool to inculcate such ideologies (Updike 2006, p.48). Delillo's work as a whole situates within the discourse of media. It might well be regarded as re-construction of 9/11 event. Re-enactment of 9/11 attacks frequently broadcasted on TV show the image of a man jumping from a building to reiterate 'the terror in the viewer's mind and did not let that banish' (Delillo 2007, p.33).

### **7.2.3 Anti-Islamic Ideology: Common Themes**

Selected novels imply that religious extremism blurred individual's vision to the extent of aggravating an extremist tendency. To describe anti-American attitudes, the writers have utilized

Muslim characters' minds reflecting upon infidelity of Americans. They frequently announce Islam's denouncement of America as 'infidel' that finds no relevance in any Islamic religious book. Texts such as these merely strengthen anti-Islamic assumptions. The present study choose two male and one female writer to demonstrate that 'turn of the century' Americans share similar opinions. Adams' *Harbor* dates back to 2004, written almost immediately after 9/11 attacks in 2001 and it highlights immigration as the major issue of America that caused terrible disasters to it. Updike's *Terrorist* written in 2006 is comparatively rigid and obdurate in tone. Updike overtly declares Islam as radical religion that worked upon Ahmad's mind developing him into a terrorist. The novel shows Ahmad developing a contrasting and broad 'devil' image of America to Islam and Muslims. His identity construction as a fanatic well establishes anti-Islamic perspective of the novel constituting a distinct feature of the American-Muslim relationships. Delillo's work, more up to date, maintains the legacy of racism with its special emphasis on the role of media.

Adams adopts a technique of discussing Muslim immigration problems and their lethal consequences by representing a phenomenon of stowaways particularly from Algeria to the 'cold shores' of America (Adams 2004, p.1). The ironic beginning of the novel unveils its philosophy of restricting immigrants from entering America. Unlike Adams, Updike picks a common theme of terrorism that has dominated the contemporary global discourse. Updike's Ahmad responds to 9/11 attacks in a way in which an assumed Muslim would respond to such a situation. Nevertheless, Updike's personal attitude towards religion particularly his estrangement from his own religious heritage at times makes his argument susceptible. To a number of such situations, Islamic intellectual traditions are capable to provide effective answers where Western logics fail or question their own secular or religious heritage (Lumbard 2005, p.112). Selected writers not

merely criticize Islam and Muslims for their traditions in these novels but quite often demonstrate ambivalence that administers criticism of their own religious and social values.

Ahmad is a born American who transforms into an extremist and anti-American under the influence of Imam Shaikh Rashid. In the wake of 9/11 attacks, mosques, imams, and their contribution in training teenagers for suicide bombing goes directly under critical lens. Regular omniscient narrators of these novels translate Muslim minds to readers. The technique embeds subjective opinions of the writers in which the narrators peeped inside the minds of almost all characters. Translated thoughts give a picture of Muslims as ‘others’.

Not merely as ‘others’, racism conceived Muslims within religious context inferior and primitive to West and America because of the changing global discourse, which developed racism into different forms over decades. As ‘a fear or a phobia against the religion ‘Islam’ and of Muslims, racism acquired the status of a campaign against Islam and Muslims’. It had its origin in fright that ignited dreadful ‘expressions of Islamophobia... built upon the majority’s vision about the minority’ (Roald et al. 2003, Bunzl 2007). Moreover, their dehumanization and character deterioration in comparison to Jews, formulated the subjective point of view of each selected novel. Updike and Delillo overtly illustrate it whereas *Harbor* rests its attention on describing various communities of Muslims such as Algerians, Egyptians, Yemini etc. In these novels, racism operate through portrayals of privileged American characters such as Heather (Adams 2004), Teresa and Hermione (Updike 2006) and Lianne (Delillo 2007), all solacing and comforting Muslim characters in one way or the other. Philosophy of the novels asserts the depiction of American liberalism and supremacy referring to the under-privileged Muslim characters such as Aziz, Ahmad and Hammad. Recognized as an ‘open’ ideology, American liberalism serve opposition to the assumed ‘closed’ standpoint of Islam. America advocates liberalism in the entire social and political spheres of life. It supports the slogan ‘freedom as a

birthright' and elevates America's picture as a land where all are free to 'inscribe their own aspirations in society without the clog or corruption of the accumulated evils of history' (Schlesinger 1962).

However, descriptions of American liberalism appear shallow the way its claims of American Dream shattered. If freedom really is the birth right, it must be given to Muslim Americans as well. In the selected novels, Muslims symbolize individuals barred from pursuit of their goals or to practice according to their desires. Position of Aziz and Hammad might justify the idea of American liberalism to a certain limit but Ahmed is the son of a white American woman and portrayed under negative light as an individual enormously under the pressure of his religious faith. American environment deny freedom to them due to their religious affiliation. Moreover, the writer assumed extremity as an 'essential' feature of their characters. Their treatment in the narratives exposed American ideals of liberty aiming at national independence chiefly for Americans. American liberty is further set against 'conservatism', an alleged label for Islam. America 'essentially' considered 'as ... a liberal society' is shrouded by political evolution in the contemporary age (Schlesinger 1962). Analysis of the selected narratives mirror intolerance for Muslims who supposedly denounce a progressive society. The novels elucidate Islam's resistance to secular America. It appeared as if 9/11 limited the concept of liberalism to nationalism in America.

Critique of these novels reproduces a shared idea of emphasizing American hegemony. It was after World War 11 that the idea was popularized and the world apprehended the image of America not only as a leader but also as a political and economical giant ruler of the world. A rigid undertone of Updike and Delillo record such thoughts:

'What they expect of Americans to lie down flat under feet and make no self-defense?' (Updike 2006, p. 149).

‘They strike a blow to this country’s dominance’ (Delillo 2007, p. 46).

However, Adams takes pride in America and confided in its supremacy by calling it a country of ‘the skyscrapers’ (2004) that later on proved to be the ‘fantasies of destruction’ (Delillo 2007, p. 116).

The critique also identifies a different understanding of the conflict between America and Islam. Although, the conflict rose from 9/11 bombing, however, the present study examines various philosophical predispositions lying at the backdrop of both civilizations. The differences are highlighted to determine a concrete and generous image of America.

The ‘caricatural’ description of Muhammad (SAW) through a deliberate controversial spelling and Heather’s presence ‘among Abduls and Mohammeds’ in Adams’ novel blend religion and implicit racism within the text (2004, p.254). Likewise, in Updike, a conversation between Ahmad and Joryleen uses the prophet’s name to contradict Christian thoughts. ‘Tylenol says the Lord loves a sporty woman. What does your Mr Mohammad say?’ (Updike 2006, p.67). The analysis also finds similar deliberation in Delillo’s novel that used the contentious spelling when it described the mastermind of plane’s attacks. ‘His full name was Mohamed Mohamed el-Amir el Sayed Atta’( Delillo 2007,p.80). These texts intentionally use the spellings starting the name with ‘Mohd’ and ‘Mecca’ to reinforce the contemporary media propagation of the respective word synonymous to derogatory meanings. In reality, these disparagements have no authenticity on record. Such attempts reproduce a specific agenda to make these derogatory terms a part of the current vocabulary through a linguistic exercise.

Questions arising in Muslim characters’ mind about the omnipotence of God corroborate the claims of secular and Christian America about Islam as a cynical religion . These are identified as the agreement point in these texts. ‘Deceive and believe; so many times he read

those words...Never made sense to him as a kid and still didn't' (Adams 2004,p. 237). In Updike's novel, material world around Shaikh Rashid augments worldly desires in him 'to soften the Prophet's words... but they were not to be blend' (Updike, 2006, p.7). Delillo uses a technique to raise a question and answer by scavenging a verse from Quran to validate his assumption of radical Islam. 'But does a man has to kill himself in order to accomplish something in the world' (Delillo 2007, p.174).The narrative derives the answers from Muslim characters thoughts engrossed in their religious faith:

The others exist only to the degree that they fill the role we have designed for them...Those who will die have no claim to their lives outside the useful fact of their living (Delillo 2007, p.177).

Islam never forbids questioning. It invites people of all creeds to get a vivid and accurate perspective of religion. In fact, Islam was revealed with the very word 'Read' that is associated with knowledge. Science and Islam do not create opposition the way these novels have projected. Contemplation formed an integral part of religion. Nevertheless, doubts are created in the minds of readers through contradictions and stereotype images. These oppositions are further highlighted to show incompatibility and primitiveness of Islam. Debates of Eden's eternal gardens in *Harbor*, thermodynamics of hell in *Terrorist* and Sufism in *Falling Man* confuse the readers' mind and push them to contemplate these philosophies in contrast with sciences. Common readers are unable to investigate the original thoughts easily. Rather, they are over-influenced by what is deliberately created by the writers. These novels reinforced the idea that Quran does not make any sense to Muslims. The texts mocks Islamic belief in the unseen and further dehumanized that and justified the irrationality of the arguments. 'It is an idea of a garden...The virgins are for people who cannot understand the idea of an idea' (Adams 2004, p.277).

These narratives surmise Islamic traditions as driving forces of Muslims. Adams rests her thoughts on the Islamic concept of 'halal food'. Her narrative implicitly denounces females wearing veils 'hijab temptress' (Adams 2004, p.176). Theory of deconstruction interpreted it as contempt and derision of Muslim girls conditioned by faith to cover themselves. Similarly, Updike prefers an argument to construct Muslim woman as terrorist greatly supported by 'their loose black burqas well concealing their explosive vests...permitted...the privilege of martyrdom' (Updike 2006, p.251). Moreover, he ridiculed rituals of 'circumcision' and recitation of holy book (p.23). Delillo brings forward enchanting Sufi music in discussion propelling fear in Americans:

Lianne knew she was going crazy even as she turned and walked out, slamming the door behind her and hearing the dog barks over the sound of a solo lute from Turkey or Egypt or Kurdistan (Delillo 2007, p.120).

