



BİNGÖL ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI

**THE CONCEPT OF ISLAM AND THE “OTHER” IN
POSTCOLONIAL CONTEXT AFTER 9/11: A
COMPARATIVE ANALYSIS OF THE NOVELS THE
RELUCTANT FUNDAMENTALIST BY MOHSIN
HAMID AND THE TERRORIST BY JOHN UPDIKE**

Hazırlayan

Enes ÖÇ

YÜKSEK LİSANS TEZİ

Danışman

Dr. Öğr. Üyesi Emine Yeşim BEDLEK

Bingöl – 2018

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TABLE OF CONTENTS

	<u>Sayfa</u>
TABLE OF CONTENTS.....	iv
SCIENTIFIC ETHICS DECLARATION	v
APPROVAL PAGE	vi
PREFACE.....	vii
ÖZET	vii
ABSTRACT.....	ix
1.INTRODUCTION	1
1.CHAPTER 1: POSTCOLONIALISM AND POSTCOLONIAL LITERATURE	10
1.1.Colonialism, Orientalism and Postcolonialism	10
1.2. Postcolonial Theory and Literature	15
1.3. Otherness	19
2. CHAPTER 2 : FUNDAMENTALISM	24
2.1. Fundamentalism	24
2.2. September 11 Attacks and the Rise of Islamophobia	28
2.3. The Role of Media and Literature in Post-9/11 Period	32
3.CHAPTER 3: THE CONCEPT OF THE “OTHER” AND THE	37
REPRESENTATION OF ISLAM	
3.1. Writers on Focus: Mohsin Hamid and John Updike.....	37
3.2. Postcolonial Reflections and Postcolonial/Religious “Other” in <i>The Reluctant Fundamentalist</i> and <i>The Terrorist</i>	49
3.3. Representation of Islam in <i>The Terrorist</i> and <i>The Reluctant Fundamentalist</i>	63
3.4. Changez as a Modern Janissary of American Empire and Ahmad as a Religious Fundamentalist.....	75
CONCLUSION.....	89
BIBLIOGRAPHY	92
ÖZGEÇMİŞ.....	1-2

BİLİMSEL ETİK BİLDİRİMİ

Yüksek Lisans tezi olarak hazırladığım “11 Eylül Sonrası Postkolonyal Bağlamda İslam ve “Öteki” Kavramı: Muhsin Hamid’in *Gönülsüz Köktendinci* ve John Updike’in *Terorist* Romanlarının Karşılaştırmalı Analizi” adlı çalışmanın öneri aşamasından sonuçlanmasına kadar geçen süreçte bilimsel etiğe ve akademik kurallara özenle uyduğumu, tez içindeki tüm bilgileri bilimsel ahlak ve gelenek çerçevesinde elde ettiğimi, tez yazım kurallarına uygun olarak hazırladığım bu çalışmamda doğrudan veya dolaylı olarak yaptığım her alıntıya kaynak gösterdiğimi ve yararlandığım eserlerin kaynakçada gösterilenlerden oluştuğunu beyan ederim.

... /2018

İmza

Enes ÖÇ

BİNGÖL ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ MÜDÜRLÜĞÜNE

Enes ÖÇ tarafından hazırlanan “11 Eylül Sonrası Postkolonyal Bağlamda İslam ve “Öteki” Kavramı: Muhsin Hamid’in *Gönülsüz Köktendinci* ve John Updike’in *Terorist* Romanlarının Karşılaştırmalı Analizi” başlıklı bu çalışma, 09.07.2018 tarihinde yapılan tez savunma sınavı sonucunda [oybirliği/oy çokluğuyla] başarılı bulunarak jürimiz tarafından İngiliz Dili ve Edebiyatı Anabilim Dalı’nda Yüksek Lisans tezi olarak kabul edilmiştir.

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Bu Tez, Bingöl Üniversitesi Sosyal Bilimler Enstitüsü Yönetim Kurulunun/...../2018 tarih ve sayılı oturumunda belirlenen jüri tarafından kabul edilmiştir.

Doç. Dr. Yaşar BAŞ
Enstitü Müdürü

PREFACE

In this study, the concept of Islam and the “Other” have been tried to examine deeply in postcolonial context after September 11 in the novels *The Reluctant Fundamentalist* by Mohsin Hamid and *The Terrorist* by John Updike. Firstly, the idea of this thesis topic has been formed with great contributions of Dr. Ahmet KAYINTU who helped me to get interested in postcolonial field and broaden my horizon about postcolonial literature at the beginning of this thesis work.

I would also express my gratitude and special thanks to my supervisor Dr. Emine Yeşim BEDLEK for her valuable support, care and understanding in every phase of my thesis. Without her precious guidance, trust and encouragement this thesis would not have been possible.

In addition, the great part of the thesis was written in the Prophet’s city, Madinah and in the Masjid-i Nabawi Library so I would like to express my gratitude first to Allah, the Compassionate and Merciful and our Prophet Muhammad (Peace be upon him and his Companions) for his spiritual guide that I always felt during my study. I will also express my thanks to Assoc. Prof. Dr. Cihat YAŞAROĞLU for technical support and proofreading of my thesis.

Finally my special thanks go to my parents, especially to my wife Esra for her extraordinary support, patience, encouragement and tolerance during my writing process, and to my beloved daughters, Azranur and Mevanur and my son Muhammed Eren for their love, understanding and patience.

.../.../2018

Enes ÖÇ

ÖZET

Tezin Başlığı : 11 Eylül Sonrası Post Kolonyal Bağlamda İslam ve “Öteki” Kavramı: Muhsin Hamid’in *Gönülsüz Köktendinci* ve John Updike’in *Terörist Romanlarının Karşılaştırmalı Analizi*

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Anabilim Dalı : İngiliz Dili ve Edebiyatı

Bilim Dalı : İngiliz Kültürü ve Edebiyatı

Kabul Tarihi :

Sayfa Sayısı : 8 (ön kısım) + 92 (tez)

Bu tez çalışmasında 11 Eylül sonrası Post kolonyal bağlamda Muhsin Hamid’in *Gönülsüz Köktendinci* ve John Updike’in *Terörist* romanlarında İslam ve “Öteki” kavramları yakından incelenmiştir. Seçilen eserlerdeki kahramanların Post kolonyal karakterler olması ve yaşadıkları Amerikan toplumunda dinsel ve etnik kimliklerinden dolayı ötekileştirmeye maruz kalmaları, İslam ve “Öteki” kavramlarının bu eserlerde derinlemesine araştırılmasına olanak kılmıştır. *Gönülsüz Köktendinci* ve *Terörist* romanlarında İslam ve Öteki temalarının roman kahramanlarının bireysel gelişim süreçlerine ve sosyal hayatlarına yansımaları karşılaştırmalı olarak incelenmiştir. Post kolonyal yazar Muhsin Hamid romanında Doğulunun gözüyle Batı ve Neo-Kolonyal yazar olan John Updike ise romanında daha çok Batılının gözünde Doğu (özellikle İslam dini ve Müslümanlar atfedilerek) temasını daha çok vurgulamışlardır. Post kolonyal veya Neo-Kolonyal dünyada, Avrupa’ya ve Amerika’ya yapılan göçlerin de etkileriyle çok kültürlü toplumlar meydana gelmiş ve burada yaşayan göçmen Müslüman ailelerin kültürel, dinsel ve sosyal uyum sorunları olmuş ve özellikle 11 Eylül saldırıları sonrası yazılı ve görsel medyanın da etkisiyle Fundamentalizmin ve İslamfobinin de yükselmesiyle toplumda bir nevi ötekileştirilmeye ve ırkçılığa maruz kalmışlardır. Günümüz dünyasında hala Avrupa’da ve Amerika’da ırkçılık olaylarının yaşanması ve İslami değerlerin ve yerlerin hedef alınması ve Müslümanların toplumda konumları ne olursa olsun ötekileştirilmesi ve Batı dünyasının İslam’a ve Müslümanlara karşı önyargılarını kıramamış olmaları bu tez çalışmasını daha da anlamlı ve önemli kılmaktadır.

Anahtar Kelimeler: Post Kolonyal, İslam, “Öteki”, 11 Eylül, *Gönülsüz Köktendinci*, *Terörist*

ABSTRACT

Title of the Thesis: The Concept of Islam and The “Other” in Postcolonial Context after 9/11: A Comparative Analysis of The Novels <i>The Reluctant Fundamentalist</i> by Mohsin Hamid and <i>The Terrorist</i> by John Updike	
Author	: Enes ÖÇ
Supervisor	: Dr. Emine Yeşim BEDLEK
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Sub-field	: English Culture and Literature
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<p>In this thesis study, the concept of Islam and the “Other” have closely been examined in postcolonial context after September 11 in the novels <i>The Reluctant Fundamentalist</i> by Mohsin Hamid and <i>The Terrorist</i> by John Updike. As protagonists in the chosen works are postcolonial characters and their being exposed to otherization due to their religious and ethnic identities in American society has made it possible to examine the concept of Islam and the “Other” profoundly in these works. The reflection of the themes, Islam and the “Other” on the personal development processes and social lives of the protagonists in the novels <i>The Reluctant Fundamentalist</i> and <i>The Terrorist</i> has been comparatively studied. In his novels, postcolonial writer Mohsin Hamid has mainly focused on the theme the West in the eyes of the East, on the other side Neo-Colonial writer John Updike mostly focused on the East (referring especially the religion of Islam and Muslims) in the eyes of The West. In postcolonial or Neo-Colonial World, owing to the effects of migrations to Europe and the U.S.A, multicultural societies have been occurred and Muslim immigrant families living there have had cultural, religious and social integration problems and especially after September 11 attacks, with the help of the visual and written media, Fundamentalism and Islam phobia have risen and Muslims have been subjected to a sort of racism and otherization in the society. In today’s world, racism events have still been happened in Europe and the U.S.A and Islamic values and places been targeted and Muslims, no matter what their position in the society is, being exposed to otherization and Western World’s unbroken prejudices to the religion of Islam and Muslims has made this thesis study more meaningful and significant.</p>	
Key Words: Postcolonial, Islam, the “Other”, September 11, <i>The Reluctant Fundamentalist</i>, <i>The Terrorist</i>	

INTRODUCTION

Postcolonial period and its theoretical, literal and social implementations cannot be evaluated or scrutinized without referring to past experiences of colonial time which reveals and involves many cultural, social, economic and politic exploitation that was imposed by colonial powers on colonized (or natives) for nearly four centuries. There has always been an existence of exploitation of people by humans since the history of mankind. As Ania Loomba states, “conquest and control of other people’s lands and goods have always been the main interest of mankind throughout the history.”¹ Actually, modern colonialism had been carried out especially by European countries in order to control or constitute a hegemony over less developed or colonized countries which started from the late 15th until the second half of the 20th century. D.K Fieldhouse states that,

“Modern European colonialism was by far the most extensive of the different kinds of colonial contact that have been a recurrent feature of human history. By the 1930s, colonies and ex-colonies covered 84,6 percent of the land surface of the globe. Only parts of Arabia, Persia, Afghanistan, Mongolia, Tibet, China, Siam and Japan had never been under formal European government.”²

The First World War triggered nationalist movements and after the Second World War decolonization process has truly begun and almost finished in the twentieth century. By the time the colonized countries regained their independence, many native scholars and writers became much more aware of their own cultural, religious and traditional values and they began to reflect their people’s past experiences and untold stories in their works. Therefore, a new literary form known as ‘postcolonial literature’ emerged. Postcolonial literature actually deals with the relationship between the colonizers and (formerly) colonized people and generally is about these people’s social, cultural and personal experiences lived especially in colonial time. This interaction finally led to constitute a cultural clash among these cultures and problems and it is considered as one of the main themes of the postcolonial literature. Postcolonial studies began and improved theoretically with

¹ Ania Loomba, *Colonialism /Post Colonialism*, Routledge, New York 1998, p.2

² D. K. Fieldhouse, *The Colonial Empires*, Macmillan, London 1989, p.373

great contributions of Edward Said and his influential work *Orientalism* published in 1978. It is also accepted that this work “completely changed the agenda of the study of non-Western cultures and their literature and pushed it in the direction of what we now call postcolonial theory.”³ Said was the first strong voice raising against western imperialism and misconceptions about the East or Orient and he also focused in his work that Westerners portray Easterners as corrupt, deceitful, dishonest etc.. on the other hand they define themselves as kind, good, honest and mindful. Although *othering* or *otherness* was a common concept appeared in oriental and colonial discourse and works it has also become one of the major themes in postcolonial theory and literature. In our global world, colonial and oriental thoughts and implementations have been disguised in new terms as Modern Imperialism and Neo-colonialism pioneered especially by the U.S and European countries which impose economic, cultural and social sanctions on the third world countries and make their people enslave to western culture and ideology. At the same time, massive migrational movements from Third World countries to Europe and the U.S led these people to have difficulty in integrating western societies and they have also been seen as second-class citizens and feel as the “Other” because of their religion, race, and culture. This situation has shown itself as a kind of resistance and desire to preserve their own cultural, religious and social values among immigrants or settlers. Fundamental movements have also come into existence and become powerful as a result of oppression, injustice, belittling imposed by westerners to these people. After September 11 attacks the term fundamentalism henceforth has been associated with the religion of Islam and naturally Muslims because terrorists who committed these attacks have Islamic identity. From now on, Islam has been seen or wanted to be regarded as a religion of terror and Muslims as potential terrorists. In this context, the role of the written and visual media cannot be ignored as they deliberately have directed society by giving prejudicial and false assumptions and news about Islam and Muslims. So Muslim people living in the Western society generally have felt themselves as the “Other” and Islamophobia has gradually been rising in Europe and the U.S. until today.