Sufi approach is founded upon a complete devotion to God. However, *Falling Man* has associated it with extremism. Devoting one's self completely to God does not mean extremism. Sufism bars the followers to derive pleasure from worldly aspirations. It encourages them to retire from the physical world into solitude to understand the purpose of existence of the universe. Sufism or mysticism has also been alleged drawing upon Christian materials 'to develop the spiritual edifice of religion' (Baldick 1989, p.9). Nevertheless, an elaborate biographical study of early Sufis sufficiently unravels that these saints ensued the Prophet Muhammad's life as an intricate component for self-understanding. Delillo's novel discussed Sufism against secular, scientific and 'reductionist understanding of reality' (Lumbard 2005, p.68). The novel articulated fondness for jazz music. Jazz is important in America for its historical contribution in World War II after which America rose as a victorious super power. Its effect is considered strong and exhilarating. It has the power to improvise which indicate its lack

of preparedness and meditation. Its changing, evolving and expanding characteristics counter the calm and meditative spirit of Sufi music. Jazz passed through so many stages to evolve that distinguish itself from any other traditional music. Lianne blamed Sufi music for intensifying American fears at that crucial time. It revealed Delillo's irrationality of arguments. Sufi music, in opposition to jazz, which embedded in meditation, has the power to transform human spirits. Making it symbolic of fear was the writer's attack on any value related to Islam.

These texts also focus American 'Eurocentrism' through descriptions of 'skyscrapers', the tall buildings constructed to display American desire of supremacy (Rey 2010). Adams records the fact by description of a Muslim character moving 'into the block of city, to the skyscrapers' (2004, p. 6). 'Eurocentrism' also functions overtly through the narrative when it communicated about 'the black dead' of Aziz's skin 'to be removed' and 'distinctive brick color' which 'too had to be cut away and discarded' (Adams 2004, p.42). It articulates discriminatory talk about 'black layer and white skin underneath' that points at the process of assimilation to ensure survival to Muslim characters. Delillo constructed 'The two dark objects, the white bottle, the huddled boxes', that reminded Lianne fall of 'Twin Towers' (Delillo 2007,p.111). The narrative revisits history reminiscent of Islamic architecture during the Golden Age of Islam in 8th and 9th century. 'Architecture...coming out of another time entirely, another century...something deeper than things or shapes of things' (Delillo 2007, p.111). These towers were constructed 'as fantasies of wealth and power' and had turned into 'fantasies of destruction' (Delillo 2007, p.116). Fall of towers has injured American ego and supreme ideology of 'invincible America' (Girr 1995).

Analyzed within the context of 9/11 attacks, these novels show that 'bin Ladin... changed the rules of the game' (El-Ansary cited in Lumbar 2005, p.191). American strategy in dealing with terrorism carries strong political implications. Selected texts appear to reinforce political

hegemony of America. As already discussed, Dakake highlights that Westerners fail to understand Quran 'because, unlike the Bible the verses rarely come with their historical context supplied' (Dakake 'The Myth of Islam' cited in Lombard 2005, p.191).

Critique of these novels also suggests that the selected writers are also concerned with the patriarchal projection of Islamic faith. Adams represents women's oppression by Islamic society in its episode of Aziz's relationship with Soumeiya who compromise to marry him despite her attachment to Aziz brother. Adams' description of a woman killed by 'Islamists' during Algerian war by Antar reiterate the assumption of Islam as a brutal religion oppressing women mentally as well as physically. 'He took the knife in her, cutting left and right, and then up', and 'put his boot on her mouth' to cover 'her nose, stomped once; pushing the knife again' (Adams 2004, p.121). Kamal's description of American women as 'whores' controlling their (Muslim immigrants) 'lives' maintains the novel's prejudice against Muslims standpoint of women. Patriarchy has been a core issue in every culture indeed but the selected texts portrayed Islam and Muslims in a way that clearly articulates their prejudice and fear of suppression. It might be because that Adams being a female herself brought forth this deliberation to assert a chauvinist identity of Islam. She ostensibly drew limits between American society and Islam and associated a stereotype gender identity with Islam. Her novel, however, succeeds to portray that gender and religion are articulated within the context of racism. Delillo inscribes similar thoughts by referring to 'headscarfs' (2007, p.183).

The concern becomes particularly visible in the dialogues qualified by the verses from Quran. 'Your wives are your field: go in, therefore, to your field as ye will' (Updike 2006, p.136). Updike's text refers to women as 'pollution' (2006, p.136) and a possession of men. '...good women are for good men, and unclean women for unclean men' (Updike 2006, p.67). Patriarchal notions increase critical concentration of his work that is engaged in interrogation of

Islam and Muslims out of this world. Ahmad is the central figure through whom the text support its arguments.

Sexuality is one of the core issues that rework the stereotypical notion of ‘men of color’ as sexually predatory towards white skinned women. Heather, representative of American white women, functions as a binary to Aziz, Rafik, Mourad and Ghazi, a white woman set against all Muslim male characters. Updike gives significant attention to this issue in describing relationship of Ahmad with Joryleen. ‘Here he and Joryleen existed together that night and then parted forever’ (2006, p.279). Delillo however, did not touch upon that subject in his novel

Islamic organizations considered as bigger threats to American security occupy the texts as main themes. Adams’ novel focuses the Algerian Civil War and discussed Group Islamique Arme’, the Front Islamique du Salut, the Frontde Liberation Nationale; the Islamic organization labeled by the text as terrorist and Islamist movement (2004). Such movements and organizations provoke negative American response, which understands extremism as the primary goal and nature of anti Western and anti American attitudes. *Harbor* communicates well American appraisal of these Islamic movements as threat (Esposito 1992, p. 119). Leaders of such movements such as Elijah Muhammad claimed prophet hood that was a denial of Islam’s basic and divine rule of the last prophet. The situation made the position of Islam and Muslims dubious as Americans were much more familiar with Islam presented by these movements (Bright 2001, p. 25). The purpose was to eliminate and deteriorate the true character of the religion (Yeoman 2002).

The binary opposition between Islam and America prevailing in the selected narratives established the dominance of one over the other (Derrida 1967). These texts reworked the notions of racism by constructing Muslims as ‘folk devils’ in the context of 9/11 attacks (Strzyewski 2013). In contrast, a ‘progressive’ image of America illuminated the ‘conservative’

picture of Islam (Haddad 2014). It is this conservative perception of Islam that is used to create 'suspicion' about it (Haddad 2014). These novels reflect sensational tone and textures explicitly imposing anti-Islam dogma. FBI Facts sheet shows that two out of one hundred and seventy terrorists were radical Muslims involved in terrorism from 1980 to 1996 (Hasan 2000, p.90). However, after 9/11 disaster, all American Muslims faced suspicion and distrust due to their religious faith. A major attempt of the narratives was to bring forward the defensive role of America.

Readers are compelled to assume that Islam and Muslim possess a historical disposition to threaten and destroy America. These assumptions are amplified through situations based on lack of information and evidence. These present Muslim characters under strain of religious extremism. Their irrationality is overstated by translating their thoughts. The core problem remains concealed from readers' eyes. It is an attempt to expose the supreme hierarchical position of America in contemporary world represented through binaries of the texts. These efforts elevate American benefactors against crude Muslim characters. However, Islam as a monolithic religion has no historical evidences.

The clusters of all such fears emerge from the terrorism in the name of Islam. Islam's role as a system of beliefs is denounced largely in the selected novels deliberately to shape an ideology that perceive it as terror. Islam is exploited as a means to communicate bias and prejudice of Muslims. Islam happens to be the 'nodal point' in these narratives (Syid 1997, p.45). In addition, these narratives apply the concept of 'signifier' to Muslims and Islam (Tyler 2013). The scenario raised questions on creating and sustaining over-generalized Muslim identities 'beyond positive content' (Syid 1997.p.44). These novels transgressed from portraying a positive Muslim image. Instead, they are highlighted for their extremism powered by their faith. However, the critique of the selected novels corroborate that misrepresentation of

Muslims develops not only through politics, economics and society but literature plays a major contribution in shaping ideologies of the masses by reinforcing stereotypes.

#### **7.2.4 Racial Stereotypes**

The under discussion novels reflect no clear biological notion of racism functioning in the texts except conventional ‘identity markers’ translated within religious affiliations. These narratives have used racial profiling as technique to distinguish Muslims from their American counterparts.

Process of ‘racializing’ is defined as ‘belief that promotes ‘inherited characteristics’, which human beings possess and these characteristics further divide them into categories. Members of same group ‘share certain traits and tendencies with each other’ that distinguish them from ‘members of any other race’ (cited in Fredrickson 2002, p.153-4). This view pertains closely to the biological notion of racism. However, the discussion of cultural differences differentiates it from the former. The selected novels depict Muslim characterization as inherently possessing those religious rudiments, which have been associated with them for centuries such as ‘wall-nut colour, bearded face, veil, cloaks, prayers and sexual frustration for white women’. However, at time the critique pertains to the fact that ethnic biases and notions were not ‘innate’ but ‘acquired through text and talk’. It further, leads to ‘the development of racist mental representations typically formulated within the texts and reproduced within the dominant group’ (Vandijk 1992). The process has paved the way for racism ‘to be learnt in the society’ (VanDijk 1998). Contemporary literature held a contrary view to the ‘denial’, which was ‘one of the crucial properties of contemporary racism’ (VanDijk 1992, p. 87-118). In fact, almost all religions share the same moral characteristics. Over-generalization of Muslims in these novels shows partiality based on historical enmity against Muslims. Western scholars have also claimed that ‘riacialist’ were not necessarily ‘racist’. They happened to become so when conventions were developed to claim certain ‘special privileg[e]s for members of what they

considered to be their own race' (cited in Fredrickson 2002, p. 154). Although it was believed to be merely a difference 'not necessarily impl[ying] inequality or hierarchy', the contemporary age has seen its far greater and dangerous consequences. These differences are regional and cultural in nature and have been widely used to defame and dehumanize Muslims forcing them to the lower most hierarchy around the world. Thus, the purpose of 'racial profiling' in these novels is an attempt to benefit members of American community. Apparently, these novels are addressed to Western and American readers. Here 'racialization' has evolved into racism clearly disparaging Muslim community. The nature of racial profiling in these novels is also culture and religion specific.

Predominantly, *Harbor* projects Egyptian characters to illustrate the moderate strain of Islam. The narrative recognizes Egyptians as potential alternatives to Algerian Muslims. The narrative seems to imitate 'divide and rule' policy observed by the British rulers in 19<sup>th</sup> century Asian subcontinent. Adams recounts the Civil war in Algeria that clearly devolved Muslims into factions. American allies received a productive representation in comparison to Muslims from Algeria and Yemen, which divulged the reality of American liberalism. Western scholarship has sustained the argument regarding the presence of Islam in an individual's life bringing ghastly consequences. The argument stands in contrast with the philosophy of Islam, which emphasizes living life within the constraints of religion.

At literal level, the selected texts denote perplexity of Muslim characters in American environment signifying the writers' intentions to show Muslims as ignorant and primitive. Their characters are constructed as individuals obsessed with their religious faith threatening American security. Intriguing thoughts in their minds confirm their perplexity in American environment. Since it is difficult for a perplexed mind to untangle problems, these characters are shown psychologically inferior to understand the advancement of American society. Muslim characters,

Adams' Aziz, Updike's Ahmad, and Delillo's Hammad are thus portrayals of primitive individuals blinded by faith. Once they are in America, their confusions reach the peak level. Adam frequently described Aziz bewilderment on American shores. He is confused about English phonics and structures. His incompatibility to utter 'verbena' places him in the lowest societal level in America. In fact, the problems that Aziz faces were normal for any immigrant anywhere around the world because language was a strong barrier of communication everywhere. Nevertheless, his exaggerated portrayal as inferior and incompetent person reflects the bias of the narrative. Moreover, his perplexity regularly accompanies thoughts of religion that his mother inculcated in him. Updike's Ahmed and Delillo's Hammad are also preoccupied with negative American thoughts and they are equally confused about their surroundings, which they think are filled with 'devils' and 'kufir'. The critique exposes that the ant- American pronouncement is founded on the writers' biased assumptions.

Analysis of Muslim characters in relationship to Heather identifies binary oppositions of Muslims verses Americans in *'Harbor'*. *'Terrorist'* overtly reflects binary opposition in descriptions where Ahmad's character is in contrast with Levy (Jewish character) and Lyonel his American counterpart). More philosophical in tone, *'Falling Man'* replicated contradictions mainly by confronting Islamic philosophy resisting American philosophy.

'Circulating racial profiles' through narrative is to epitomize Muslims and Islam 'racially inferior, violent creatures...thus eas[ily] associate[ed] with terrorism and represented as terrorist' (Grosfoguel 2010 p.37). *Harbor* portrays Aziz with 'overlong hair fl[y]ing east' bringing forth his image of inhabitant of 'East' as the 'other of West'(Adams 2004, p.3). Inferences drawn from Arab ancestry denigrates Muslims. 'Their long beards and hair would have made them look like sleep roused Bedouins' (Adams 2004, p.161). Adams' work displays a scrupulous physical sketch of Muslim characters supplemented by similar statements:

‘Bearded: the sign of Islamists They were irhabiya’ (Adams 2004, p.118).

‘His beard whipped past his face; his over long hair flew east’ (Adams 2004, p.3).

Updike criticizes Ahmad for his ‘clean white shirt every day, like some preacher’ (2006, p.9). The statement directly humiliates Muslims’ association with ‘white’ colour. Updike seems to have ignored that all religions particularly Christianity appreciate and prefer white colour. Transgression of Muslims alone reflects sheer prejudice. Ahmad’s character reveals through ‘the idioms of religion’ (Fredrickson 2002). ‘My son... believes in the Islamic God and what the Koran tells him’ (Updike 2006, p.85). More statements are supplemented to expose his Islamic identity:

‘His exploration of his Islamic identity ends at the mosque. The mosque took him in as a child of eleven; it let him be born again’ (Updike 2006, p.99).

Phrases ‘took him in’ in the above statement clearly verifies the influence of mosque on Ahmad that has transformed him into a fanatic, ready to die. Delillo, in his novel presents stereotypes of Muslims. Distinctive character sketch of Muslims immediately draws readers’ attention. ‘They were all growing beards...Men came to the flat on Marienstrasse, some to visit, others to live, men in and out all the time, growing beards’ (Delillo 2007,p.79). Referring to ‘Moors’ and ‘Persians’, these texts echo the typical Western perspective regarding Muslims ‘exotic easterners’. ‘Carol Shoup wore a striped silk over blouse, purple and white, that looked Moorish or Persian’ (Delillo 2007, p. 138).

Western and American perception characterizes homosexual identity of Muslim men. Each selected narrative constructs Muslims as ‘faggots’ (Adams 2004, p. 60. Updike 2006, p. 98. Delillo 2007). ‘A flying fuck is when you do it to yourself like all you Arabs do’ (Updike 2006, p.98). It indicates marginalization of Muslims whereas American society itself is plunged into

homosexuality and perversion. In fact, many European as well as American states have legalized these behaviours as normal human dispositions. In contrast, Islam has a strict and unchangeable belief on such matters clearly declaring them as irreligious and illegal. America has been supporting LGBT rights since the advent of twentieth century under the influence of various gender theories. Islam and Quran strongly condemn homosexuality as any other religion calling it unnatural. Western media however, has frequently been projecting Muslims particularly Arabs as ‘gay’ and ‘perverts’. Islam and Christianity both denounce homosexuality as ‘illicit’ in religious terminology (Krogt 2016). Quran refers to the nation of A’ad in chapter 11 who were banished from the face of earth due to disobedience of God’s edict, one of which was homosexuality. Quran orders indefinite punishment ‘for men guilty of lewdness together unless they repent’ (4:16). Hadith (reporting words of the Prophet) however, demands execution of both the partners. Bible announces it ‘abominable for a man to lie with another man as with a woman, and both partners are to be executed’ (Leviticus 20:13). Ironically, Islam and Muslims sometime transgress despite the fact that its jurisprudence has defined strict gender roles for Muslims. A number of scholarships proved ‘homosexual orientation innate’; however, no religion declares it ‘permissible’ (Krogt 2016). ‘Faggot’ for Muslims appear repeatedly in the selected novels. American dictionaries define the term as ‘extremely disparaging and offensive’. It is referred to as a ‘contemptuous’ term used out of extreme hatred. These definitions well expose the writers’ malice.

In the milieu of 9/11, Updike’s narrative overtly expresses anti Muslim feelings and constructs Ahmad’s identity as a terrorist in contrast to American characters Joryleen (his schoolmate), Teresa (his secular and liberal American mother) and Levy (the dominant Jew character of the narrative). Racial profiling in Updike’s novel nevertheless, gets diminutive attention in comparison to Adams.

Delillo repeats the process of racial profiling to present Muslim stereotypes. However, he gives a larger attention to the role of media in reinforcement of such images. His novel written after six years of 9/11 attacks, is an experiment to revive and recreate the occurrences on the day of disaster. The terrorist plan runs parallel to post 9/11 strongly influencing lives of those Americans who survived the attacks. Like Adams and Updike, Delillo treats Muslim characters as ‘signifiers’ of threat and intimidation. He discusses America as a peaceful land perturbed and trauma stricken due to 9/11 disaster. Distrust against Muslims and Islam dominated by hatred for their Sufi music, fear of their united celebrations and history prevail upon the text. Marxist conception of secularism to abolish Muslims also remains a constant undercurrent in this novel (cited in Grosfoguel 2010, p.35). It denotes typical Eurocentric ideology to promote Western dominance, which claims to be secular.

### **7.2.5 Point of View**

Selected texts articulate anti-American Islam. ‘*Harbor*’ and ‘*Falling Man*’ spell out covert viewpoints in comparison to ‘*Terrorist*’, which assumes a loud and clear anti-Islamic discernment. Together these advocate the Western and American postulations of Islam as always in disagreement to the modern world. Here, the novels fabricate the old animosity entangled in Islamophobia. Delillo’s work, more contemporary in nature, reflect various themes such as identity, loss, silence and estrangement showing struggle of the main characters ‘to reconcile their lives with their post 9/11 lives’. The novel reenacts the horrors and trauma of 9/11 devastation. It reflects resistance to the fears and horrors of crashing of twin towers as well as to Islamic militants.

Each of these narratives has a ‘third person omniscient’ who apparently displays a complete understanding of the mind as well as physique of every character. Each narrative emphasizes Islam as a system to brainwash and transform its followers into fanatics. Adams’

novel exhibits such notions implicitly through references of Algerian war whereas Updike and Delillo overtly portrays ‘god figures Imam Rashid and Amir’ compelling their subordinates towards the path of explosion.

Viewpoints of these narratives receive assimilation with pleasure. Distinction between a good and bad Muslim is due to their tendency to incorporate into American society. An inference may also be drawn regarding mild or implicit disposition of female writer in contrast to male writer’s explicit stance. Adams does not broach over the idea of a person’s development into terrorist. She centers her argument on American immigration policy. Her work also implies a ban on Muslim immigrants as her arguments centered within the immigrant issues. On the other hand, Updike and Delillo vehemently announce an open ‘war’ against Islam as a misleading faith steering its followers towards destruction.

These texts display the technique of ‘indirect interior monologue’ through which the narrators ‘translate the characters’ thoughts and feelings into his/her own language (Jauss 2011, p.45). The technique often views the third person narrator ‘reflecting another character’s thoughts’ (Jauss 2011, p.45). *Harbor* exhibits this technique mostly in descriptions of Aziz’s life as soldier in Algerian army. ‘*CONSIGNE A TOUT LE PERSONNEL MILITAIRE: Ne sortir sous aucun pretext. Etat d’alerte. Communiquez toutes infractions a cet ordre*’ (2004, p.113-119). Updike’s text also exhibits the technique by quoting verses of Quran in Arabic language (2006, p. 102,103,108,109).

‘-a-lam yaj’al kaydahum fi tadril-’

‘fa-ja’alakum ka-‘asfin ma’kul’

‘ta’fuwa tasfahu wa taghfiru-afa and safaha’

Delillo, however, relies barely on quoting Arabic language except ‘Allah-uu Allah-uu Allah-uu’ (2007, p.38). He discusses the philosophies more.

The narrator sometimes works outside the character’s mind to reflect upon his actions that constructed his identity:

‘She died easily, as it turned out’ (*Harbor* 2004, p.121).

‘They were worth pursuit’ (*Harbor* 2004, p.69).

‘His English was still too bad. But absolutely-how did he have that word?’ (*Harbor* 2004, p.101).

Words in these illustrations such as ‘worth, absolutely, easily’ reflect that the narrator is making judgments by interpreting the dramatic actions of the novel.

Likewise, Updike and Delillo in *Terrorist* and *Falling Man* use the technique to translate the characters’ thoughts to readers:

‘The false saint in the soot-darkened tall windows look down’(Upike2006, p. 66).

‘They’re like Baptist fundamentalists, only worse, because they don’t care if they die’ (Upike2006, p.131).

‘Empty air is the perfect symbol of American freedom’ (Upike2006, p.167).

‘Amir said simply there are no others’ (Delillo 2007, p.176).