³ Hans Bertens, *Literary Theory: The Basics*, Routledge ,London 2001,p.202.

This thesis mainly focuses on concept of the “Other” and Islam in postcolonial context and examines literary and theoretical presentations and practices and results of being a Muslim and the “Other” in the western society. It also centers upon post-9/11 period which grows fundamentalism and tension throughout the world with the help of the media and literary works and at this context two contemporary novels will be analyzed comparatively: *The Reluctant Fundamentalist* by Mohsin Hamid (2007) and *The Terrorist* by John Updike (2006).

The first chapter of this thesis “Postcolonialism and Postcolonial Literature” focuses on the historical and theoretical process of postcolonialism referring firstly to colonialism because this period constitutes and shape postcolonial studies and postcolonial theory. In fact, postcolonialism is the natural result of the colonialism for the reason that colonial experiences and implementations led to develop postcolonial theory and literature which has been a strong voice for the people who have been ruled, exploited and seen as the “Other” by the colonial powers for centuries. At this point, Edward Said and his striking and fundamental work *Orientalism* cannot be ignored as they both made great contributions to the field of postcolonialism and helped to improve postcolonial theory and practice. So, in this chapter, the effects of *Orientalism* and Edward Said’s views have also been taken into consideration for he is one of the leading and rising voice against western imperialism and colonialism and he is generally accepted as one of the main founders of the postcolonialism and its theoretical framework. Edward Said states that postcolonial time was a kind of fight “against an alien and occupying empire on the part of people possessing a common history, religion, and language.”⁴ Postcolonial theory or postcolonialism refers to “a collection of theoretical and critical strategies used to examine the culture (literature, politics, and history and so forth) of former colonies of the European empires and their relation to the rest of the world.”⁵ Although the term postcolonialism is mostly associated with the period after colonialism, the distinction is not always clear and it has become a controversial

⁴ Edward Said, *Culture and Imperialism*, Vintage Books, New York 1993, p.223.

⁵ Irena Rima Makaryk, *Encyclopedia of Contemporary Literary Theory: Approaches, Scholars, Terms*, University of Toronto Press, Toronto 1993, p.155.

subject among scholars, writers, and intellectuals up to now. Hans Bertens points out that,

“Postcolonial theory and criticism radically questions the aggressively expansionist imperialism of the colonizing powers and in particular the system of values that supported imperialism and that it sees as still dominant within the Western world. It studies the process and the effects of cultural displacement and the ways in which the displaced have culturally defended themselves.”⁶

Homi Bhabha, who is one of the notable postcolonial theorists, focuses on the relationship between colonialism and postcolonialism :

“Postcolonial perspectives emerge from the colonial testimony of Third World countries and the discourses of minorities’ within the geopolitical divisions of east and west, north and south. They intervene in those ideological discourses of modernity that attempt to give a hegemonic normality’ to the uneven development and the differential, often disadvantaged, histories of nations, races, communities, peoples. They formulate their critical revisions around issues of cultural difference, social authority, and political discrimination in order to reveal the antagonistic and ambivalent moments within the rationalizations’ of modernity.”⁷

Postcolonial literature will also be stressed in this chapter in detail because this literature has been emerged and evolved as a struggle and a voice of resistance against the colonial hegemony and oppression. This literature has commonly reflected past experiences of colonial period and it has also been a kind of revival of cultural, social and personal values and identities or restoration of the colonial past. As Peter Barry by quoting from Fanon states that,

“The first step for colonized people in finding a voice and an identity is to reclaim their own past. For centuries the European colonizing power will have devalued the nation’s past, seeing its pre-colonial era as a pre-civilized limbo, or even as a historical void. Children, both black and white, will have been taught to see history, culture, and progress as beginning with the arrival of the Europeans. If the first step towards a post-colonial

⁶ Bertens *Literary Theory: The Basics*, p.160.

⁷ Homi Bhabha , *The Location of Culture*, Routledge, New York 1994,p.245-246.

perspective is to reclaim one's own past, then the second is to begin to erode the colonialist ideology by which that past had been devalued.”⁸

There have many postcolonial themes such as; resistance, mimicry, exile, hybridity, alienation, otherness etc. still being studied by postcolonial writers in the field of postcolonial literature. But in this chapter, the theme Otherness will be examined in detail in postcolonial context. Otherness or Othering is a postcolonial term involved in many postcolonial texts. Western and Eurocentric view which see themselves as more superior and modern than natives or third world citizens not only divides the world between two poles; ‘them’ (natives or the others) and ‘us’ (civilized and modern) but also produces enmity, hostility, and abhorrence between people from different religions, cultures, and worldviews. Ashcroft et al state that “the Other corresponds to the focus of desire or power (the M-Other or Father – or Empire) in relation to which the subject is produced, the “other” is the excluded or mastered‘ subject created by the discourse of power.”⁹ The term “the other” or ‘otherness’ as a postcolonial concept became more prominent by the famous essay “Can the subaltern speak?” written by Gayatri Spivak. By “subaltern” Spivak intends the oppressed subjects or more commonly those of “inferior position” or in other words it refers to the “Other” in the society. In today’s neo-colonial world the meaning of the term otherness or being an ‘other’ has not much changed but disguised in modern forms and mostly associated with Muslims especially in post 9/11 period.

The second chapter “Fundamentalism” primarily starts to explain the historical and theoretical process of the term fundamentalism and makes some definitions by showing differences between religions (Islam and Christianity). In this chapter ,it will also be stressed where the term fundamentalism has been originally come from and how it has been correlated with Islam especially in the second half of the 21st century. The term fundamentalism firstly appeared in a Protestant revival movement at the beginning of the 20th century by aiming to return to the

⁸ Peter Barry, “Postcolonial Criticism”. In *Beginning Theory: An Introduction to Literary and Cultural Theory*, Manchester University Press, Manchester 1995, p.192.

⁹ Bill Ashcroft. et all , *Key Concepts in Postcolonial Studies*, Routledge, London and New York 1998, p.171.

‘fundamentals’ of the Christian faith with strict adherence to the teachings of the Bible. According to Bernard Lewis:

“Fundamentalist’ is a Christian term. It seems to have come into use in the early years of this century and denotes certain Protestant churches and organizations, more particularly those that maintain the literal divine origin and inerrancy of the Bible. In this, they oppose the liberal and modernist theologians, who tend to a more critical, historical view of Scripture. Among Muslim theologians, there is as yet no such liberal or modernist approach to the Qur’an, and all Muslims, in their attitude to the text of the Qur’an, are in principle at least fundamentalists.”¹⁰

In today’s world, the term fundamentalism has been associated with Islamic terrorism or radicalism and Muslims seen as potential terrorists or religious fundamentalists. By focusing on this matter, Edward Said states that fundamentalism;

“has come to be associated almost automatically with Islam, although it has a flourishing, usually elided relationship with Christianity, Judaism, and Hinduism. The deliberately created associations between Islam and fundamentalism ensure that the average reader comes to see Islam and fundamentalism as essentially the same thing.”¹¹

The tragic September 11 attacks and its natural result Islamophobia will also be emphasized in this chapter because post 9/11 period has witnessed many prejudicial, harsh, violent and unfair assaults and implementations targeted to Islam and Muslims. Maria Marczevska-Rytko asserts that “Nowadays, however, due to the increasing importance of Islam and its political predominance, particularly after the September 11th tragedy in the United States, fundamentalism has become almost exclusively associated with this religion and culture.”¹² The role of the media and literature will be focused on this chapter because visual and written media has also contributed to lynch campaign against Islam and Muslims by telecasting stereotypical and prejudicial presentations about them .At this point media ,with all its extensions , acted according to the U.S government policy of ‘War on Terror’

¹⁰ Bernard Lewis, *The Political Language of Islam*, University of Chicago Press, Chicago 1988,p.117.
¹¹ Edward Said, *Covering Islam. How the Media and the Experts Determine How We See the Rest of the World*. Vintage Books ,New York 1997,p.xvi.
¹² Maria Marczevska-Rytko, *Religious Fundamentalism: Theoretical Problems*, Polish Political Science, Vol .XXXVI,2007.pp.215-216.

which was put into effect soon after 9/11 attacks. Scholars and writers have written many books and articles concerning about September 11 and naturally denigrated Muslims and Islam in their works by depicting Islam as a religion of terror and Muslims as potential terrorists. There have been also prudent intellectuals, thinkers, scholars, and writers who have tried to see the other side of the medallion and criticized the unbiased and unfair implementations and discourses about Islam and Muslims as well.

The third chapter “The Concept of the ‘Other’ and Representation of Islam in Mohsin Hamid’s *The Reluctant Fundamentalist* and John Updike’s *The Terrorist*” dwells firstly upon writers whom their novels will be comparatively analyzed and examined in the postcolonial context in terms of being the “Other” and representation of Islam. Pakistani- born, British citizen and American-educated, Mohsin Hamid is one of the notable postcolonial writers who was educated in the West but originally comes from the East so shuttling from two sides of the world not only enrich his literary works but also helps him to focus on postcolonial subjects like otherness, identity crisis, the east-west dichotomy, cultural and religious presentation and resistance etc. His books have gotten attention worldwide and nominated for many literary prizes and translated into many languages. In this thesis; his second novel, *The Reluctant Fundamentalist* which was written in 2007 and shortlisted for Man Booker Prize in the same year, will be analyzed deeply in postcolonial context focusing especially on the subjects otherness and concept of Islam and it is a kind of dramatic monologue between a Pakistani Changez and the unknown American listener that takes place in a café in Lahore. *The Reluctant Fundamentalist* tells a story of a brilliant man named Changez who has a fascinating life and who is a successful businessman enjoying his American dream as he envisaged before, falls in love with an American girl but 9/11 attacks demolished his marvellous life and dented his American image because of living identity crisis of his Pakistani-or Muslim side and his American side. September 11 attacks not only ruined his magnificent life in America but also made him feel as an “Other” in the society because of being a Muslim in origin and coming from a formerly colonised Muslim country (Pakistan) even though he is not a religious or devout man practising Islamic rules personally or socially in his ordinary life. His growing beard has also

been an indication of his Islamic identity and helped him to realize his own roots but the turning point for him to decide to leave from America shaped with the words of John-Bautista, a manager of a company in Chile, about giving an example of Janissaries in Ottoman Empire. On thinking that he is a modern janissary of an American Empire he decides to leave America and starts to live in his homeland and will be an anti-American activist or Fundamentalist-reluctant or enthusiast?

John Updike on the other hand is one of the most prolific novelists, poets, essayists and short story writers in American literary history especially known as the writer of the middle class and his famous the four-volume "Rabbit" series and throughout his career of writing for nearly 50 years he received the National Book Critics Circle Award twice, the Pulitzer Prize and also the American Book Award and was elected to the American Academy of Arts and Letters. His brilliant style, penetrative humour, expert in mood and tone, affluence of theme and characterization have not only helped him to focus on central themes of modern times but also depiction of American life in 20th century and the early of the 21st century successfully in his works has secured his place in the first position of American fiction writers of any age. In this study, his twenty second novel *The Terrorist*, which was written in 2006 after 9/11 attacks, will be examined in detail in postcolonial context particularly knuckling down the subjects of Islam and being Other in western society. The novel is a story of eighteen-year-old Ahmad Ashmawy Molloy who was a son of Egyptian father and Irish mother and introducing with Islam in his early age would not only turn him into from an ordinary high-school student to a religious fundamentalist and an anti-American man but also make him being a suicide bomber intend to blow up Lincoln Tunnel especially with radical teachings of his Imam Shaikh Rashid. Because of being Arab and naturally Muslim he is generally exposed to harassments and assaults both verbally and physically from his secular school friends and people in the society he lives in and this situation would make Ahmad feel as an Other and alienated him from the society that he continuously described it filthy, deceased and infidel. In the shadow of the September 11 attacks the novel also portrays American society and people that have biased, strict and unjust views about Islam and Muslims and Updike has supported his plot by quoting many Quranic verses and hadiths so as to show

radical or fundamentalist actions of Muslims stem from Islamic doctrines or principles. By persuading Ahmad to give up his terrorist attacking plan; Jack Levy, an atheist Jewish school counselor, discovers an essence of good in Ahmad's soul ironically questioning the novel as representing good people from unbelievers or seculars and bad people from believers and devouts. Densely equipped with Islamic elements, the novel *The Terrorist* functions as the same literary works written after 9/11 period and serves same purposes as the U.S. government internal and external policy especially concerning Islam and Muslims in general.