‘The people he looked at, they need to be ashamed of their attachment to life’ (Delillo 2007, p.177).

Words and phrases in the above illustrations such as ‘false, worse, perfect, simply, need to’ echo adherence to the same technique of translating subjective opinion to the readers. Along with these techniques, the selected novels rationalize their arguments. Scavenging Islamic beliefs remains their chief instrument.

Much of the narratives focus verses from Quran and Islamic values utilizing these to the advantage of America. No glimmers of hope are there in the text against the perception of Muslims and Islam as threat. Updike’s texts adjust Quranic verses repugnantly wherever desired. It ignores the context in attempt to convince the readers that Muslims are fanatics. The situation owes much to the ignorance and unawareness of the true spirit and philosophy of Islam. It portrays Ahmad’s character developing from an innocent schoolchild into a terrorist under the control of a fanatic Islamist imam.

Through the relation of various characters in these novels, the narrative forms the idea of extremism in ‘faith’ forcing the followers towards distraction such as Dakhir and Ghazi in ‘*Harbor*’, Ahmad and Imam Rashid in ‘*Terrorist*’ and Hammad and Amir in ‘*Falling Man*’. These equally articulate ‘religious reductionism’ that perceive Muslim-American relationship as a religious conflict (Esposito 1992, p.180). Such notion indicate criticism of faith and impell Muslims for assimilation, which ensure success and happiness to individuals.

Criticism of faith has been identified as the core agenda in the selected texts. Derrida’s ‘logocentrism’ help to explore the hidden agenda. According to him, language signified ‘the interconnectedness of thoughts, speech and writing’ (Derrida1967). ‘Logos’ was based on the proposition of thoughts which privileged words. Pre-conceived biased thoughts of these narratives intervene within the language to foreground the purpose of these writings. Since thoughts are the primary concern in deconstruction, hence, language of these novels reflects perspective of their creators. In fact, ‘Eurocentrism’ had turned into ‘Americanocentrism’ that

viewed and judged Muslims by American standards (*Chun-yan 2008*). The notion pertains to American centrality consciously or unconsciously. Updike's novel expresses overtly American-focused perspective in a slightly changed manner. Rather than focusing on architecture, it holds account of its history:

The Americans fell back, but stood up to the British well enough to show the French they were worth supporting...All of Europe was out to cut England down to size. Like the U.S. now (Updike 2006, p. 182).

Another major point of agreement in these narratives is portrayal of friendly US-Saudi Arabia political relations. Adams draws a clear boundary between Saudi and Algerian characters in chapter 11 of her novel:

They were godlike. Aziz saw that Rafik was a tailless hound to their imperial. Their eyes were like skies or lakes. Their hair was wavy, not nappy...One had hair burnished like a scabbard. Another had a jaw from conquering Sparta. A third sat with one leg crossing the other... (Adams 2004.p.84).

The novels shows Muslim characters casting back at American society with repugnance. The repulsive attitudes construct the central 'aporia' of each text making binary opposition between Muslim characters and America. Updike's standpoint on the very matter is patently critical and ruthless in comparison to Adams and Delillo. It may be because at times Updike exercises agnostic beliefs that ignited his criticism of Islam to the extent of abhorrence. However, his compassionate approach to Christian faith ironically identifies discrimination between two religions well.

'*Harbor*' portrays America through protagonist's eye as 'being soft but hard; nothing difficult, nothing easy; nothing good, nothing bad' (Adams 2004, p.45). Updike meticulous

arguments declare open hatred through a Muslim mind by displaying America as ‘infidel’. ‘Devils, Ahmad thinks. These devils seek to take away my God’ (Updike 2006, p.3). Furthermore, ‘*Falling Man*’ partially shares the candor and austerity with *Terrorist* to portray America through its Muslim character as ‘the blood stream of the Kufir’ (Delillo 2007, p.174).

### **7.2.6 Islamophobia as a Manifestation of Racism**

These novels shroud racism in the socio-religious postulation. Negative portrayal of Islamic faith further jeopardizes Muslim-American precarious relationship. Islamophobia as a manifestation of racism also has developed significantly reflecting contemporary media hype. Recent decades has witnessed the derogatory and controversial ‘cartoons’ and Muslims reaction all around. Modern world experienced hype in ‘conscious and unconscious ideas’ shaping beliefs and ideologies’ termed as ‘imaginary relation to the real conditions of existence (Althusser 2001). Consequently, the selected narratives perform as ‘apparatus’ and active agent to transmit subjective opinions (Althusser 2001).

Undoubtedly, when issue goes from popular fiction to literature, it carries its significance. It indicates people’s intention to talk about it. Ironically, racism has functioned in its overt form in multiple ways in America that has regarded itself to be ‘open-minded about race’ (Batchelor 2013). Burning issue of Islamophobia has raised a range of questions in the present decade. It asks if racism initiated the fear of Islam or it was a previously existing phenomenon. An attempt by Western nations to provide ‘technical and scientific expertise’ to Islamic countries thereby develops friendly relations with countries such as Saudi Arabia and U.A.E (Greaves et al. 2005). The study argument views ‘element of symbioses’ in these relations (Greaves et al. 2005, p.18). Elements in the form of racism and Islamophobia communicate closely to the advantage of each other. The argument enquires the point of difference between West and Muslim countries spotting Algeria, Egypt, Morocco, Yemen, Palestine and Iraq issue as well to restate the fact that

Muslims had fought against other Eastern European nations as well and these facts 'invalidate' Western claims that Islam opposed West only. Muslims fought back when their solidarity was threatened.

The underlying myth of the American hegemony rests on the discourse of 'subjectivity' and 'superiority' that determines who speaks and from what body of knowledge within the existing context of power relation between America and the rest of the world. Adams, Updike and Delillo, representing American 'white' writers through the myth of Islam (as monolithic and anti-western religion) attempt to mark the boundaries clearly between Muslims and Americans once blurred by globalization.

The present study also depends on italicized phrases in the selected texts to draw inferences that claim Western hegemony in order to show how those texts reproduced racism through covert as well as overt criticism of Muslims and Islam: '*It is not the history of Western interference* that pulls down these [Islamic] societies. It's their own history, their mentality' (Delillo 2007, p.47). Updike rigorously situates his text in American supremacy and power in comparison to Adams and Delillo.

The concept of Islamophobia strengthens in these novels through language practice directed to interpret Muslim characters as 'signifiers' of threat and destruction (Tyrrer2013). Racism here as 'pale replica' covers itself under the guise of 'social insecurities and religious oppositions' (Aliett et al. 2013, p. 600). 'Polemic' in nature, these novels target Muslims in the name of religion (Recker et al. 2012).

Racism as 'pre-judgment' of Muslims primarily works in the form of religious fear in contemporary America (Garcia1996, p.12). Reflected as Islamophobia in these narratives, it is recognized as a form of racism rooted in religious hatred and further strengthened by

reinforcement. People who have fear, prejudice or bias are labelled racist even if they do not practically exercise racism (Garcia 1996.p.13). Similarly, Islamophobia as an attitude demonstrates fear and apprehension even if these are not personally experienced. The selected novels replicate such fabrication of racism as Islamophobia. These novels validate their subjective judgments by frequently utilizing Islamic faith. The selected texts conform to American pre-conceived postulation of Muslims as fighters. ‘And they say, “Our Lord, why have you prescribed fighting for us?”’ (Adams 2004, p.262).

‘He that fights for Allah’s cause, fights for himself (Updike 2006,p. 228).

‘They read the sword verses of the Koran’ (Delillo 2007, p.83).

The above examples construct Muslims identity not as ‘exotic easterners’ but bring forth a contrasting image of terrorists (Said 1999). Fear of something propels to harm or destroy the object of fear. In certain circumstance, it is more likely to be crushed. The desire to crush the faith of Muslims becomes visible and domineering in all these novels. Updike’s novel emphasizes ‘shy crack’ in Muslim character’s voice while speaking about Jihad philosophy: ‘Jihad does not have to mean war, Ahmad offers, his voice shyly cracking. It means striving, along the path of God. It can imply inner struggle’ (Updike 2006, p. 149). These comments by Ahmad are received ‘with new interest’ by Chehab, another Muslim character ( Updike 2006, p.149). Created in the novel, this situation displayed the writer’s skill and knowledge of Islamic philosophy in order to ascertain credibility of information. Phrase ‘shyly cracking’ is attempted mockery of Muslims who are underestimated for their confident projection of religious knowledge. Delillo expresses more radical thoughts by defining Jihad ‘which is to make blood flow, their blood and that of others’ (2007, p.173). Adams refutes the idea of Jihad through Aziz ( 2004, p.227). However, Jihad is regularly equated with terrorism. It is in fact one of the most misunderstood concept of Islam. Unfortunately, Western scholarship has grossly failed to grasp

basic Islamic concepts. Exceptions are always there. Many Muslim scholars have deemed Muslims themselves responsible for such denigration as Muslim worldwide remained unsuccessful in promoting ‘a positive understanding of Islam’ (Web Source). Exercise of words for Muslims such as ‘jihadist’ and ‘Islamists’ shows the conventional assumed notions of Islam. No such term as Islamic terrorism exists in any Islamic reference source book. Alongwith Islam, Christianity and Judaism share the concept of jihad. Rooted in Arabic language, word jihad is defined by Islam within the constraints of strife and struggle with a potential to defend. Its defensive position is misunderstood widely as a power to offend. Islam clearly denounces suicide; therefore, suicide bombing has no place in the religion. Selected texts propagate Islam’s position as war provoking religion in the context of jihad. The texts justify their arguments by quoting verses of Quran that promise virgins to those who sacrifice their lives in the name of jihad. Fallacies are thus, created to slander the spirit of Islam:

When we think how few men of real religion there are, how small the number of defenders and champions of the truth - when one sees ignorant persons imagining that the principle of Islam is hardness, severity, extravagance, and barbarity- it is time to repeat these words: “Patience is beautiful and God is the source of all succor” (Quran, 12:18)’. (Quoted in Churchill 1867 cited in Lumbard 2005, p.121).

In post 9/11 America, the understanding and role of Jihad is being gnarled beyond imagination. The situation pertains much to media portrayal of stereotypes as well as those fanatics who cater anti-Islam assumptions of the West by providing media food for such stereotypes. Hence, the true meaning of Jihad is over shadowed by extremism and terrorism under the pretense of Jihad. Frequently, verses of Quran manifest kindness and mercy wherever possible (Shah-Kazemi cited in Lumbard 2005, p.125). Merciful magnanimity given to the worst

enemies of Islam by the Prophet Muhammad on the day of conquest of Makka bears witness to Islam as a peaceful religion. Another notable example of Islam's tolerance is drawn from Spanish Jews under the rule of Islam (Lumbard 2005, p.127).

The selected texts completely confuse the notions of 'Islam' and 'Islamist'. A bunch of 'Islamists' has prompted the literary figures such as Adams, Updike and Delillo to treat all Muslim as militants and 'Islamists'. 'Islamist' characters in these selected novels talk about 'ummah' and 'sharia' in America. These 'islamist' support and advocate the reordering and implementation of Islamic 'sharia' to run the government of a country. 'Muslim Sharia' is discussed in contrast to American secularism that outlines fears of the texts. Adams discussion on a 'sharia' run government enforced by sword and killing explicitly signifies the fear of Americans being overtaken (Adams 2004, p.176). Updike also brings forth similar thoughts: 'Without the *ummah*, the knowledge and practice of belonging to a righteous group, faith is a seed that bears no fruit' (Updike 2006, p.231). Delillo constructs the Muslim conception of 'ummah' and describes Muslim characters functioning within group. "They were strong-willed, determined to become one mind. Shed everything but the men you are with. Become each others' running blood" (2007, p.83).

The discussion reaches a point where one might concur that when Adams wrote her novel, Americans were more concerned about immigrants. That is why Adams imparts less attention to the philosophies and focuses more on character portrayal. She is more concerned about racial profiling to enable the Americans distinguish a terrorist face hidden under the façade of an immigrant face. Updike's efforts lasts on bringing Islamic values in direct confrontation with American world whereas Delillo has shaken Americans once again to feel the pang and intensity of 9/11 trauma by bluntly arguing against Islam and its philosophy.

Yet another point commonly manipulated against Islam is capitalism, the backbone of American political and economic system. Racism is directly entangled into 'the fabric of capitalism' ensuing an imperialistic goal (Lance 2002). Islam gives its own explanation of capitalism. Quran at many places reflects its 'support and protection for individuals rights' (Web source). It supports business and zakat for the general communal welfare. Over years, Islamic 'sharia' has modified principles of capitalism for the advancement of economic system (Sorman 2011). Difference arises between Islam and capitalism in their absolute consideration of unconditional rights over private property. Islam views it as a disorder. Not only Islam, but also other branches in political domain hold differences with capitalism such as socialism that absolutely denies any rights of the individual over private property. Selected narratives transgress beyond limit to malign Islam for its differences with capitalism. Since capitalism forms economic hegemony of America, these narratives have created an uncompromising and unflinching image of Islam detrimental to American systems.

Rising questions in the Western minds pertain largely to these channels, which incorporates killing, massacre and power in the conscience of individuals. Muslims are shown with desires for freedom from the burden of religious obligations. These techniques categorize and interpret the role of religion in terms of contemporary modern age as an attempt to prove its incompatibility. These thoughts are incorporated into the readers' mind through Muslim characters' perspectives so that these accounts appear more credible. Secular notions juxtapose Islamic ideas to indicate 'Islam as a static phenomenon' (Esposito 1992, p.201). The state of affairs, however, complicates Muslims communities living in West and America. These novels assert that doctrines are found in Quran at every page. Quran presents faith as salvation. It is this conviction that compels certain Muslim groups to adopt extremist philosophies since Islamic

mentors interpret faith for them. *Terrorist* and *Falling Man* illustrate the situation much more forcefully.

Effective narrative techniques perform a significant role in understanding the over-generalization of Islam and Muslims in these novels. In contemporary America, racism depend upon the ‘differential relationship’ of Islam and America (Hubel et.al. 2011, p.49).

At the time when these novels were written, 9/11 occupied a dominant position in the mainstream American discourse. Madrid train bombing in 2005 intensified the situation. Delillo’s work therefore, frequently refers to such bad occurrences to justify the fear arising in America after 9/11. Contemporary portrayal of Islam is biased and subjective. As a global conspiracy, Muslims are encouraged to deviate from their ideological path to incorporate Western or American ways of life. Many a times, the protagonists echo contradictory ideas to their religion that represented the reconciliation of immigrants. Updike rests on character development of Ahmad and Delillo’s Hammad is an attempt to re-enact the terrorist involved in 9/11 bombing. The hostility towards Islam in these three selected texts depicted Islam as threat as it drives its followers to act irrationally and violently. It also pertained to a hidden, reconciliatory tone accepting Muslims minus their ideology. Analysis of the novels exposes racism without pertaining to any biological perspective. It is viewed with its connection to religion in the contemporary global situation. Adams, Updike and Delillo portray irrationality of Muslim characters in American society. It appears more a plan to obliterate its peace.

These blurring boundaries between racism and religious fears unravel a wide history of European and American anti-Muslim antagonism that continue to widen the gap between Muslims and America in particular in the milieu of 9/11 catastrophe. The process of ‘racialization’ of Islam accelerates to bring Islam’s downfall. The fact of an individual’s identity depend on his/her religious association in contemporary America.

### 7.2.7 Perspective of Immigration

Muslims sustain the status of ‘others’ in these novels. Western and American think tanks have constantly attempted exercise of their intellectual power to reinforce the stereotype descriptions of Muslims and Islam. Founding forces of American supremacy are economic, social and political hegemony over the rest of the world. Process of globalization blur the world boundaries, however, 9/11 attacks sharpen these again by rigorously bringing overt racism back within Western and American social and political discourse. Arguments supporting American hegemony and democratic ideals in these novels attempt to assert the inferiority of Muslims and their religion in relation to the Western and American world. Following statements confirm the thesis statement of the present study: ‘Heather, she loves you like a brother. In *this country*, that means... many things’ (Adams 2004, p.257). Adjective ‘this’ explains much more than a reader would comprehend.

Updike claims of America as ‘an open society’ distinguishes it for its flexible social structure that ensures freedom of belief to every individual (Bergson 1935, p. 18-27). Such a society holds an extensive diffusion of information. This picture of American society mirrors a tolerant and receptive government as well. However, Updike pictures such a society vulnerable to threats: ‘An *open society* is so defenseless’ (Updike 2006, p.132). The image is thus to create a contrast with Islamic society that was assumed conservative and ‘closed-minded’, governed by a tight system of law and religion (Bergson 1935, p 18-27). Updike’s Muslim character, ‘Ahmad’s father *failed to crack* America’s riddle’ (Updike 2006, p.163). It is another attempt to assert invincible power of America. Updike here contradicts himself. He declares America vulnerable for its openness and at the same time presented its solid image as an enigma. In his attempt to reiterate impregnable image of America, Updike also raises arguments in support of immigration restrictions for Muslims. New immigration policies in post-9/11 America enforces border

security to guard nation against terrorism. Adams and Delillo's novel also emphasize immigration as the root cause of problems such as terrorism.

The novels largely emphasize the need to compromise Islamic faith in America as their potential savior. Fictional characters' aspiration for American asylum is a mediator between their Muslim identity and American ways of life. Being Muslim, they are associated with 'the worst Muslims' (Hasan 2000, p.80). Idea of 'good Muslim and bad Muslim' is associated with Huntington concept of '*The Clash of Civilization*' (1996). The idea developed during the Cold War era long before the fall of World Trade Center in America. A single term 'culture' appeared to dominate the global scene (Mamdani 2004). Each culture was defined with one 'tangible essence...explained politics as its consequence'. These cultural discussions brought into discourse 'terrorism' as 'Islamic' which was later used to define and explain 9/11 tragedy. 'Religion' is assumed as a solid and concrete 'essence' of Muslim culture. Muslims are also blamed for conforming to culture rather than religion that introduced the idea of 'good Muslim and bad Muslim'. Western scholars have often blatantly denied that Muslim had any history at all, a prospect that recognized Muslims 'just plain bad' (Mamdani 2004). However, Muslims were acknowledged 'petrified into a lifeless custom of an antique people who inhabit antique lands' (Mamdani 2004). It leads us to see that not only 9/11 tragedy but Western scholars had been attempting for long to underscore Muslims as 'exotic', 'antique' and now 'terrorists' in the contemporary era. Equation of Muslims with terrorists is mainly due to Muslim individuals' involvement in terrorist activities for the past few decades as well as for their primitive religious values promulgating harmful consequences. Such a situation brings back the discussion of 'good Muslim and bad Muslim'.

The novels explicitly criticize US government policies with Middle Eastern Muslim countries. Immigration as the primary concern of the novel indicated authorial intention to ban

Muslims around the world to cross the American shores. In fact, post 9/11 America hardened its immigration rules, but America still feels threatened. Reforms in Immigration policy laid stringent restrictions on Muslims. A significant change was the establishment of Homeland Security Department in 2002, which all the three selected novels thematize to encounter Muslim terrorists. Each novel articulates the security measures such as screening, data collection and travelling for Muslim immigrant characters. These novels recount the relationship of immigrants and national security. 'He knows the home country. He has made a story about me the Americans will like. With asylum, we get the green card' (Adams 2004, p.108). Updike also appreciates the efforts of Homeland Security informing Americans about 'threat levels' regularly (Updike 2006, p.43). His text mirrors despise for immigrants in the character portrayal of Ahmad's father.

I've made it very clear to him what a loser his father was. An opportunistic, clueless loser, who hasn't sent us a postcard, let alone a fucking cheek, for fifteen years (Updike 2006, p.89).

Delillo also discusses the immigration dilemma by describing New York at the time of 9/11 'when every cabdriver... was named Mohammad' (Delillo 2007, p.28). Every person apprehends the name of Muhammad with fear. The arguments lead to the emphatic racial profiling that sustain throughout the novels. These illustrations evidently symbolize a malignant American attitude to immigrants.

Adams and Updike also foreground the American capitalist notions. Adams brings forth the primordial capitalist notion. Being immigrants, Aziz and Ghazi engaged in 'dish washing', work as wage labours (Adams 2004, p.89). 'They worked. There seemed to be nothing but that. They knew there was, but it was not for them' (Adams 2004, p.106). American capitalism in Updike's novel traps the immigrants and labeled as 'religious fanatics and computer geeks'

(Updike 2006, p.27). ‘Men never wearies of praying for good things, says the forty-first sura...there is plenty of time for [Ahmad]... to be forgiven for materialism’ (Updike 2006, p.152). Discrepancies in world economic situations propel injustice and inequality in social hierarchies. Muslims in these novels are positioned in the lower most level of social order. Muslim protagonists indulge in odd jobs such as whitewashing, dishwashing and cooking in *Harbor* could be analogous to Ahmad’s truck driving in *Terrorist*. Ahmad’s enthusiasm and fulfillment in driving a truck endorse his position at the lowest social group.