CHAPTER 1

POSTCOLONIALISM AND POSTCOLONIAL LITERATURE

1.1. Colonialism, Orientalism and Postcolonialism

Postcolonial Period and its theoretical framework cannot be understood more clearly without having knowledge about the Colonial Period and its implementations which especially include relationships (direct or indirect) between the colonizers and colonized. Since colonial period gives us many documents, proofs and striking examples about the people and their cultural, economic, personal and social experiences; one can understand and infer some deductions from this period and its catastrophic effects on people. The history of modern colonialism firstly started in the 15th century in order to explore new worlds, discoveries, and lands that pioneered by Spanish, Portuguese and Dutch sailors. In the late of 18th century and in the 19th century with the invention of the steam engine which finally led to Industrial Revolution, the need for raw materials and labor force emerged. European Powers, especially Britain, so as to provide themselves commodities and new markets for their goods captured and colonized many countries lying from Australia to the Middle East. Edward Said points out that, “By 1914, the annual rate had risen to an astonishing 240,000 square miles and Europe held a grand total of 85 percent of the earth as colonies, protectorates, dependencies, dominions, and commonwealths.”¹³

Loomba highlights this matter as follows:

“...by the 1930s colonialism had exercised its way over 84.6 percent of the land surface of the globe. This fact alone reminds us that it is impossible for European colonialism to have been a monolithic operation. Right from its earliest years, it deployed diverse strategies and methods of control and of representation. European discourses about ‘the other’ are accordingly variable. But because they produced comparable (and sometimes uncannily similar) relations of inequity and domination the world over, it is sometimes overlooked that colonial methods and images varied hugely over time and place.”¹⁴

¹³ Edward Said, *Culture and Imperialism*, Vintage Books, New York 1993, p.8.

¹⁴ Loomba, *Colonialism /Post Colonialism*, p.19.

According to Loomba, modern colonialism did more than extract goods and wealth from the conquered countries and it restructured the economies of them by drawing into a complex relationship with their own so that there was a flow of human and natural resources “between colonized and colonial countries. This flow not only included slave, labor, raw materials transportation but also provided markets for European goods.”¹⁵ Aimé Césaire, who focuses on this matter in his book *Discourse on Colonialism*, characterizes the relationship between the colonized and the colonizer depended on “forced labour, intimidation, pressure, the police, taxation, theft, rape, compulsory crops, contempt, mistrust, arrogance, self-complacency, swinishness, brainless elites, degraded masses.”¹⁶ Furthermore, Césaire examines colonialism as a threat to the contemporary world by giving an example of the threat of Roman Imperialism to the ancient world as “...All this wreckage, all this waste, humanity reduced to a monologue, and you think that all that does not have its price? The truth is that this policy cannot but bring about the ruin of Europe itself and that Europe if it is not careful, will perish from the void it has created around itself.”¹⁷

This colonization process affected and changed not only the cultural, economic, political, social lives of the people of colonized countries but also left behind untold stories and tragedies of people that were under the imperial rule for many years. In the early years of the 20th century, colonized nations began to raise their voice and resist against the imperial powers and its structural formations. The First World War evoked nationalist movements in many colonies and produced unrest as throughout the Empire about the implementations of Europe and its culture. The Second World War that changing the balance of power of the world and boosting nationalist actions formed a new policy that led to decolonization. After the war due to the nationalist movements, British colonies began to demand their economic and political independence. Said describes the postcolonial period as a battle “... against an alien and occupying empire on the part of the people possessing a common history, religion, and language.”¹⁸ This awakening and resistance process

¹⁵ Loomba, *Colonialism /Post Colonialism*, p. 9.

¹⁶ Aime Césaire, *Discourse on Colonialism*, Monthly Review. New York 2000, p. 42.

¹⁷ Césaire, *Ibid.* p.74.

¹⁸ Said, *Culture and Imperialism*, p. 223.

not only brought rapid social changes but also weaken the British Power and the Empire was replaced by independent democratic nations. John McLeod emphasizes that “At the turn of the twentieth century, the British Empire covered a vast area of the earth that included parts of Africa, Asia, Australia, Canada, the Caribbean, and Ireland. At the turn of the twenty-first century, there remain a small number of British colonies.”¹⁹ After decolonization period, colonized people started to realize their own identity and wanted to restore their past and also replace the views that Europeans attributed to them as inferior, the “other”, uncivilized etc. Frantz Fanon who is accepted as one of the most notable theoretician of the colonial and postcolonial period in spite of his short life focuses on this matter in his sensational book *The Wretched of Earth* as “Because it is a systematic negation of the other person and a furious determination to deny the other person all attributes of humanity, colonialism forces the people it dominates to ask themselves the question constantly: “In reality, who am I?”²⁰ “Decolonization”, Fanon describes, “which sets out to change the order of the world, is, obviously, a programme of complete disorder.”²¹ Said also points out the subject of decolonization in *Culture and Imperialism* as follows:

“What I left out of Orientalism was that response to Western dominance which culminated in the great movement of decolonization all across the Third World. Along with armed resistance in places as diverse as the nineteenth century, Algeria, Ireland, and Indonesia, there also went considerable efforts in cultural resistance almost everywhere, the assertions of nationalist identities, and, in the political realm, the creation of associations and parties whose common goal was self-determination and national independence. Never was it the case that the imperial encounter pitted an active Western intruder against a supine or inert non-Western native; there was always some form of active resistance, and in the overwhelming majority of cases, the resistance finally won out.”²²

Throughout the history, the Orient (East) generally attracted the West because of having rich resources and fertile lands. So they exploited the Orient and its people not only from military aspects but also psychological, emotional and social aspects.

¹⁹ John McLeod, *Beginning Post Colonialism*, Manchester University Press, Manchester 2000, p. 6.

²⁰ Frantz Fanon, *The Wretched of Earth*, Grove Press, New York 1963, p.249.

²¹ Fanon, *Ibid.*, p.27.

²² Said, *Culture and Imperialism*, 1993, p.xii.

Studies about the Orient and Orientals have been carried out by many scientists, scholars, writers in many fields of literature, art, science in history. But nobody could criticize and speak up about the Imperial Western powers' false opinions, arbitrary implementations about the East (Orient) and Easterners (Orientals) satisfactorily until the 20th century. Said—who is one of the most influential and notable writers of the 20th century—firstly used the term Orientalism by writing his most striking inspirational and controversial book *Orientalism* in 1978. According to Said, the West (especially Britain and France) always dealt with the Orient to fulfill their colonial ambitions and by colonizing such territories as they interfere the colonized people's cultures, lifestyles, religions. The Colonizers (European Powers) mostly defined themselves superior and civilized but they saw the colonizers or indigenous people as the “Other”, uncivilized and inferior. They thought that they had right to intervene and capture these lands as Edward Said pointing at this issue at the beginning of his acclaimed book *Orientalism* by taking a quotation from Karl Marx “They cannot represent themselves they must be represented.”²³ Although European imperialism was about to end in the second half of the twentieth century, for Said it still continues as he follows “I don't think colonialism is over, really. I mean colonialism in the formal sense is over.”²⁴ In his book, he said that Orient was an invention of Europe and European powers used this term in order to fulfill their imperial ambitions. And also for Said: “The Orient was almost a European invention, and had been since antiquity a place of romance, exotic beings, haunting memories and landscapes, remarkable experiences.”²⁵ He also defines Orientalism by saying: “Orientalism, a way of coming to terms with the Orient that is based on the Orient's special place in European Western experience.”²⁶ Moreover, he explains Orientalism in the same book as follows:

“Orientalism is a style of thought based upon an ontological and epistemological distinction made between "the Orient" and (most of the time) "the Occident". Thus a very large mass of writers among whom are poets, novelists, philosophers, political theorists, economists,

²³ Edward. W. Said, *Orientalism: Western Representations of the Orient*, Routledge & Kegan Paul, London 1978. p.xxv.

²⁴ Said, *Ibid.*,p.2.

²⁵ Said, *Ibid.*,p.1.

²⁶ Said, *Ibid.*,p.1.

and imperial administrations, have accepted the basic distinction between the East and West as the starting point for elaborate accounts theories, epics, novels, social descriptions, and political accounts concerning the Orient, its people, customs, “mind”, destiny and so on.”²⁷

Europeans have seen Orientals as ignorant, the “Other” and uncivilized and they have made them accept their culture, religion, and way of life by assimilating them. So they always focused on their superiority over the Orient and Orientals; because “...he comes up against the Orient as a European or American first, as an individual second. And to be a European or an American in such a situation is by no means an inert fact.”²⁸ Said’s work had a great impact on colonial discourse and brought to a new discussion on Orientalism. “*Colonial discourse theory* is that theory which analyses the discourse of colonialism and colonization; which demonstrates the way in which points out the deep ambivalence of as well as the way in which it constructs both colonizing and colonized subjects.”²⁹ In the last few decades, postcolonial theory has become a dominant perspective for analyzing the relations between the West and the other nations. The term postcolonial is generally attributed to the period after colonial time and its extensions. So it deals with the colonial relations and experiences between the colonizer and the colonized. It is a criticism of both colonialism and imperialism. Ashcroft et.al explained the term postcolonial in their influential book in the field of Postcolonial Theory *The Empire Writes Back-Theory and Practice in Postcolonial Literature*: “We use the term ‘postcolonial, however, to cover all the culture affected by the imperial process from the moment of colonization to the present day. This is because there is a continuity of preoccupations throughout the historical process initiated by European imperial aggression.”³⁰

Postcolonialism has also a very comprehensive term includes the aspects of social, political, cultural and psychological studies so it should not be limited to just the study of the colonial period and its implementations. Even today, there is not a certain definition of the term ‘postcolonial’ or ‘postcolonialism’. Ella Shohat focuses

²⁷ Said, *Orientalism: Western Representations of the Orient*, 1978,p.3.

²⁸ Said, *Ibid*,p.11.

²⁹ Bill Ashcroft &Pal Ahuwalia, *Routledge Critical Thinkers: Edward Said*, Routledge, New York 2007,p.15.

³⁰ Bill Ashcroft, Gareth Griffiths, Helen Tiffin, *The Empire Writes Back-Theory and Practice in Post-Colonial Literatures* , Routledge, London & New York 2002.p.2.

on, the term ‘postcolonial’ and explains lexical and ambivalent relations of other ‘posts’:

“Echoing “post-modernity,” “post-colonialism” marks a contemporary state, situation, condition or epoch. The prefix “-post,” then, aligns “post-colonialism” with a series of other “posts”—“post-structuralism,” “post-modernism,” “post-Marxism,” “post-feminism,” “post-deconstructionism”—all sharing the notion of a movement beyond. Yet while these “posts” refer largely to the supersession of outmoded philosophical, aesthetic and political theories, the “post-colonial” implies both *going beyond anti-colonial nationalist theory as well as a movement beyond a specific point in history, that of colonialism and Third World nationalist struggles*. In that sense the prefix “post” aligns the “post-colonial” with another genre of “posts”—“post-war,” “post-cold war,” “post-independence,” “post-revolution”—all of which underline a passage into a new period and a closure of a certain event or age, officially stamped with dates.”³¹

“There is still much non-clarity about the roots of postcolonialism since many researchers attribute its origins to the emergence of postcolonial theory and cultural criticism in the 1980s and 1990s.”³² Loomba claims that “...because the age of colonialism is over, and because the descendants of once-colonized peoples live everywhere, the whole world is **postcolonial**.”³³ She also adds that “yet the term has been fiercely contested on many counts. To begin with, the prefix ‘post’ complicates matters because it implies an ‘aftermath’ in two senses—temporal, as in coming after, and ideological, as in supplanting.”³⁴ According to Loomba, a country can be both postcolonial in the sense of being formally independent and neo-colonial in the sense of remaining economically and/or culturally dependent at the same time.³⁵

1.2. Postcolonial Theory and Literature

Postcolonial theory is generally said to start with the contributions of Edward Said, Homi Bhabha and Gayatri Chakravorty Spivak who are named as ‘holy trinity’ in Postcolonial studies. “Edward Said’s *Orientalism* shaped a new way of theorizing

³¹ Ella Shohat, “Notes on the Postcolonial”, *Social Text* 31/32, Third World and Post-Colonial Issues, 1992, p 101.

³² Cherly McEwan, *Postcolonialism and Development*, Routledge, New York 2009, p.34.

³³ Loomba, *Colonialism /Post Colonialism*, 1998, p. 12.

³⁴ Loomba, *Ibid.* p.12.

³⁵ Loomba, *Ibid.* p.12.

the last few centuries, when the imperialist West constructed the colonies as unusual cultural economic and political objects, needing to civilizing effect of the master race.”³⁶ This theory has become more significant by the book *The Empire Writes Back: Theory and Practice in Post-Colonial Literature* which is written by Bill Ashcroft, Gareth Griffiths and Helen Tiffin in 1989. Postcolonialism is generally considered as a literary theory which involves a number of philosophical and literary theories that problematize the legacy of colonialism. Orientalism plays a very significant role in the studies and improvement of Postcolonial criticism and literature. Robert Young points at this issue in *White Mythologies* ;

“Postcolonial criticism has embraced a number of aims: most fundamentally, to re-examine the history of colonialism from the perspective of the colonized; to determine the economic, political, and cultural impact of colonialism on both the colonized peoples and the colonizing powers; to analyse the process of decolonization; and above all, the contestation of forms of hegemony, and the articulation of political and cultural identities.”³⁷

Detrimental effects of the colonial period left behind deep wounds in peoples’ lives especially from personal, cultural, social aspects. So in the postcolonial period, many writers and scholars have reflected their peoples’ pains, their struggle for freedom, identity problems, cultural and social resistance against colonial rule in their works greatly. Young also emphasizes that “...At its simplest level, postcolonial theory results from different experiences of cultural and national origins, the ways in which the colour of the skin affects anyone’s life in the metropolis, the ways in which your place of birth determines the kind of life, privileged and pleasurable, or oppressed and exploited, you will have in this world.”³⁸ After the independence of colonized people, postcolonial writers have tried to restore their ominous past which was full of tragedies, oppression, and injustice brought by European imperial powers for centuries. They have focused on their own people and their cultural, traditional and personal values which were regarded as trivial and unimportant for centuries. So these writers have also played a very significant role to

³⁶ John McLeod, *Beginning Postcolonialism*, Manchester University Press, Manchester 2000, p.6.

³⁷ Robert J.C. Young, *White Mythologies: Writing History and the West*, Routledge, London & New York 2004, p.11.

³⁸ Young, *Ibid.* p.7.

fill the gap between two cultures and people (Western-Non Western). According to Elleke Boehmer, their goal is;

“...to mend these breaks,....post-independence novelist and poets, like their early twentieth-century counterparts, attempted to find and describe networks of racial and ancestral affiliation, to unearth communal memory...(They) emphasized the importance of unity within, cleaving to one’s own. Apart from anything else, the cut of reinforcing communality was perceived to be politically astute. After colonial policies of divide and rule, the key to success an independent nation-state was cultural oneness.”³⁹

Postcolonial literature or writing emerged as a representative and cultural resistance against colonial rule and its implementations. It was also shaped by the mutual effect between Western and Non-Western cultures because,

“... Post-colonial literature is a result of this interaction between imperial culture and the complex of indigenous cultural practices. As a consequence, ‘post-colonial theory’ has existed for a long time before that particular name was used to describe it. Once colonized peoples had cause to reflect on and express the tension which ensued from this problematic and contested, but eventually vibrant and powerful mixture of imperial language and local experience, post-colonial ‘theory’ came into being.”⁴⁰

Because of having a broad term and encompasses a very large area, postcolonialism along with its literature does not belong to just one culture or one region. Postcolonialism has turned into an epistemology which comprises not only ‘pre-colonial period’ but also all history. Postcolonial literature consists of main arguments and has been affected by the imperial process and scattered all over the world from Africa to Australia. This literature has also taken some concepts from some critical practices such as postmodernism, feminism, Marxism, psychoanalysis, post-structuralism, and linguistics. According to Ashcroft, Griffiths and Tiffin, three most passionate defenders of the Postcolonial idea:

“...the term ‘post-colonial’, however, to cover all the culture affected by the imperial

³⁹ Elleke Boehmer, *Colonial and Postcolonial Literature: Migrant Metaphors*, Oxford University Press, Oxford 1995.pp.190-191.

⁴⁰ Bill Ashcroft, Gareth Griffiths, Helen Tiffin, *The Post-Colonial Studies Reader*, Routledge, London 1995.p.1.

process from the moment of colonization to the present day. (...) So the literature of African countries, Australia, Bangladesh, Canada, Caribbean countries, India, Malaysia, Malta, New Zealand, Pakistan, Singapore, South Pacific Island countries, and Sri Lanka are all postcolonial literature. The literature of the USA should also be placed in this category. Perhaps because of its current position of power, and the neo-colonizing role it has played, its post-colonial nature has not been generally recognized.”⁴¹

Postcolonial literature has revealed many truths, broken prejudices and offered a more livable world that all the people live peacefully together. These literature have also given a chance to non-west societies and their people to understand the cultural and traditional life of the people who are from the other side of the world. It means that looking from the eyes of the ‘other’ people that neglected and oppressed by them for centuries. It is a revolutionary movement and has changed the Eurocentric view and turned it into a Euro-American thought in the new world order. Robert J.C Young summarizes this matter in *Post-Colonialism: A Very Short Introduction* concisely:

“Since the early 1980s, postcolonialism has developed a body of writing that attempts to shift the dominant ways in which the relations between western and non-western people and their worlds are viewed. What does that mean? It means turning the world upside down. It means looking from the other side of the photograph, experiencing how differently things look when you live in Baghdad or Benin rather than Berlin or Boston, and understanding why. It means realizing that when western people look at the non-western world what they see is often more a mirror image of themselves and their own assumptions than the reality of what is really there, or of how people outside the west actually feel and perceive themselves.”⁴²

Postcolonial theory deals with many subjects such as migration, slavery, otherness, hybridity, gender and race, discrimination, identity formation or crisis, resistance, suppression, displacement, and representation etc. All these subjects are not ‘basically’ postcolonial but when they are considered together they shape the complicated framework of the field. These topics have also arisen from the early experiences of the colonial practices and have been issued in many literary writings

⁴¹ Bill Ashcroft et al, *The Post-Colonial Studies Reader*. p.2.

⁴² Robert J. C. Young, *Postcolonialism: A Very Short Introduction*, Oxford University Press, Oxford 2003. p.2.

until today. Some postcolonial writers have focused on the postcolonial matters as migration and identity problems of immigrants who mostly live in Europe especially in Britain and in the USA, on the other hand, some of the notable African writers have generally stressed on the colonial and postcolonial issues like cultural and social resistance, discrimination, and gender problems. General characteristics of these writers are that because of living among their own people they have experienced these kinds of problems at the first hand and they have never forgotten their traditional or social beliefs and where they originally came from. So they have accomplished to show their people's problems all over the world objectively. According to Ashcroft et al. due to the specialty of the postcolonial texts there need to establish a sufficient model to describe them. They state this issue:

“As writers and critics became aware of the special character of post-colonial texts, they saw the need to develop an adequate model to account for them. Four major models have emerged to date: first, ‘national’ or regional models, which emphasize the distinctive features of the particular national or regional culture; second, race-based models which identify certain shared characteristics across various national literature, such as the common racial inheritance in literature of the African Diaspora addressed by the ‘Black writing’ model; third, comparative models of varying complexity which seek to account for particular linguistic, historical, and cultural features across two or more post-colonial literatures; fourth, more comprehensive comparative models which argue for features such as hybridity and syncretistic as constitutive elements of all post-colonial literatures (syncretism is the process by which previously distinct linguistic categories, and, by extension, cultural formations, merge into a single new form).”⁴³

1.3. Otherness

‘Otherness’ or being an ‘Other’ is a controversial term used densely in colonial and postcolonial texts. It has also been one of the major themes of postcolonial literature in recent years. So, it is generally attributed to ‘Postcolonial Otherness’ in many literary and academic sources. According to J.F. Staszak:

“Otherness is the result of a discursive process by which a dominant in-group (‘Us, ’the Self) constructs one or many dominated out-groups (‘Them, ’other) by stigmatizing a difference-real or imagined –presented as a negation of identity and thus a motive for

⁴³ Bill Ashcroft et al, *The Empire Writes Back-Theory and Practice in Post-Colonial Literatures*, 2002,p.14.

potential discrimination. To state it naively, difference belongs to the realm of fact and otherness belongs to the realm of discourse. Thus biological sex is the difference, whereas gender is otherness.”⁴⁴

The Eurocentric view has created many binary definitions such as ‘Us’ (self) and ‘Them’ (other), the West /the East, Occident / Orient, etc. Europeans have always seen themselves as superior, modern, sophisticated and well-educated, on the other hand, they have described the native or indigenous people as inferior, illiterate, unsophisticated, and provincial especially in the colonial period and afterward. Said emphasizes this matter as;

*“For Orientalism was ultimately a political vision of reality whose structure promoted the difference between the familiar (Europe, the West, “us”) and the strange (the Orient, the East, “them”). This vision in a sense created and then served the two worlds thus conceived. Orientals lived in their world; “we” lived in ours. The vision and material reality propped each other up, kept each other going. A certain freedom of intercourse was always the Westerner’s privilege; because he was the stronger culture, he could penetrate, he could wrestle with, and he could give shape and meaning to the great Asiatic mystery, as Disraeli once called it.”*⁴⁵

The modern way of life has turned so many people into egocentric individuals. Globalization has helped us to reach the information easier at the same time it has led to one-sided communication among the people. So, some humanistic values such as mutual respect, empathy, affection, and compassion have not properly been felt and lived in the society. There are also many conflicts, injustices, famines, predicaments in some parts of the world where once colonized in the past or exploited by the Western Powers. So, this situation has created some terms and definitions such as the First World (Western) countries and the Third World (Non-Western) countries. People of these Third World countries (sometimes said underdeveloped countries) are generally seen as “Other” or second –class citizens by the Westerners. Arif Dirlik who is one of the prolific scholars in the field of Postcolonial Studies emphasizes this subject in *The Postcolonial Aura: Third World Criticism in the Age of Global Capitalism* :

⁴⁴ J.F. Staszak, “Other/otherness”, *International Encyclopaedia of Human Geography*, Elseiver Amsterdam 2008. p.2.

⁴⁵ Said, *Orientalism: Western Representations of the Orient* ,1978,p.43-44.

“The Three Worlds as fixed in social theory (bourgeois or Marxist) geographically or structurally are indeed no longer tenable, as the globe has become as jumbled up spatially as the ideology of progress is temporal: with the appearance of Third Worlds in the First World, and First Worlds in the Third; with the diasporas of people that have relocated the Self there and the Other here, and the consequent confounding of borders and boundaries; and with the culture flows that have been at once homogenizing and heterogenizing where some groups share in a common global culture regardless of location even as they are alienated from the culture of their "hinterlands," and others are driven back into cultural legacies long thought to be residual, to take refuge in cultural havens that are as far apart from one another as at the origins of modernity—even though they may be watching the same TV shows.”⁴⁶

“Otherness” or being an “Other” in fact is a colonial phrase reached us today by turning into various meanings and defining many psychological and social incidents. Living under colonial rule for years has converted colonized people into as ‘oppressed subjects’ who cannot represent themselves or raise their voice against colonizers’ arbitrary interventions to their cultures, languages, and lifestyles. Gayatri Chakravorty Spivak who is accepted as one of the prominent theoreticians in the field of postcolonial studies challenged to the Western academy and threw a question in her arguable article “Can the Subaltern Speak?”⁴⁷ which was mainly about the subaltern (oppressed subject) especially woman and its representation problem with identity formation together. Spivak also focuses on the term ‘Subaltern’ in 1992 :

“...subaltern is not just a classy word for "oppressed", for [the] Other, for somebody who's not getting a piece of the pie... Many people want to claim subaltern. They are the least interesting and the most dangerous. I mean, just by being a discriminated-against minority on the university campus; they don't need the word 'subaltern ...They should see what the mechanics of the discrimination are. They're within the hegemonic discourse, wanting a piece of the pie, and not being allowed, so let them speak, use the hegemonic discourse. They should not call themselves subaltern. And their main purpose should not be too bloody Spivak.”⁴⁸

⁴⁶ Arif Dirlik, *The Postcolonial Aura: Third World Criticism in the Age of Global Capitalism*, Westview Press, U.S.A. 1997. p.73-74.

⁴⁷ Gayatri C. Spivak, “Can the subaltern speak? Speculations on widow sacrifice”, *Wedge*, 1985, 7/8 (Winter/Spring), p.120.

⁴⁸ Leon de Kock, “Interview with Gayatri Chakravorty Spivak: New Nation Writers Conference in South Africa”, *ARIEL: A Review of International English Literature*, Vol. 23.No.3, 1992, p.45.

“Spivak also ‘takes a very particular definition of ‘Otherness’ and elaborated in the context of an eschatological sense of the ‘Other’, and reconceptualizes it to criticize metropolitan notions of the (post) colonial ‘Other’.”⁴⁹ Gary A. Olson focuses on this subject in “Encountering the ‘Other’: Postcolonial Theory and Composition Scholarship” as follows:

“In her noted “Can the Subaltern Speak?” Spivak argues that despite well-intentioned efforts to give voice to the subaltern, there is little possibility for recovering the subaltern voice, in that hegemonic discourse constitutes and disarticulates the subaltern. This “epistemic violence” is a means by which the oppressed subject, through a process of internalizing the discourse of the master, learns to construct his or her identity as ‘Other’, to rewrite the self as the object of imperialism. Spivak concludes that “for the ‘true’ subaltern group, whose identity is its difference, there is no representable subaltern subject that can know and speak itself.”⁵⁰

Even if there are many good and hopeful developments, projects, efforts and improvements building better relationships between people held by some organizations and institutions for minimizing false opinions, injustices and prejudices that exist among the people of the world, it can be clearly seen that Muslims (Arabs), Black people, African Americans, Easterners (Orientals) or Non-Westerners have still been treated as second-class citizens, seen by the “Other” and they are confronted racial assaults, verbal abuses in the Western societies. Especially after terrorist attacks on Twin Towers (WTC) in New York in September 2001, the point of view against Islam and Muslims has turned into somehow extrajudicial punishments, bad opinions, and false prejudices. So, after that these people who excluded from the Western society have had some psychological, cultural and social problems in terms of identity conflicts, gender and race disparities, and loneliness. In his article “A Window on the World”, Said highlights this issue and calls humanity for reuniting around humanism :

“The terrible conflicts that herd people under falsely unifying rubrics such as “America,” “the West” or “Islam” and invent collective identities for large numbers of individuals who are actually quite diverse, cannot remain as potent as they are, and must be opposed. (...) Rather than the manufactured clash of civilizations, we need to concentrate on the slow

⁴⁹ Bart Moore-Gilbert, *Postcolonial Theory: Contexts, Practices Politics*, Verso, London 1997.p.84.