### **7.3 Conclusion**

Critique of these novels also exposes authorial intentions of making American supremacy visible by normalizing it as a racist perspective. Emerging at an accelerated pace, Islamophobia-as a form of racism in contemporary America looks at Muslims and Islam as danger. The selected novels cash the opportunity to inscribe American dominance in opposition to Islamic ideology. Their instrument is Islam, a viable tool to reinforce prejudice by scavenging its values and beliefs wherever possible. Meaning is never static. It changes according to the scenario. Various context deliver different meaning. The analysis identifies contemporary racism echoing extreme religious rhetoric.

Post 9/11 America articulates terrorism more with an ability to move beyond the stereotypes and biases of the past (Esposito 1992. p .169). The selected novels reflect American authors’ intention to ruin Muslim faith. Catch words in these novels such as ‘Islamists, faggots, jihadists, easterners, and Arabs’ document Islam as a dangerous and threatening force. To say, 9/11 attacks bring back legacy of racism assimilated in Islamophobia would not be redundant. Critique of these novels generates a common ideology promoting Islam as terrorist religion, an ideology that promulgates ‘essentialized’ characteristics of Muslims, universalizing terrorist Islam (Fredrickson 2002). Unlike old notions of racism, the critique does not presume ‘exteriority’ to

the Oriental conception of Muslims but amalgamate profiling, values and biased opinions to expose the narratives stance on Islam in contemporary America (Derrida 1966). Concept of ‘signifier’ for Muslims also represents totality of Islamic structure. It constructs a more general Muslim identity. Critique of these novels asserts ‘the exteriority of signifier to the signified’ where Islam signified terrorism (Derrida 1966). Stereotypical images ‘of static, irrational, retrogressive, anti modern religious tradition’ is perpetuated by these texts (Esposito1992, p.46).

Deconstruction of the novels also demonstrates that ‘objects’ could be distinguished from ‘their mental appearances’ (Derrida 1967). The difference is mainly due to our knowledge perception in contrast to the real object that existed in its material form. Muslims existence thus is shrouded by a pre-supposed conception that equated them with terrorists. Language constructs their identity as terrorists. Outside linguistic constraints and the constraints of knowledge mutilate the reality of a Muslim individual to exist as a normal human being. Details are supplemented to strengthen such perceptions. Adams, Updike and Delillo by introducing their protagonists as Muslims emphasize their pre-conceived image. Where Adams and Updike struggle in racial profiling, Delillo create certain mysterious aura by discussing Sufi music in his novel. Lianne preference to play her jazz records shows her desire for transformation from the horror-stricken environment into new. Critical reading of the selected texts exposes American writer’s agenda. Intentional or unintentional, ignorance on part of these writers pushes them to address the spiritual and moral concerns inflicting malaise and distress against Muslim community.

Culture has remained a significant component of racism. Therefore, Muslims have been marginalized due to their Eastern culture. Predominantly racism does not require mere discussion but it requires understanding within appropriate analytical frameworks focusing on its role and changing form within the changing global scenario. Choice of spelling for Muhammad (PBUH),

references to attempt assaults on holy ka'aba, oppression of women, mosque and church comparison, use of Quran verses, jihad discussion, concept of Ummah and sharia and racial profiling denote a shared over generalization on part of the writers reflecting a monotonous prospect of Islam and Muslims. At no point, these novels demonstrate a well-researched and authentic knowledge and information of Islamic faith. Islamic rituals are criticized merely for the sake of criticism. In the contemporary sense, Islam and Muslims' connection proves to be a meaningful 'evocator' to mediate between fear and prejudice. Selected texts attempt to portray 'heated exaggeration and suspiciousness...characterized by paranoid style' to magnify the radical face of religion (Hofstadter cited in Stein et.al. 2015). Critique of the novels asserts 'the exteriority of signifier to the signified' by assigning 'the notion of presence to the very essence of the signified' (Derrida 1967). Muslim as a 'signifier' in these texts implies the notions of terrorism. Interpretation of these texts within the framework of Fredrickson's idea of racism identified 'difference' in meaning at every step (Derrida 1967). 'Signifiers' (Muslims) are portrayed in a close connection to 'signified' (terrorism) and corroborated the 'presence' of the essence (religion) of the 'signified' (Derrida 1967).

America's image a bastion of religious freedom is reiterated by Obama government: 'this is America and our commitment to religious freedom must be unshakeable' (Kenneth 2010). However, this tidy perspective proves to be American myth in twenty first century. It exposes American writers' psyche to undermine Islam and Muslims. It is assumption that placed Islam and Muslim at the lower hierarchy of American social order. Changing global situation reflects the 'infinite shifts in [the] meaning [of racism] relayed from one signifier to another'. To conform to Bazian (2013), the world suffers an immediate effect of terrorism whereas Islamophobia leaves a long lasting effect on the minds of people where 'logic of hate and racism is packaged to further justify the logic of clash of ignorance' (p.4).

## CHAPTER 8

### CONCLUSION

This chapter presents a consolidated overview of all the arguments in the preceding chapters. It concludes the thoughts leading the discussion to final deductions. It analyses the objectives set for the study. Chapter 2 reviewed the previous literature in the fields of racism and Islamophobia to support the theoretical framework which was described in detail in chapter 3. Chapter 4, 5 and 6 of the study presented an elaborate analysis of the novels *Harbor*, *Terrorist* and *Falling Man* under sub headings respectively. Chapter 7 presented an overall discussion by giving a comparative analysis to connect the threads and emphasize the common perspective of American writers irrespective of gender, promoting anti-Islam ideology.

The main purpose of the study was not to grasp the roots of racism and Islamophobia. It was attempted to unravel racism rooted in historical manifestations. It explored a relationship between the two phenomena and identified Islamophobia as a fabrication of racism that was embedded in every action of the selected narratives. Deconstruction of the texts found a particular over-generalization of Islam and Muslims well contrasted with America and its people. A paranoid image of Islam was projected to endorse subjective perspectives of the writers. Muslim characters went through transformations over course of the narratives. However, the narrative techniques used for portraying these transformations embodied exaggeration and magnification. Interaction of other characters with Muslim characters in the novels indicated the prospect of fear ‘that something will be taken from them [Americans]’ (Rasmussen 2013, p.56). Such arguments added an in depth understanding of racism to the critique. Internal textual contradictions ascertained racist notions of the writers who held religion as a major issue. It exposed the insidious nature of racism marginalizing Muslims due to their faith.

The present study also attempted to unravel the implied agenda of the writers shaping ideology of the masses. It investigated the historical complexity of racism by tracing references to old animosity between Muslims and Americans wherever required and further established its connection to Islamophobia in contemporary American literature. The study used Derrida's deconstruction theory (1967) and Fredrickson concept of 'racism as scavenger ideology' (2002) as the theoretical framework and relied on the review of previous literature for analysis. It also brought to the surface the 'political relations' between Islam and the West (Greaves et al. 2005, p.18).

Contemporary discourse of racism captures attention of the readers at first glance particularly in the West; a region which considers itself the flag holder of human rights irrespective of color, skin, religion and culture. World has witnessed a shift in the discourse of racism from overt to covert and colorblind. Racism has been changing its course according to the global situation. It has always targeted individuals or groups in the context of some wretched events. The study postulated a causal relationship between racism and Islamophobia viewing September 11 attacks as a mediator to make it so. Attacks on World Trade Center refurbished racism in a modern fabric. Targeting Islam and entire Muslim world served its agenda. The present study understood racism and its logical dimensions through an exhaustive study of racism. Analyzed within the social context, both the phenomena reflected complexity of their nature and absolute definitions.

Undoubtedly, contemporary world has reached the verge of overt racism in the wake of few unfortunate incidents such as Gulf War, Middle Eastern controversy, Fall of Soviet Union and finally September 11 bombing that literally put Islam behind bars and labeled it as a terrorist religion. Notion of racism changed its meaning from scientific notions to the sociological connotations and was directed towards Muslims in the name of religion. Anti-Muslim racism shared common patterns with anti-Semitism. Discussion of the three selected texts highlighted the evolution of racism into Islamophobia in a particular context in contemporary America particularly through

scavenging techniques. These novels reflected reworking of racism fabricated in a new semblance. Position of racism has reflected ‘a historical confusion of the West about Muslims as an identity’ (Halliday 1999). Religion merged with skin and color pervaded in these novels and the analysis exposed American writers’ fear of Muslims and Islam. Analysis also illustrated fear, ignorance and shallow stereotypes as standard norms of Western and American literary circles.

Operational definition set for the study emphasized the reworking of racism cloaked in Islamophobia in the modern world. Contemporary narratives showed that those Muslim characters who compromised their religious beliefs found solace and acceptance. Mourad in *Harbor* and Ahmad in *Terrorist* presented a fine example of it. Omar in *Falling Man* was treated as trauma stricken patient who required American sympathies. Occasional compassionate tone of the narratives for these characters encouraged assimilation. Fearsome beliefs were epitomized to make racism ‘a scapegoat’ for rationalizing racist attitudes. Bias and discrimination as common characteristic of racism and Islamophobia dominated the themes of these novels. In fact, ‘white’ American supremacy instigated a lack of trust in American society at various levels. African American history, anti-Semitism and contemporary anti-Muslim racism worsened the situation and exposed the shallowness of American dream.

Racism and Islamophobia are related through a series of historical events such as Crusades, ‘racialization’ of Islam in America and finally 9/11 terrorist attacks. Faith and rituals provided significant sources to reproduce and modify the notion of racism. Racism as an ingredient of American societal structure transformed into a new form and utilized religion as an instrument for discrimination. Normally, ‘Islamophobes’ justify their fear and hatred by amplifying the radical face of religion. In the contemporary sense, Muslims and their affiliation to Islam proved a meaningful ‘evocator’ between fear and prejudice. Selected texts portray it

through 'heated exaggeration and suspiciousness...characterized by paranoid style' (Hofstadter cited in Stein et.al. 2015).