⁵⁰ Gary A. Olson, “Encountering the Other: Postcolonial Theory and Composition Scholarship”, *JAC*, Vol.18, No.1, 1998, p.49.

working together of cultures that overlap, borrow from each other, and live together. But for that kind of wider perception, we need time, patient and skeptical inquiry, supported by faith in communities of interpretation that are difficult to sustain in a world demanding instant action and reaction.”⁵¹

He also adds that:

“Humanism is centered upon the agency of human individuality and subjective intuition, rather than on received ideas and authority. Texts have to be read as texts that were produced and live on in all sorts of what I have called worldly ways. But this by no means excludes power since, on the contrary, I have tried to show the insinuations, the imbrications of power into even the most recondite of studies. And lastly, most important, humanism is the only, and I would go as far as to say the final resistance we have against the inhuman practices and injustices that disfigure human history.”⁵²

When looking at wars, conflicts, turmoil that has been going on all over the world especially in third world countries where Muslim people mostly populated; it can be clearly seen that western powers and the U.S have still been applying military, politically and economically interventions and sanctions directly or indirectly over these countries. In this century the reality of being the “Other” or the concept of “third-world” especially attributed to Muslims or poor societies remains to be questionable and controversial in the future as well.

⁵¹ Edward Said, “A Window On The World”, *The Guardian*, Saturday August 2, 2003, p.1.

⁵² Said, *Ibid.* p.1.

CHAPTER 2

FUNDAMENTALISM

2.1. Fundamentalism

Fundamentalism has been accepted as a new term in recent years, however; it is not a new phenomenon and it has been studied and researched academically by many scholars for establishing a theoretical background for it. Since the 1980s, the concept of fundamentalism has been generally used to focus on the movements which are in opposition to secular modernity and especially globalization. It has also been understood as a form having a religious identity and including of social and personal protests against modernity or other socio-political disturbances. When mentioning about fundamentalism the religious meaning of it mostly comes to minds at first. It is a movement which efforts to adopt fundamental elements of religion into social life. In early times it emerged as an innocent reaction to the modern way of life and then it has focused on the point that religion should cover all phases of daily life. There are different definitions of Fundamentalism. Martin Riesebrodt points at the subject of fundamentalism in his book especially focusing on the social perspectives “... mine does not limit fundamentalism to religious-political movements but encompasses a number of distinct organizational forms and attitudes toward to the world. Consequently, fundamentalism contains a multiplicity of types that should be kept distinct from one another because they are often difficult to compare sociologically.”⁵³ Gabriel A. Almond et al. define fundamentalism in his five-volume book *Fundamentalism Project* as “a discernible pattern of religious militancy by which self-styled ‘true believers’ attempted to arrest the erosion of religious identity, fortify the borders of the religious community, and create viable alternatives to secular institutions and behaviors.”⁵⁴ Antoun takes fundamentalism on the basis of modernity and explains it as “a religiously based cognitive and affective orientation

⁵³ Martin Riesebrodt, *Pious Passion: The Emergence of Modern Fundamentalism in the United States and Iran* (Translated from German by Don Reneau) University of California Press, London 1993, p.17.

⁵⁴ Gabriel A. Almond, et al, *Strong Religion: The Rise of Fundamentalisms Around the World*, The University Of Chicago Press, Chicago & London 2003, p.17.

to the world characterized by protest against change and the ideological orientation of modernism.”⁵⁵All these definitions show how fundamentalism is explained and commented depending on different perspectives.

In fact, the term fundamentalism first appeared in US Protestant society at the beginning of the 20th century. American Protestantism took the name of fundamentalism from a series of pamphlets, *The Fundamentals: A Testimony of the Truth* which was published in the early years of 20th century (1910-1915). In each of these pamphlets, this movement’s supporters were opposed to criticism of the Holy Book (The Bible), disciplines of evolution theory, the philosophy of Nietzsche and some same values on the basis of religious reasons. Because these accepted values were each regarded as fundamental (basic, principal), they described themselves as “fundamentalists” who protects these “fundamentals”. Therefore, fundamentalism is primarily a phenomenon special to American Protestantism. The Protestant view also opposed to secularization and modernization because they thought that a person became more secular she or he got far away from the church and the Holy Book. Fundamentalists of this century were belligerently objected to modernizing the Christian belief and aggressively opposed to cultural and social changes imposed by modernism. As George Marsden highlights, “fundamentalism was a loose, diverse, and changing federation of cobelligerents united by their fierce opposition to modernist attempts to bring Christianity into line with modern thought.”⁵⁶

At the beginning of the 21st century the term fundamentalism, apart from its theological meaning, gained socio-cultural, political and ideological meanings. The aspect of fundamentalism attained in today’s world and in contemporary human thought is generally negative. In this context, fundamentalism is identified with fanaticism, bigotry, intolerance, cultural backwardness. Fundamentalism can be interpreted as a movement emerged towards expressing and developing the strategies for protecting values and identities of the people who believed that their values and identities are under threat. For this reason, fundamentalism is not used only to describe religious movements at a fundamental level but also for movements’ exhibit

⁵⁵ Richard T. Antoun, *Understanding Fundamentalism: Christian, Islamic, and Jewish Movements*, Alta Mira Press, Walnut Creek CA 2001, p. 3.

⁵⁶ George M. Marsden, *Fundamentalism and American Culture*, Oxford University Press, New York 2006, p.4.

specific features in many fields. Religion and religious movements have become more prevalent and have affected many people in the last quarter of this century so some new terms such as Islamic Fundamentalism, Religious Fundamentalism etc. have emerged. Religious fundamentalism has also been accepted as an ideology that can politically take the place of communism and other totalitarian regimes in the world of crisis after the Cold War period. In Western world and in the U.S.A especially after September 11 and some other terrorist attacks in Europe and other parts of the world, fundamentalism has been turned into a concept to define as radical Islam and of course, Muslims labeled as fundamentalists or radicals. Andrew Heywood points out this issue in *Political Theory -An Introduction* :

“Indeed, since the late twentieth century, religion has come to have growing importance, perhaps as a backlash against the materialism and perceived amorality of secular society. In many parts of the world, fundamentalist movements have emerged, seeking to rekindle spiritual zeal by returning to the original or most basic religious principles”. The most significant of these has been Islamic fundamentalism, which has transformed the politics of many parts of North Africa, the Middle East and Central Asia, most obviously since the ‘Islamic Revolution’ in Iran in 1979. In its most militant guise, as reflected in the radical fundamentalism of ‘jihad’ groups such as al-Qaeda, terrorism, and suicide attacks are viewed as legitimate, indeed purifying, expressions of political and social struggle.”⁵⁷

Fundamentalism, of course, is not only restricted to the religion of Islam. Firstly, fundamentalism was a reaction to modernity and globalization but in recent years the term has gained a political and social meaning beyond its theological meaning. After the Second World War, globalization and capitalism have changed the cultural, economic and social structures of the countries in the world. Western way of life and products spread all over the world by affecting and threatening the social and cultural structures of other countries (especially Third World Countries). Naturally, this situation led to raising a conflict between the indigenous and foreign cultures. Heywood focuses on this matter:

“Globalization has strengthened a process of Westernization or even ‘Americanization.’ Indigenous cultures and traditional ways of life are weakened or disrupted by the onward

⁵⁷ Andrew Heywood, *Political Theory -An Introduction*, Palgrave Macmillan, London 2004, p.49.

march of US-dominated global capitalism, producing resentment and hostility which may fuel, for example, the spread of religious fundamentalism.”⁵⁸

According to *The Clash of Civilizations* put forward by Samuel P. Huntington societies, conversely envisaged, have not secularized but religious values as a reaction to secularization and globalization have slowly penetrated into societies which are in the process of secularization. Maybe symbolic forms of religion and executing ritual obligations have been disappeared but moral values of religion have shaped the societies in the direction of conservatism. Fundamentalism has been perceived as a piece of religious-cultural movement apart from the explanations of holy texts that strengthen the validity of the theory of the clash of civilizations. Cultural diversities which have been revealed by moral values of religion constitute the main axis of the clash of different civilizations. In this context, virtually all non-west countries withstand the resistance that comes from the West especially the biggest reaction to this resistance is coming from the Islam and Asia. In fact, the clash between the West and Islam generally lies in the cultural, political and economic reasons. According to Maryam Sakeenah,

“The widespread underdevelopment, autocratic governance, socio-economic regression and dependency in non-Western and particularly Muslim societies create rising levels of frustration that lead to anger and resentment against the West which is increasingly seen as the malevolent force out to marginalize and dominate the Muslim world. This is presented as the explanation for the contemporary wave of terrorism going global, to combat which the West possesses well-founded justification through the logic of pre-emptive self-defense.”⁵⁹

It is the conflict of cultures and beliefs which endure one another for centuries but in the age of globalization, this conflict has gained a new identity which shaped the relations of political and economic powers. Huntington focuses on this matter as follows:

“The underlying problem for the West is not Islamic fundamentalism. It is Islam, different civilizations whose people are convinced of the superiority of their culture and are obsessed with the inferiority of their power. The problem for Islam is not the CIA or the U.S. Department of Defence. It is the West, a different civilization whose people are convinced

⁵⁸ Heywood, *Political Theory -An Introduction*,2004, p. 108-109.

⁵⁹ Maryam Sakeenah, *Us Versus Them and Beyond*, The Other Press,Kuala Lumpur 2010, p. xviii.

of the universality of their culture and believes that their superior if declining, power imposes on them the obligation to extend that culture throughout the world. These are the basic ingredients that fuel conflict between Islam and the West.”⁶⁰

It is not basically accurate that fundamentalism has been depicted as a terrorist action in its origin but some people and groups have also known to committed September 11 and similar terrorist actions as well. Therefore, some political and ideological groups that want a traditional and radical religious life at the same time attach to religious ideas and values are displayed and perceived as people and groups as if they committed these terrorist actions will lead to deduce false evaluations and analyses without making healthy thinking and criticism on this issue. The most important way to change western societies’ false perceptions about Muslim societies is able to reach programmes and broadcasts that focus on this distinction objectively to all people in the world. In spite of everything, there should not be ignored that firstly September 11 and other terrorist actions targeted to Western World have also affected the Islamic World significantly. Western countries’ (especially the U.S.A and England) invasion of Afghanistan and Iraq in response to these terrorist attacks has brought together some political, economic and cultural problems and conflicts that cannot be solved and exist even today.

2.2 .September 11 Attacks and the Rise of Islamophobia

Fundamentalist movements have also become more visible and powerful due to some important incidents arose from the conflict between Israel and other Islamic religious groups in the Middle East such as Hamas and Hezbollah. Iranian Revolution in 1979 had also a global impact all around the world seen as the turning point of the rise of Islamic fundamentalism and thought to be a threat to the peace of the world. As Almond suggests, “Since the Iranian Revolution, purported fundamentalist movements have risen to the highest levels of power in five countries—in Iran in 1979, in Sudan in 1993, in Turkey, Afghanistan, and India in 1996, and in India again in 1998 and 1999.”⁶¹ But the most sensational and shocking terrorist attacks have been September 11 attacks that targeted to the World Trade Centre (Twin Towers) and Pentagon in

⁶⁰ Samuel P. Huntington, *The Clash of Civilizations and the Remaking of World Order*, Simon & Schuster, New York 1996, p.207.

⁶¹ Almond, et al, *Strong Religion: The Rise of Fundamentalisms Around the World* ,2003,p.1.