Rarities are found ubiquitously. No doubt, American literary writers such as Stowe's *Uncle Tom's Cabin* and Lee's *To Kill a Mocking Bird* played a pivotal role in American Slave history and Abolition. However, twenty first century observed an explicit antagonistic attitude of the West and America towards Muslims nurturing racism in its contemporary form and it is emulated in the selected narratives. Thus literary works proved effective medium to shape arguments into further ideological formations in these texts.

Negative perceptions impinge on individual perception and lead to develop a discriminatory and prejudiced view. Racism manifested in Islamophobia proved more dangerous and created problems for the immigrant Muslim communities (Runnymede Trust Report 1997). These novels depicted the American legacy of power and control. Considering The World Trade Centre 'a monument to the failure of global Islam to control those who believe that the West can be bullied' further plunged east and west into a conflict (Winter cited in Lumbard 2005, p.283). All religions stand poles apart from supporting massacre of innocent people and each religion has its moral constraints on extremism. So does Islam.

Derrida's Deconstruction theory (1967) helped to analyze the selected texts. It uncovered the volatility of meaning hidden in the texts. Words created chain of meaning; deconstruction theory helped in understanding archaic meanings of the words. It also identified the modern denotation and connotation of the words. The writers adopted almost similar narrative strategies (chiefly contextomy) to portray settings and characters particularly the point of view was brought by intruding the protagonists' minds and reproduce their thoughts. These novels were deconstructed to understand the relationship of Islamophobia and racism.

Various philosophies were illustrated in opposition to Islamic philosophies. *Falling Man* and *Terrorist* detailed the process of Muslim characters brain washed by their influential religious mentors who prompted a desire of martyrdom in their hearts through reinforcement of Islamic principles and values. A contrasting picture of physical world and world after death led the disciples towards fanaticism. It was a direct assault on Islamic ideology. *Falling Man* juxtaposed existentialism against the abstract values of mysticism. That extricated American thoughts and discerned Islamic values. *Harbor* displayed a contrast between a mosque and church through a Muslim character's mind. Church is associated with 'shelter' and 'peace' in these novels to promote an anti-Islam philosophy by asserting supremacy of the Christian religion. *Terrorist* and *Falling Man* also implied agnostic beliefs contrary to Islamic concept of one sovereign God. These novels also contested Muslim faith by comparing it implicitly to Christianity. These situations depicted Islam as a danger with the power to overthrow America. Considering Muslims as a threat implied deliberation of Muslims 'as a competent nation' that 'alarmed America of its loss of power' (Anidjar 2003).

Racism communicated within these texts as social economic, political and religious evil. Deconstruction of these selected texts unraveled agenda for well-rehearsed Muslim stereotypes, perception of Islam as threat and inferiority with additional fantastic elements evidently approving to name that attitude racist. A clear relationship between threat perception and stereotype portrayal of Muslims and Islam appeared to govern the selected novels. Philosophy of American dominance scattered through the pages of these texts. Approach of the critique posited challenge to the subjectivity in academia exposing agenda against Muslims. Muslim overgeneralization as 'others' simplified the entire agenda. The consciousness about what happened on 9/11 in America borrowed intensity to these narratives. Delillo particularly

articulated intensity of that moment through vivid descriptions. Temporal consciousness of a past disaster mounted the tension in the selected novels.

The dualism within these texts was established by binary oppositions mainly America versus Islam. These contradictions developed a perspective that words contained meanings in relation to their binaries. Selected novels portrayed Muslims 'within the idioms' of religion. Their characters, actions and perceptions were rationalized in their relationship to Islamic faith and values. Oppositions between Americans and Islamic cultural were constructed within historical constraints to illustrate their dependency on each other. These oppositions undoubtedly explained that they were not 'as clear-cut or stable as would at first seem' (cited in Shukla 2008, p.43).

These ambiguities ascertained 'that the text's meaning is fluid' (Derrida cited in Shukla 2008, p.43). Specific context in the present case determined an entirely different terrain of mind. Deconstruction theory established 'the oppositional... stability ... ultimately subvert[ed] by the text's internal logic' (cited in Shukla 2008, p.43). Implied logics and concepts challenged the connotation of these narratives to determine an entirely different interpretation consequently.

Derrida's logic to 'supplement' enlarged the terrorist image of Muslims in these narratives. Narrators translated the minds of the protagonists. Ahmad, Aziz and Hammad meditated on American society but foreign environment sealed their lips and allowed them merely to observe. Critique of the novels found a common ideology shaped by the writers confusing Islam with cultural practices. Islam is a distinguished divine religion. Although, culture affected it throughout the history, however, its beliefs had remained unchanged.

The critique found 'white' supremacy positioned at the core of these novels in the form of 'absolute truth' (Derrida 1967). The 'truth' was 'understood in relation to 'experiences'. It

was context bound (Derrida 1967). Religious ‘difference’ therefore was ‘inscribed into the structure’ of these narratives (Derrida 1967). One concept dominated the other in the hierarchical position. Islamophobia thus legitimated itself in the works of contemporary writers who attempted to reduce Islam to a lower and worst status.

It should be borne in mind that in the name of Christianity’s holy wars, Crusades were waged against Muslims. In addition, fundamentalism found its root in Christian religion. Nevertheless, these writers deliberately avoided discussion of Christianity or Judaism involving extremism. Lack of knowledge owed much to the circumstances because selected writers presented what they intended to show the readers. They represented their Christian faith as humble and peacemaking in contrast to Islam. Although the selected texts did not describe vivid details of Christianity versus Islam, they just emphasized the picture of Islamic values. Virulent language to expose the thoughts of Muslim characters such as Aziz (*Harbor*), Ahmad (*Terrorist*) and Hammad (*Falling Man*) was an attempt to depict America in jeopardy. The research unraveled a highest unfavorable position of Islam in comparison to Jews or Christian groups that corroborated the partiality of the writers.

Selected novels reflected the preoccupation of American intellectual class with Islamophobia. Arguments of these narratives significantly re-iterated ‘the political logic of building the internal enemy’ (Padovan et al. 2013, p.590). Pulled by such narratives, American racist landscape appeared under the influence of an intense ‘Islamophobic vision’ (Padovan et al. 2013, p.590). ‘Well-founded fear united Muslims and Americans’ by means of these narratives. These texts sustained over generalized images of Muslims as ‘potential terrorists’ (Padovan et al. 2013, p.590). These also emphasized the role played by imams of the mosques as spiritual leaders of Muslims ‘generat[ing] the brain washing that turns human people into death’s robots’ (Allam, 2005, p.15). Critique of the novels also identified an implied fear of Islam in these

narratives considering it an ancient civilization. Not only Muslim characters ‘in flesh and blood’ were materialized as fear symbols but their entire civilization was seen as ‘a danger [with] the potential to thrive American supremacy’ (Padovan et al 2013).

In the context of 9/11 disaster, the present study urged deconstruction of the selected texts not merely to counter racist attitude towards Islam and Muslims but it also attempted to understand the complexities Muslim faced due to their religious faith. Analysis exposed racism embedded in these texts leading the study to conclude that contemporary age has replaced biological and sociological components of racism with religion. Discussion of these novels integrated racial differences within the semantics of religion. In this way, interrogating racism as a form of Islamophobia focused on historical records of Americans and Muslim relations. It avoided, however, the biological notions of white-American supremacy and used the ‘cyclic’ concept of racism intended to classify Americans in the supreme category.

Deconstruction also exposed American ‘Eurocentrism’, ‘liberalism’, individualism and capitalism occupying a contrasting position to the ideology of Islam in these novels (Adams 2004, p.6, Updike 2006,p 182, Delillo 2007,p.111).

Locating the meaning of racism within the religious discourse, the study identified how Muslim identities were constructed in relation to their faith and religious values. Use of Islamic faith as a ‘scapegoat’ for everything worse that happened in America as contemporary norm was well documented through these narratives.

Drawing historical inferences at various levels, these texts substantiated the historical animosity of America towards Islam. Muslim protagonists Aziz (*Harbor*), Ahmad (*Terrorist*) and Hammad (*Falling Man*) perceived America as ‘archenemy, the incarnation of evil, the diabolic opponent of all that is good ...specifically ...Muslim’ (cited in Esposito 1992, p.177).

The critique also highlighted that binaries and differences in these novels focused much on the identity construction of Muslims as ‘signifiers’ and it took the readers to a distance from the ‘signified’ concept of terrorism. Rather than concentrating on the logics and causes of terrorism, these texts brought forth Muslims as representatives of terrorists with ‘essentialized’ characteristics of Islamic faith. The protagonists of these novels looked at America as devil. Their characterization was set in contrast to innocent and positive portrayals of American characters. Heather (*Harbor*), Levy (*Terrorist*) and Lianne (*Falling Man*) proved the benefactors of the terrorists. It equally articulated ‘religious reductionism’ that perceived Muslim-American relationship as a religious conflict (Esposito 1992, p.180). During that whole process what was ‘lost’ was the real identity of Muslims and Islam among religious clerics as well as academia.

Furthermore, Fredrickson’s ‘concept of racism as scavenger ideology’ (2002) helped in understanding the overall frequent over generalization of Islamic faith, its values and rituals. A common technique adopted by the writers was to rationalize their fears by depending on the instructions given in the holy Quran. Verses were utilized ‘without social and political context in which they were formed’ to show the ‘aggressive’ and radical face of Islam (Ahmed 2003, p. 9). Teachings of Quran require context for interpretation. Ghazi’s recitation of Suras from Quran in *Harbor* followed with many disquieting questions challenging verses of Quran for their contradictions. Parallel situations were identified in *Terrorist* and *Falling Man*. It was a technique adopted to offend and jolt the readers’ mind and malign Muslim identity as believers. Verses of Quran and descriptions of Islamic philosophy plunge readers’ attention into thoughts of Islam as brutal religion. The novels considered Muslims ‘as a uniformly emotional and sometimes illogical race that moved as one body and spoke as one voice’ (Piscatori 1986, p.38).

Misinterpretation of Islam owed much to the Muslim stereotypes in terms of ‘desert, Bedouin, bearded, faggots, perverts, Arabs etc’ in these narratives. Western and American

perception characterized with homosexual identity of Muslim men, is also echoed in these narrative (Adams 2004, p. 60. Updike 2006, p. 98. Delillo 2007). The critique also illustrated cynicism in these narratives which reduced Muslim characters to the image of terrorists and assassins. A completely cynical, confusing and inimical mentality of Muslim characters was brought forward by Aziz (*Harbor*), Ahmad (*Terrorist*) or Amir and Hammad (*Falling Man*). It also led on to show the narratives' attempt to draw Muslim characters equally incorporating them 'into one box' (Harris 2013). A disdain prevailed upon these texts about Muslim faith and 'anyone who looks like, he or she could conceivably be a Muslim' (Harris 2013). Ghazi in *Harbor* and Omar in *Falling Man* exemplified that. These texts manifested a deleterious race propaganda that replaced physical proponents with religion, hence, recognizing 'subtle' and 'aversive' form of racism veiled in negative religious predispositions (Gartner 2014).