2001, leading to the death of more than 3000 people. At this time the world has not witnessed such global terrorist attacks which hit one of the powerful and leading countries, the USA. Until September 11, there had been a wide tolerance to all people without judging their race, religion or culture and all citizens had been feeling the strong reflections of democracy equally in all phases of their daily lives in America. Muhammed Safer Awan mentions this issue in his article by quoting a phrase from Ralph Waldo Emerson as follows: “In this continent –asylum of all nations-we will construct a new race, a new religion, a new state, a new literature which will be as vigorous as the new Europe which comes out of the Dark Ages.”⁶² September 11 converted this dream into a nightmare for American people. This catastrophic event caused to evolve and fortify the term ‘fundamentalism’ as defining the Islamic radicals who have been alleged to commit terrorist attacks. Since the September 11 terrorists were Muslims, many people in America began to question the religion of Islam and changed their attitudes against Muslims by showing some reactions like vandalizing their stores, abusing them verbally and assault on them. Christopher Allen notes that: “Included in this were general threats, vandalism and material damage, and more serious concerns, such as bomb and death threats.”⁶³ In fact, Islam which derives the word *salaam*, means peace in its fullest sense. Peace has a crucial meaning for Islam. When looking at the history there were several examples of Islamic tolerance concerning Christians and other members of different religions. In the Quran, the Holy Book of Islam, God calls out to humanity about killing people:

“Because of that, we decreed upon the Children of Israel that whoever kills a soul unless for a soul or for corruption [done] in the land – it is as if he had slain mankind entirely. And whoever saves one – it is as if he had saved mankind entirely. And our messengers had certainly come to them with clear proofs. Then indeed many of them, [even] after that, throughout the land, were transgressors.”⁶⁴

There are many other verses in Quran and in Hadiths that command Muslims not to give any harm to living creatures in the world. When all of these taken into

⁶².Muhammad Safer Awan, Munawar Iqbal Ahmad, “Unwilled Choices”: *Exilic Perspectives on Home and Location in the Works of Zulfikar Ghose and Mohsin Hamid*”, *Journal of Humanities & Social Science*, Vol. XXI, No. 2, 2013 (August), p.9.

⁶³Christopher Allen, “Justifying Islam phobia: a post-9/11 consideration of the European Union and British contexts”, *American Journal of Islamic Social Sciences*, Vol.21, No.3, 2004, p.5.

⁶⁴ Quran: Al Maida, Chapter (5) sūrat l-māidah (The Table spread with Food) 32.verse, retrieved from <http://corpus.quran.com/translation.jsp?chapter=5&verse=32>

account, why some members of Islam that known as ‘fundamentalists’ or ‘radicals’ today kill innocent people all over the world. By committing such terrorist activities they give not only harm to themselves but also to their religion that known as the religion of peace for centuries. In his project work (report) advising to senior leaders, Colonel Chaplain Peter K. Christy highlights that “Islamic Fundamentalism” misrepresents the spirit of Islam. Islam is not a bloodthirsty religion intent on imposing its will on others by force, as the term sometimes implies. Neither is it a religion of hate and violence. On the contrary, Muslims consistently refer to Allah as Compassionate. “The Koran states, “Let there be no compulsion in religion.”⁶⁵

There are many problems underlying for this issue but according to Clinton Stockwell, “Islamic fundamentalists believe that the problems of the World are the result of secularism. They believe that the path to peace and justice occurs only by returning to the original message of Islam.”⁶⁶ It can be said that for fundamentalists, modernization and secularization with the help of technological revolution have shaken fundamental values of religions and have affected people’s moral and spiritual lives. The more people plunge into this temporary and material world the more they drift apart from the right path that drawn by the religions. Stockwell also focuses on this matter as he states, “Islamic fundamentalists hold to a high view of moral purity, and are scandalized by western permissive attitudes toward dress, sex, food, and material consumption.”⁶⁷ Many Muslims, not just fundamentalists, believe that western countries especially America, England and France interfere Arab or Muslim countries’ internal affairs so as to gain some economic and politic benefits from them. A large number of Muslims are also discontent about western existence and interference in the Middle East especially over oil reserves in Arab regions. Some western countries have had unilateral foreign policies against Muslim countries that particularly about political and economic interests. September 11 attacks have not only changed the linear and dynamic appearance of history and have

⁶⁵ Peter K. Christy, *Taking the Islam' Out of 'Islamic Fundamentalism': Some Thoughts for Senior Leaders*, U.S. Army War College, PA, 18 April 1994, p.1.

⁶⁶ Clinton Stockwell, “Fundamentalisms and the Shalom of God: An Analysis of Contemporary Expressions of Fundamentalism in Christianity, Judaism and Islam”, *International Association for the Promotion of Christians in Higher Education (IAPCHE) ERT*, Vol. 36 No.3, 2012, p .275.

⁶⁷ Stockwell, *Ibid*.p.275.

brought a gloomy cloud over Muslim world but also have helped to evolve, improve and emerge some terms such as Xenophobia and Islam phobia as well.

The case of 'Xenophobia', an unreasonable fear of people belonging to other races and religions, has been existed in Europe and the USA for many years but these fateful attacks and other terrorist attacks in some parts of the world have improved the meaning of these terms especially the Islam phobia after 9/11 era. Allen emphasizes that "the post-9/11 period in Europe also saw an upsurge in ethnic xenophobia, especially those that were either historical or pre-existent to 9/11, as well as those that were nationally or regionally constrained."⁶⁸ This situation has also turned into a universal campaign targeted especially to Muslims and other ethnic minorities who have been living in Europe and the U.S.A for years. There have been political, social and economic elements and projects that used to portray negative sides of Islam and Muslims. Islam phobia, the fear of Islam and Muslims, has gained a new dimension and the term has been densely used in political, social and cultural areas. Tahir Abbas notes that "since 9/11 the situation has both deteriorated and intensified. Islam phobia has gained such a discursive prevalence that western society is becoming even more uncritically receptive to an array of negative images and perceptions about Islam and Muslims."⁶⁹ Muslims in Europe and the U.S. have been illustrated as potential terrorists, excluded from society socially and economically due to their facial and external symbols and images. Erik Love refers to this subject :

"The approach proposed here posits that Islamophobia both results from and contributes to the racial ideology of the United States, an ideology based on socially constructed categories of phenotypical characteristics, on how individuals physically appear. In other words, wearing a hijab or a turban, having certain skin tones or speaking with certain accents are all physical markers that are enough to create a vulnerability to Islam phobia in the United States."⁷⁰

⁶⁸ Allen, "Justifying Islam phobia: a post-9/11 consideration of the European Union and British contexts", 2004, p.6.

⁶⁹ Tahir Abbas, "After 9/11: British South Asian Muslims, Islamophobia, Multiculturalism, and the State", *The American Journal of Islamic Social Sciences*, Vol.21, No.3, 2004. p.29.

⁷⁰ Erik Love, "Confronting Islamophobia in the United States: framing civil rights activism among Middle Eastern Americans" *Patterns of Prejudice*, Vol. 43, No.3-4, 2009, p.402.

2.3. The Role of Media and Literature in Post-9/11 Period

The impact of media concerning Islam and Muslims cannot be ignored when analyzing and evaluating the September 11 attacks. The language and audio-visual elements of media used to describe Islam and Muslims have generally been harsh and cruel, so pointing out that their actions are also violent. John L. Esposito, well-known scholar on Islam, focuses on the role of the media about Muslims:

“There is no lack of hate speech in the media and in print to empower Islam phobia. The media, whose primary incentive is sales and circulation, caters to explosive, headline events: “What bleeds, leads.” The primary focus is often not balanced reporting, or even coverage of positive news about Muslims but on highlighting acts and statements of political and religious extremists. Political and religious commentators write and speak out publicly about Islam and Muslims, asserting with impunity what would never appear in mainstream broadcast or print media about Jews, Christians, and other established ethnic groups.”⁷¹

Upon the declaration of “The War on Terror” by the American government soon after September 11 terrorist attacks, virtually many intellectuals, scholars, novelists, filmmakers, producers, and artists reflected their biased opinions and reactions against Islam and Muslims into their works. They also wrote, acted, carried out their projects and gave their products with respect to the foreign policy of American government which was affected deeply by 9/11 attacks. By doing this they contributed the popular cultural production of America which draws the attention of the world mentally and sentimentally. Although President Bush stressed that “war against terror” was neither against Islam nor a war against Muslims; prejudice, intolerance and some other negative emotions and views against Muslims have not changed satisfactorily since then. Tahir Abbas focuses on this issue in his article by quoting a phrase from Tariq Ali who is one of the worldwide known intellectuals, and mainly deals with the relations between the West and Islam, states as follows; “war on terror; however, is not going to wither away, because it is a war that has no singularly defined enemy; only a set of ideologies, falsely appropriated and

⁷¹ John Esposito, “Islam phobia: A Threat to American Values?”, *Huffington Post*, Aug. 10, 2010, retrieved from http://www.huffingtonpost.com/john-l-esposito/islamophobia-a-threat-to_b_676765.html.

actualized by the ‘clash of fundamentalisms ‘thesis’.’⁷² The role of the written literature should also be taken into consideration for the development of this undesired phenomenon. Because writers, novelists, columnists cannot be independent of their societies. They also share common pains, sorrows, rejoices and emotions as their societies do. At the same time, the essence of literature is a human. It tells the story of a human being. The person who reads this story can establish empathy or improves his ability of empathy towards the incidents that affect and surround him. Tragedies generally foster art and literature. Many important historical events which changed the fate of the nations (especially wars and conflicts) paved the way for having been written literary works by famous writers like Tolstoy, Hemingway, and Dostoyevsky etc. September 11 attacks also deeply influenced many novelists, writers, and scholars who lost their sense of justice and dignity. In accordance with the database of the Bowker’s Books in Print which is in charge of printing and publishing of books and e-books in America, there have been written 164 literary works that hitherto directly subjected themes of love, life, and death but implicitly focused on the September 11 terrorist attacks. The post-9/11 novels have had a crucial role to play in healing the syndrome or trauma and also have been a voice to the people who suffered from 9/11, a catastrophic disaster, which opened deep wounds in people’s lives. According to Versluys, “we can place the post-9/11 novels into four different categories: the novel of recuperation, the novel of first-hand witnessing, the great New York novel and the novel of the outsider.”⁷³ Don DeLillo, Jonathan Safran Foer, Ian McEwan, Art Spiegelman, Claire Messud, Mohsin Hamid are some of the novelists who mostly deals with topics related to September 11 and its effects on the people and their novels can be seen different examples of post -9/11 novels that categorized above. *Falling Man* (2007) by Don DeLillo, *Extremely Loud & Incredibly Close* (2005) by Jonathan Safran Foer, *Saturday* (2005) by Ian McEwan, *In the Shadow of No Towers* by Art Spiegelman, *The Terrorist* by John Updike, *The Emperor’s Children* by Claire Messud and *The Reluctant Fundamentalist* by Mohsin Hamid are well known and prominent books

⁷² Abbas, “After 9/11: British South Asian Muslims, Islamophobia, Multiculturalism, and the State”, 2004, pp.26-38.

⁷³ Kristiaan Versluys, “9/11 as a European Event: the Novels”, *European Review*, Vol.15 No.1, 2007 p. 65.

read by millions of people worldwide and some of them were filmed or acted on the stage. Some of these novels named as the great New York novel and first-hand witnessing novel that was written by American writers mostly worked as a bridge between the people and traumatic effects of September 11 attacks. In post -9/11 era in modern American literature, this kind of novelists somehow constituted a new style which called as trauma narration. By doing this, novelists have generally distorted many facts especially about Islam and Muslims and hold unilateral point of view acting with regard to national and international ambitions of U.S government. In one of her articles Angeliki Tseti highlights this topic:

“Contemporary American writing has not only been shaped by the trauma of 9/11, but also by the shifting multicultural populations that constitute America, a now integral component of American culture that opens up opportunities for imaginary encounters and change. The failure to work through the trauma lies, in the author’s opinion, precisely in the failure to explore these possibilities and the domestication and assimilation of these diverse elements into familiar structures; in effect, the recurrent attempt to define the nation in relation and contrast to the “sinister Other” – albeit now replaced by Islam, rather than communism – proves sterile and unproductive, utterly reductionist, at a time when “everything has changed” and America has become a global nation.”⁷⁴

American writers’ single-sided point of view and their tendency to ignore humanistic values clearly proves that their works are far from objectivity. These novelists have also made stereotypical representations of the Muslims depicting them as potential terrorists and the Islam as a religion of terror. As Muhammed Safeer Awan points out “The Twin Towers have gone up in flames again and again in a plethora of textual and visual narratives like novels, short stories, films, documentaries and prose analyses.”⁷⁵ The novel of the ‘outsider’ which is mainly written by non-American novelists which shows that September 11 attacks did not just affect the U.S.A but other nations as well. They successfully interwove patterns of the plot in the eyes of the protagonist who was also influenced by September 11 attacks and afterward. By representing the ‘Other’ and his personal and social conflicts in their literary works they have given an impressive message to the world

⁷⁴ Angeliki Tseti, “Richard Gray, After the Fall: American Literature Since 9/11”, *European Journal of American studies*, Reviews, Vol. 2, No.1, 2012, p.2.

⁷⁵ Muhammed Safeer Awan, “Global Terror and the Rise of Xenophobia/ Islamophobia: An Analysis of American Cultural Production since September 11”, *Islamic Studies*, Vol. 49, No.4, 2010, p.522.

that not only American people have influenced by detrimental effects of September 11 attacks but also people other sides of the world especially Muslim communities have affected this global-effecting fateful terrorist attacks. Some notable theoreticians and philosophers such as Noam Chomsky, Jacques Derrida, Jürgen Habermas and Slavio Zizek have also written some articles and given a speech focusing mainly on the political and ideological indications of the September 11 terrorist attacks. Carlini states that “the aftershocks of the attacks continue to structure American political and cultural discourse, and as the chronological distance from the terrorist attacks of 9/11 increases, the number of politico-philosophical and literary discourses surrounding the events continues to multiply.”⁷⁶ On one hand they have not approved of the terrorist attacks that hit America, on the other hand they have criticized the U.S government’s foreign policies and declaration of the ‘war on terror’ to unknown enemy which lead to invasion of Iraq an Afghanistan in the name of freedom, democracy and justice left thousands of deaths and crimes against humanity behind. These scholars have believed that everyone should see the other side of the medallion meaning that humanistic values and realities are same all over the world so do not change according to benefits and goals of governments which caused inequitable wars and had tragic stories of millions of people. No one can exactly predict how long the clash that exists between the West and East (Islam) will last in the future but one thing is clear that almost in every religion or community there have been people who misuse and misrepresent their religion as a faith. So if someone does bad things or gives any harm to someone it should not be generalized to all people who lead a good life and do good things. Such global terror actions show that apart from constituting artificial agendas and using violent language all humanity should take a lesson from these catastrophic incidents and come together around the humanistic values such as mutual respect and understanding, love, tolerance etc. Esposito mentions that:

“It is not a time for provoking a clash of civilizations or for the self-fulfilling prophecy that such a clash is inevitable. It is rather a time for global engagement and coalition building, for the active promotion of coexistence and cooperation. Amidst pressures to win the global

⁷⁶Matthew Francis Carlini, *The "Ruins of the Future": Counter-Narratives to Terrorism in the 9/11 Literature of Don DeLillo, Jonathan Safran Foer, and Ian McEwan*, Master's Thesis, University of Tennessee, 2009. p.2.

war against terrorism at any cost, how we understand Islam and the Muslim world will affect how we address the causes of terrorism and of anti-Americanism and whether we preserve our American values at home and abroad.”⁷⁷

In today’s world, when looking at wars and conflicts in some parts of the world where Muslim societies mostly lived; fundamental groups and movements have still been playing a major role to degenerate Islam and led to the way that Muslims saw as potential terrorists. These movements and groups had also mostly been created by Westerners and the U.S to fulfill their political, economic and military ambitions by alleging to bring democracy and human rights to these regions and societies. As the Muslim countries become economically, politically and militarily powerful there will have been interventions and sanctions implemented by European powers and the U.S in the future as well.

⁷⁷ Esposito, “Islam phobia: A Threat to American Values?”,2010 . p.x-xi.

CHAPTER 3

THE CONCEPT OF THE “OTHER” AND THE REPRESENTATION OF ISLAM

3.1. Writers on focus: Mohsin Hamid and John Updike

Mohsin Hamid who is one of the postcolonial writers of the 21st century was born in 1971 in Lahore, Pakistan. He grew up in Lahore then moved to the US because of his father’s Ph.D. studies at Stanford University, California. During those days he sensed himself more like American boy than a Pakistani immigrant child.

“I learned to sing "The Star-Spangled Banner" years before I could sing the Pakistani national anthem, played baseball before I could play cricket and wrote in English before I could write in Urdu. My earliest memories are of watching "Star Trek" and "MASH" while my parents barbecued chicken in the backyard. I was an American kid, through and through. Part of me still.”⁷⁸

Wholly absorbed into American society, Hamid moved back to Pakistan when he was nine. Until that time, he almost forgot his native language Urdu and his childhood life in Lahore. Remembering that time he says: “I liked my new existence, but I'd liked my old one too, and I imagined places where the two could come together.”⁷⁹ His half-divided American dream came true because he turned back to the U.S. at the age of 18 to attend Princeton University and Harvard Law School. During the time in Princeton Hamid also studied and got creative writing lessons from Joyce Carol Oates and Toni Morrison. After graduation, he worked for management consulting firm in New York. Spending some years in America he moved to London and married there. Hamid explained his choice of moving to London :”[I]like many Bush-era self-exiles from the United States, I found that London combined much of what first attracted me to New York with a freedom America seemed to have lost in the paranoid years after 9/11.”⁸⁰ Mohsin Hamid

⁷⁸ Mohsin Hamid, “Why Do They Hate Us?” *The Washington Post*, 22 July 2007, p.1.

⁷⁹ Mohsin Hamid, “Once upon a Life,” *The Observer*, 1 May 2011, p.1.

⁸⁰ Mohsin Hamid, “It had to be a sign. Time to move the family to Pakistan”, *The Monday*, 23 November 2009, p.1.

wrote three novels until this time: *Moth Smoke* (2000), *The Reluctant Fundamentalist* (2007), and *How to Get Filthy Rich In Rising Asia* (2013). Even though Hamid did not write many novels till his present life but his novels got world's attention because of touching universal subjects especially focusing on personal, cultural and social experiences and conflicts of people who have dual identities and different nationalities. One of his articles, he described himself as:

“Of my 40 years, I have lived about 16 each in the United States and in Pakistan, and most of the remaining eight in Europe. I’ve called Lahore, Palo Alto, Princeton, Manila, Boston, New York, and London home. One of my passports suggests I’m British, my diplomas and birthday cards suggest I’m substantially American, and on most days I wake up, write, and hang out with my wife and daughter in Pakistan. I’m as tribal as anyone else, I suppose. But because I belong to so many, I’m constantly reminded of how ridiculous and harmful my tribes can be.”⁸¹

Since coming from originally from a country (Pakistan) which has a historically colonial experience under British rule for many years, in his novels Hamid mostly has focused on postcolonial issues like problems of identity, immigration, cultural and national resistance, religious and secular way of life, emotional and mental disappointments and discrepancies of the oppressed or other people into the society. Hamid has also tried to explain fictional and factual tension and conformity between the West and the East by telling the tragedy of a man who travels back and forth between these two sides. Being stayed in America and in the west for many years, Hamid himself also experienced the feeling of being “Other” especially after September 11 attacks which happened in the heart of America in 2001. For this reason he successfully reflected social, political and cross-cultural subjects into his works by using the new kind of narrative form that called as ‘trauma narrative’ which developed particularly in the post-9/11 period and can be seen in some of Hamid’s novels such as *The Reluctant Fundamentalist* (2007) and *How to Get Filthy Rich In Rising Asia* (2013). Hamid has wanted to show anxieties and disappointments of a man in the contemporary world by criticising the superiority of the West over the East and also depicted how conflicts and uncertainty of the modern world affect people’s lives, passions, and careers. Hamid’s works have been

⁸¹ Mohsin Hamid, “The Perils of Tribalism”, *Princeton Alumni Weekly*, 14 September 2011, p.1.

translated into more than 16 languages and have been published all over the world. He won 2000 New York Times Notable Book of the year award and 2001 Betty Trask Award for his first novel *Moth Smoke*. Hamid also writes articles and essays for magazines and newspapers such as *The New York Times*, *The Guardian*, *The Independent* and *The Washington Post* which are popular publications worldwide. His second novel *The Reluctant Fundamentalist* (hereafter TRF) was shortlisted for the 2007 Man Booker Prize.

The novel starts with a conversation between Changez and an unnamed American listener. Changez tells the story of his American dream once he had and his glamorous life in America to American listener. Mohsin Hamid, when mentioning about his novel TRF in an interview with Amina Yaqin, emphasizes that:

“This time the reader, instead of being the judge, has an uncertain role to play because Changez is telling a story to an unnamed American character. The reader listens to him speaking in a particular way and is invited to carefully consider the nature of this conversation. Who is the American guy, why are they meeting? What’s going on?”⁸²

TRF’s plot is evolving around the life experiences of a protagonist/narrator of the novel, Changez, who is a brilliant young student, has been sent to America by his family so as to be proud of them and get a high rank in society as well. He was graduated from Princeton University Department of Business Administration. He is one of the best students in his department.

“The skin Princeton showed was good skin, of course-young, eloquent, and clever as can be-but even among all that skin I knew in my senior year that I was something special. I was a perfect breast, if you will-tan, succulent, seemingly defiant of gravity-I was confident of getting any job I wanted.”⁸³

Promising and talented young students selected meticulously from all over the world, come to America work vigorously and ambitiously so as to be expected to contribute American society and its futuristic goals and they also want to get involved in American dream they envisage before. Changez also highlights this issue in the novel “I was one of only two Pakistanis in my entering class-two from a population over a hundred million souls, mind you-the Americans faced much less

⁸² Amina Yaqin, “Mohsin Hamid in Conversation”, *Wasafiri*, 2008 Vol. 23, No:2, p.45.

⁸³ Mohsin Hamid, *The Reluctant Fundamentalist*, Penguin Books, London 2007, p.5.

daunting odds in the selection processes.”⁸⁴ He continues talking about his inspirational process of being a Princeton student ;

“...This is a dream come true. Princeton inspired in me the feeling that my life was a film in which I was the star and everything was possible. I have access to this beautiful campus, I thought, to professors who are titans in their fields and fellow students who are a philosopher –kings in the making.”⁸⁵

After graduation Changez gets a magnificent job at a prestigious American firm, Underwood Samson that very few business managers graduated students even dream about to obtain a profession there. “On that day, I did not think of myself as a Pakistani, but as an Underwood Samson trainee, and my firm’s impressive offices made me proud.”⁸⁶ Everything is possible for Changez from the moment that the only thing he would do then adapting himself to the rhythm of Capitalism, work continuously and rise in the society. Loving in a young American woman (Erica) firstly facilitates his situation as a being an ‘American’ but as the story progresses this position becomes difficult and complicated for him. While Changez is on a business trip to the Philippines he watches the news about the September 11 terrorist attacks on TV so his reaction firstly as follows;

“I turned on the television and saw what at first I took to be a film. But as I continued to watch, I realized that it was not fiction but news. I stared as one-and the other- of the twin towers of New York’s World Trade Centre collapsed. And then I smiled. Yes despicable as it may sound, my initial reaction was to be remarkably pleased... I was caught up in the symbolism of it all, the fact that someone had so visibly brought America to her knees.”⁸⁷

Changez’s life is turning something like a nightmare for him especially after the terrorist attacks of 9/11 and it will be the turning point for him for beginning to realize his own-Pakistani identity. At that time he wants to return to Pakistan to see his family with his growing beard as an indicative sign of his newly found Pakistani identity. When taking into consideration some insinuations to Changez’ beard into the novel, it can be clearly seen that the beard is of specific significance to the narrative and plays a crucial and central role in the novel. The first sentence Changez

⁸⁴ Hamid, *The Reluctant Fundamentalist* ,2007.pp.3-4.

⁸⁵ Hamid,Ibid. p.3

⁸⁶ Hamid,Ibid. p.38.

⁸⁷ Hamid,Ibid. pp.82-83.

starts his conversation as “Excuse me sir, but May I be of assistance? Ah, I see I have alarmed you. Do not be frightened by my *beard*: I am a lover of America.”⁸⁸ After turning back to America from a business trip, at the airport he is abused and behaved like a second-class citizen because of the United States’ ‘War on Terror’ policy against foreign people especially Muslim citizens. “Perhaps you have drawn some conclusions from my appearance, my lustrous *beard*; perhaps you have merely followed the arc of my tale with the uncanny skill of a skeet shooter; or perhaps ... But enough of these speculations!”⁸⁹ Everyone around Changez starts to gaze upon him with suspicious views even his colleagues at his firm Underwood Samson because of leaving a beard after turning back a home-visit from Pakistan. Wainwright, one of his colleagues at the firm tried to give an advice to him.

“Look, man,” he said, “I don’t know what’s up with the *beard*, but I don’t think it’s making you Mister Popular around here.” “They are common where I come from,” I told him. “Jerk chicken is common where I come from,” he replied, “but I don’t smear it all over my face. You need to be careful. This whole corporate collegiality veneer only goes so deep. Believe me.”⁹⁰

America’s invasion of Afghanistan by alleging that Taliban, a planner of September 11 attacks, sheltering and hiding there besides, America’s expansionist policy affecting other neighboring countries India and Pakistan made Changez worries about his hometown and especially his family and other Muslim communities as well.

“...when I chanced upon a newscast with ghostly night-vision images of American troops dropping into Afghanistan for what was described as a daring raid on a Taliban command post. My reaction caught me by surprise; Afghanistan was Pakistan’s neighbor, our friend, and a fellow Muslim nation besides, and the sight of what I took to be the beginning of its invasion by your countrymen caused me to tremble with fury.”⁹¹

All these events affect Changez deeply as a Muslim and his final decision about turning back to his country permanently and giving up servicing American empire shaped during his business trip to Chile-Valparaiso. He introduces and makes

⁸⁸ Hamid *The Reluctant Fundamentalist*, 2007. p.1.

⁸⁹ Hamid, *Ibid.* pp.86-87.

⁹⁰ Hamid, p.148.

⁹¹ Hamid, pp.113-114.

a conversation with Juan Bautista, the manager of a publishing firm in Valparaiso. He gives an example of janissaries of Ottoman Empire in history and after that time Changez begins to realize something about his roots and identity and what really he does in America.

“Then he asked, “Have you heard of the janissaries?” “No, I said.” They were Christian boys,” he explained, “captured by the Ottomans and trained to be soldiers in a Muslim army, at that time the greatest army in the world. They were ferocious and utterly loyal: they had fought to erase their own civilizations, so they had nothing else to turn to.”⁹²

Realizing that he is a servant of America, at that moment he experienced some kind of identity crisis, which is triggered by the September 11 terrorist attacks on the WTC and obviously leads to him to possess anti-American thoughts.