Written in 2003, *Harbor* brought forth immigration problems in America implicitly referring to immigrants as the cause of terrorism. *Terrorist* asserted the power of Islamic faith to convert Muslim-Americans into terrorists. However, *Falling Man* re-enacted the trauma of 9/11 disaster. *Harbor* condemned immigration of Muslims to America which Lewis termed 'the natural advantages' of 'the Muslims... over their adversaries in ideological fervor' (cited in Lyons 2012, p.116). The critique encountered more trauma and fear in *Falling Man* and *Terrorist* compared to *Harbor*, focused more on the racial profiling of Muslims and Islam. Delillo elevated the role of media that re-enacted images and thoughts to revive the tragedy. Acute hatred of Ahmad (Updike) and Hammad (Delillo) for America and its people defined them within the extreme parameters of religious extremism. Constructing Muslim fanatic characters under a strong religious spell over whelmed these novels reflecting the dictatorship of America which proved an important factor in producing hatred and rebellion in Muslims. Several strands continually connected Islam and Muslims to terrorism in these novels.

The writers fairly confined themselves to the American society. *Harbor* and *Falling Man* however, took the readers to Algeria and Egypt for some time respectively. Updike recounted the historical antipathy by narrating events from Moses to exile of Jews. *Harbor* demonstrated a critical and negative perspective of Algeria because of its support of Saddam Hussain. Saddam was the American adversary and American government found a reason after 9/11 attacks to meddle in Iraqi affairs more and attacked it for alleged charges of terrorism. Therefore, analysis of *Harbor* found a brutal and conservative picture of Algerian Islamists. Bitter language descriptions of women killing, discussion on Jihad and quoting sword verses from Quran in these novels illustrated writers' attempt to arise fear. Adams depicted Aziz and Ghazi as prototypes who not only scared Americans but even Egyptians felt fear of them. The situation indicated US-Egypt political ties under a positive light.

Through narrative, violence, patriarchy and irrationality of Islam and Muslims are brought to the spot light. Adam's *Harbor* highlighted Muslims men's dominance represented by Dakhir's family. Updike's Ahmad was violent and ready to crush Americans. Delillo meditated over Muslims' irrationality by representing basic philosophies of Islam that promoted violence. He also depicted Hammad who contemplated over the irrationality of his surroundings and found it a place equivalent to hell.

Consequently, the analysis found representation of Islam and Muslims in these narratives in the words of a movie (*Lawrence of Arabia*) 'political [naives] in need of tutelage from a wiser Westerner' (Braibanti 1995, p.6). Selected writers represented Islam and Muslims not only as they understood them but by drawing exaggerated portrayals to convince the readers that Islam was incompatible to modernity and held America as enemy.

For the understanding of emergence of Western racism in the backdrop of religion, a clear distinction between 'racism and religious intolerance' was analyzed that concluded a causal

relationship between both (Fredrickson 2002, p.6). Further, investigations necessitated if all the religions or only Islam is the target of hostility and objectification in the West and particularly America. It consequently led to a discussion that a person of 'diverse ethnic origin' was allowed to assimilate a foreign culture to the extent that his/her origin did not make a difference. Sympathy with Muslim characters built the 'undecidability' of these narratives (Derrida 1966). However, overtly racist discussion on contemporary Western and American media (both electronic & print) broadcasted feelings of hatred to a certain limit that re-enlivens origin within religious constraints as an inevitable factor in identity construction even if members of a stigmatized group 'negotiate' their identities and 'advance to positions of prominence' (Fredrickson 2002, p. 7). Religion becomes 'the functional equivalent of race when it is considered as metrical and framed in indispensable form' (Fredrickson 2002). Religious cloak offered literary texts to vomit their racist venom against a specific group or religion as an attempt to alter mainstream ideology. As a matter of fact, Islamophobia, by and large, relishes the concept of 'other'. Impartiality ceases to protract in such situations.

Ignorance of Islamic faith distracted these texts to distinguish between the real face of religion and its portrayal. Word Islam in contemporary America has become inseparable from threat and fear. Fictional representation of Muslims was an attempt to assert a predisposed dogma in American minds with far reaching consequences. The selected novels attempted to defame Islam and Muslims also by racial profiling as their leading strategy. Muslim characters performed the mouthpieces of the writers to propagate their subjectivity.

Prejudice as a primary characteristic of racism and Islamophobia united completely in the novels in a larger social context. It also wove both into a vicious circle. Threat perceptions changed prejudice into fear of Muslim characters as fear objects. Attribution of 'identity

markers' such as physical appearance, clothes, Arabic language and particular reference to Middle East brought forth notions of covert racism to the light.

Phrases such as 'Heather among Abduls and Muhammads', distrust and dread of the Muslim immigrant characters, scavenging verses from Quran, description of Quran as 'a guided missile', and anti-Islamic philosophies marked the climax of these novels. Narrators of the novels rationalized their arguments through these techniques.

Fear was illustrated through apprehension and exposed customary American frame of mind. Mostly the characters are under a strong American surveillance for their Islamic conventions and obligations. Selected texts submitted to Western and American commentators who viewed 'Islam on a collision course' with West (Esposito 1992, p.175). Many regarded Islam 'triple threat: political, demographic and socio-religious' (Esposito 1992, p.175).

It was that 'historical trajectory' that created certain 'attitude' when 'an ethnic stranger' was 'assimilated...into [another]... culture' and his own ethnic identity did not matter anymore. It was only then that he was well accommodated in a foreign society (Fredrickson 2002, p.6-7). Critique within cultural and historic constraints highlighted the agenda sustaining through the narratives' point of view, themes and particularly characterization. The 'difference' in the form of 'destruction between the audible and the written' was exposed as well (cited in Shukla 2008, P.73).

Unfortunately, the instability of Muslim world provided reasons to the world to label Muslims uncivilized and primitive. Interpretation of 9/11 attacks within the constraints of religious differences proved much more fatal in the twenty first century. Media reinforcing images of extremism and terrorism very well fed the enmity of Muslim. This barred the world to understand and contemplate the true spirit of Islam.

Critique of the selected novels distinguished racism sharply as a concept and Islamophobia as its fabricated form in the milieu of religious bigotry. It identified those situations in the narratives where racism appeared in religious intolerance and fear, and both emerged to integrate and reciprocate each other. The novels utilized Islamic faith as ‘essentialized’ attribute of Muslim characters (Fredrickson 2002). The protagonists were portrayed as objects comprised of certain elements (faith in the present scenario) shaping the object into what really it was. The novels thus to a certain extent conformed to ‘essence prior to existence’ (Kant 1871). Faith was regarded as ‘essence’ that shaped Muslim existence. However, the narratives reflected a negative portrayal of Muslims. The study also highlighted those situations where religion was assumed as a main constituent to substitute other identities. Religion performed a proxy for other racial differences (any if existed). Perceived with a presupposed distorted angle, mostly the description appeared bias. Description of the September 11 attacks at the background of the narratives deprived the narrator to act in a detached manner. Racism and Islamophobia are reflected in the selected narratives intersecting each other at multiple points of similarities such as discrimination, bias, fear, antagonism, exclusion, exteriority, hatred, patriarchy, social hierarchy, sexual notions etc. These similarities blurred the boundaries between the two concepts and united them into one modern construction with religion as main component. Recent unfortunate but deliberate truck massacre over Muslim worshippers in a London mosque and its evident support by English ‘white’ citizens on social media conformed to the present study thesis. Nevertheless, the attacks worsened situation for Muslim communities in the West. Not only hatred but direct physical assaults on Muslims exposed the fear that Runnemedede trust report (1997) announced decades earlier. Not only English but also Trump’s America is overly racist and shows zero tolerance policy against Muslim community. This escorted media, literature, civil society, politics every aspect of

American life to anti-Islam attitude. Islam as aggressor was at the backdrop of each discourse. It was impersonated to distinguish America as 'devil' (Updike 2006, p. 3).

### **8.1 Contribution**

Distanced from biological notions, Islamophobia explicitly developed as a new form of racism. The study encountered almost all the dichotomies and contradictions, which were deliberate on part of the writers to slander the face of Islam. It therefore, fills the gap in existing scholarship by contemplating a relationship of racism and Islamophobia in the body of selected literary fiction and debating racism fabricated in Islamophobia. The study not only analyzed texts for racism cloaked in religion, it also attempted to unravel writes' intentions to shape anti-Islam and anti-Muslim ideologies of the masses in America through various literary techniques. Major binary opposition between Islam and America enriched the study to conclude how assumptions are reconstructed through settings, character portrayals and point of view in fiction to reiterate the concealed agenda discerning various cultural and religious factions. Racism picks out religious beliefs to rationalize these assumptions and reach the masses in the form of literature affecting mainstream ideologies. The study is also helpful in recognizing Islamophobia as overt form of racism in the political discourse of America.

### **8.2 Future Implication**

The present study raises the need to further investigate the importance of having a complete and unbiased understanding of Quran. There is also a dire need for interfaith community interaction that may help in decreasing religious conflicts. Religion cannot be demolished from our lives. Modern world needs to understand it. Religion contributes to peace and harmony in the world when it is exercised freely rather than marginalizing or moderating religious beliefs. Moreover, banishing stereotype would help in foregrounding a positive picture of Islam. The study proposes

a thorough discursive understanding of Islam as a code of life because most of the assumptions generate from ignorance. Debates by Islamic scholars can well diminish the image of Islam as 'ice berg' to minimize this strain (Sayyid 1997, p.157). Muslim writers can publish scholarly works to counter anti-Muslim and anti-Islam projection in literature. As a matter of fact recent decade has witnessed Muslim scholars' attempt to bring to the western audiences the true and intellectual legacy of Islam to clear the dust that has been blurring Western and American imagination for the past so many decades. A comparative study of Islamophobia and anti-Semitism may also be conducted in the field of literature to understand the increasing American and Western apprehensions in contemporary age. Research can be conducted to highlight difference between Islamophobia and 'Muslimphobia'.



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