“I spent that night considering what I had become. There really could be no doubt: I was a modern-day janissary, a servant of the American empire at a time when it was invading a country with a kinship to mine and was perhaps even colluding to ensure that my own country faced the threat of war.”⁹³

Changez gives up his job at Underwood Samson and decides to turn back to Pakistan. His decision, of course, shocks his colleagues and friends around him but he doesn't want to suffer and live by these sentiments throughout his entire life. The style of the novel resembles a monologue-one person narration- Changez is the only speaker throughout the novel and makes the American guy listen to him. When asked Mohsin Hamid why did he choose to write TRF in the form of a first-person narration? He replied as:

“It is a type of dramatic monologue; it is a little bit like a one-man play. There is a guy who's telling a story and you, the reader, the audience, are hearing him narrate it. The dramatic monologue is alienating, however, because he's speaking to someone but that someone doesn't really exist. I liked a couple of things about this form. The first is that, when you're doing a dramatic monologue, It is clear that you are outside the made of realism.”⁹⁴

Hamid has also tried to tell imaginary and real tension and conformity between the West and the East on the basis of an individual's life (Changez) who has

⁹² Hamid, *The Reluctant Fundamentalist*, 2007. pp.171-172

⁹³ Hamid, *Ibid.* p.173.

⁹⁴ Yaqin, “Mohsin Hamid in Conversation”, 2008. pp.44-49.

tidings in his life and live inner conflicts. Hamid has focused on a young “chosen”, “separated from the flock”, largely Americanized Pakistani man who experienced an identity crisis especially after September 11th attacks and alienated from everyone and everything around him become reactive and vindictive finally chose to leave America and settle down in Pakistan. By doing this Hamid has used a plain language and reflected his strong style in his novel. Yaqin mentions that

“... Also, the novel doesn’t attempt to reflect a clear position through Changez on many issues. He’s angry about things but so often what he’s annoyed about, when you look at it more closely, is somewhat incoherent. He is very upset by a hierarchical world order where there are rich and poor and he’s working for the rich, but on the other hand, he’s extremely eager to be part of this order and he’s running towards it until he finally decides he can’t. He’s terribly proud of being Pakistani but he is also equally ashamed of being Pakistani. He is satisfied with his family but embarrassed by their house. He is pleased with himself to an extent but he is also deeply insecure.”⁹⁵

There are also some parallelisms between the life of a protagonist (Changez) and the writer’s life as well. Mohsin Hamid also graduated from Princeton like Changez. He was one of the ‘bright third-world citizens’ who got a right to work and study in America, unfortunately, left the country after 9/11 attacks. But there is a difference: Mohsin Hamid, unlike Changez, chose to live in London, not Pakistan.

Born in Shillington, Pennsylvania in 1932, John Updike had been for many years one of America’s most eminent literary man; a novelist, short story writer, critic, poet, essayist, playwright and much more besides. In the early years of his life he was encouraged by his mother to write and draw:

“My mother, a different style of a saint, is an ideal reader, and an ideally permissive writer's mother. They both have a rather un-middle-class appetite for the jubilant horrible truth, and after filling my childhood with warmth and colour, they have let me make my adult way without interference and been never other than encouraging, even when old wounds were my topic, and a child's vision of things has been lent the undue authority of print. I have written free from any fear of forfeiting their love.”⁹⁶

⁹⁵ Yaqin “Mohsin Hamid in Conversation”, 2008, pp.44-49.

⁹⁶ Charles Thomas Samuels, “John Updike, *The Art of Fiction No.43*’ Retrieved from [https://www.theparisreview.org/interviews/4219/john-updike-the-art-of-fiction-no-43-john-updike], The Paris Review, Issue No. 45 Winter 1968 p.1.

He went to Harvard University and then Oxford's Ruskin School of Drawing and Fine Art. At first, he wanted to become a cartoonist but his mother's challenging advice and her writing experience gave John Updike an enthusiasm to be a talented writer in the following years. Coming back to the U.S, he took a position as a staff writer at *The New Yorker* magazine. He kept up a good relationship with *The New Yorker* throughout his life where a great number of his poems, editorials, reviews, and short stories published and came into view. He stayed in Massachusetts for the rest of his life. He published nearly 60 books in his lifetime but got his popularity especially by his fictional the four-volume 'Rabbit' novel series. He received The National Book Award for Fiction two times for his novels *The Centaur* (1964) and *Rabbit is Rich* (1982) and also a six-time Finalist for this prize. Furthermore, he took The Pulitzer Prize for Fiction two times with *Rabbit Is Rich 2* (1982) and *Rabbit at Rest* (1990). By these novels, he was at the same time recognized all over the world. Although he gave many works in many different fields his fictional works got world's attention much more than his other works. In an interview, Updike explains;

"Perhaps I have written fiction because everything unambiguously expressed seems somehow crass to me; and when the subject is, I want to jeer and weep. Also, I really don't have a great deal to tell interviewers; the little I learned about life and the art of fiction I try to express in my work."⁹⁷

In his novels and short stories he generally portrayed and observed tales about ordinary people in small-town and municipal settings. In an interview for *Life Magazine* in 1966, he said to Jane Howard "My subject is the American Protestant small-town middle class." "I like middles" he continued. "It is in middles that extremes clash where ambiguity restlessly rules."⁹⁸ For this reason, John Updike was also known as an author of Middle Class. He was a prolific literary figure in the world's literary landscape particularly in the second half of the 20th and the first half of the 21st centuries.

Updike focused on almost every kind of themes in his writings. His brilliant style and tone had sometimes obscured the fundamental elements of his sense of

⁹⁷ Samuels, "John Updike, *The Art of Fiction No.43*", 1968. Ibid. p.1.

⁹⁸ Haupt- Lehmann, Christopher, "John Updike, a Lyrical Writer of the Middle-Class Man, Dies at 76", *The New York Times*, 28th January, 2009. Retrieved from <http://www.nytimes.com/2009/01/28/books/28updike.html>

sight in the 20th century. He dealt with some principal subjects of modern times – moral and social values, the corruption of family relations in the society, sexual relations and social politics, the nature of private relationships between people, the ambiguity of human's state of being. In Introduction to *The Best American Short Stories* (1984) he told “A narrative is like a room on whose walls a number of false doors have been painted; while within the narrative, we have many apparent choices of exit, but when the author leads us to one particular door, we know it is the right one because it opens.”⁹⁹

His literary style showed itself with observations and descriptions, his plot was interweaved skilfully, theme and characterization pattern was very rich, his sense of humor was permeated and his tone could be classified from low comedy to high solemnity. In the last 50 years, there has been no delicate prose stylist in American Literature. But Updike has never thought himself a great stylist as he states,

“I was interested, and am still interested, in trying to get things down accurately, and that involves some shaping of the sentence. And I was enough of a would-be artist that I wanted to get the visual reality of things down, which not everybody does. But I've never thought of myself as writing beautifully.”¹⁰⁰

Much of Updike's work has a common theme that a man centers upon himself in the world.” 'But you have these inner imperatives and the sense of yourself as the center of the universe; after all, you are you, and you don't want to botch the assignment. So there is inevitably a conflict between selfishness and niceness.’¹⁰¹

John Updike's twenty second novel *The Terrorist* depicts an eighteen-year-old Muslim-American named Ahmad Ashmawy Mulloy who is a high school student about to graduate. Ahmad “himself is the product of a red-haired American mother Irish by ancestry, and an Egyptian exchange student whose ancestors had been baked since the time of the pharaohs in the muddy rice and flax fields of the overflowing

⁹⁹ John Updike, *More Matter: Essays and Criticism*, Random House, New York 2012, p.183.

¹⁰⁰ Mick Brown, “John Updike: descent of man”, *The Telegraph*, 26 Oct 2008, accessed: April 20, 2015, retrieved from <http://www.telegraph.co.uk/culture/donotmigrate/3562574/John-Updike-descent-of-man.html>

¹⁰¹ Brown, *Ibid.* p.1

Nile.”¹⁰² The novel takes place in the city of New Prospect, a multi-cultural industrial town in northern New Jersey. “The city was named New Prospect two centuries ago, for the grand view from the heights above the falls but also for its enthusiastically envisioned future.”¹⁰³ In years’ time, the bright future that foreseen for city changed drastically because of being a place of many immigrants from different countries having various ethnic and cultural backgrounds. In the novel, new feelings about modern meaningless, material world and secular modernity have densely been interweaved around the main plot. Ahmad is a central character in the novel and all the other characters have direct or indirect relationships with him. Ahmad chooses to be a Muslim in his early age thinking ‘The Straight Path’ for him in the middle of corrupted and decaying American society. He sees everyone around him as a devil effort to take away his Islamic faith. “Devils, Ahmad thinks. These devils seek to take away my God.”¹⁰⁴ He also thinks that every people around him faithless and corrupted or somehow decayed. “The teachers, weak Christians and non-observant Jews, make a show of teaching virtue and righteous self-restraint, but their shifty eyes and hollow voices betray their lack of belief. They lack true faith; they are not on the Straight Path; they are unclean.”¹⁰⁵

The novel’s plot focuses mainly on the main character Ahmad and his experiences with other sub-characters; the Jewish school guidance counselor Jack Levy, Sheikh Rashid (his teacher at the mosque), his mother and his school friends. Deeply influenced by fundamentalism and radical Islamic thoughts of local mosque Imam Sheikh Rashid, Ahmad gives up his studies and becomes a truck driver to fulfill a planned jihad attack blowing up Lincoln Tunnel. In the novel, Updike tells the story in the third-person narration that means free indirect style. This kind of writing style can be seen every part of the novel. Ahmad has no personality or in some such way free will to make his own decisions. Updike writes over his character so exactly that the writer directs and chooses what to do with Ahmad in the whole novel. Ahmad does not think himself freely, he generally speaks in the mouth of his

¹⁰² John Updike, *The Terrorist*, Alfred A. Knopf, New York 2006,p.20.

¹⁰³ Updike,Ibid.p.19

¹⁰⁴ Updike, Ibid. p.9.

¹⁰⁵ Updike, Ibid.

teacher Imam Sheikh Rashid. In conversation with Ahmad Jack Levy, the school counselor asks Ahmad:

“Did the Imam ever suggests, “he asks letting the chair’s recoil lean him confidentially across the desk” that a bright boy like you, in a diverse and tolerant society like this one, needs to confront a variety of viewpoints?” “No, Ahmad says with surprising abruptness, his soft lips bunching in a pout of defiance “Sheikh Rashid did not suggest that sir...”¹⁰⁶

When Jack Levy asks Ahmad “Do you have any job lined up? He answers ‘my teacher thinks I should drive a truck.’”¹⁰⁷ Another example of similar not self-thinking seen in a dialogue between Ahmad and Jorlyeen on that day of visiting the church “...Enemy? Whoa. You didn’t have any enemies there. My teacher at the mosque says that all unbelievers are our enemies.”¹⁰⁸ Updike has focused some major themes in *The Terrorist* especially about death, religion, sex, racial identities, educational problems, social and political realities of the America and its prevailing and powerful policy over other cultures and nations. “I felt I was writing about certain social events going on at that time that was symptomatic of the wider changes in society.”¹⁰⁹ Updike gives some messages and references through the eye of the protagonist of the novel, Ahmad. The novel also is full of Quranic verses and hadiths which reveals the writer’s main concern and interest about religious issues (especially Islam) so he has chosen a Muslim character that novel revolves around him. But these lyrical authorial commentaries led the writer to make some false presuppositions, information and prejudice about the religion of Islam and Muslims. In the novel when mentioning about the angel Gabriel there is a false information :

“He holds his breath as if to fend off contamination and stares straight ahead, where the curious carvings on what he takes to be the Christian equivalent of the minbar slowly sort themselves out as winged angels; he identifies one of them blowing a longhorn as Gabriel, and the crowded occasion therefore as the same Judgement Day the thought of which prompted Mohammad to gusts of his most rapturous poetry.”¹¹⁰

Updike’s voice of tone in the novel sometimes ironical and prejudicial towards Islam and characters especially Ahmad because of being a Muslim. “I

¹⁰⁶ Updike, *The Terrorist*, 2006,p.52.

¹⁰⁷ Updike, *Ibid.*p.55.

¹⁰⁸ Updike,p.88.

¹⁰⁹ Brown, “John Updike: descent of man”,2008, .p.1

¹¹⁰ Updike, *Ibid.*p.64.

imagined a young seminarian who sees everyone around him as a devil trying to take away his faith, the 21st century does not look like that, I think, to a great many people in the Arab world.”¹¹¹ When Updike converted Ahmad’s religion to Islam, he made an explanation and said: “it was because he thought he had something to say from the standpoint of a terrorist.”¹¹² Updike also goes on this issue “I think I felt I could understand the animosity and hatred which an Islamic believer would have for our system, nobody’s trying to see it from that point of view. I guess I have stuck my neck out here in a number of ways, but that’s what writers are for, maybe.”¹¹³ The novel is written in the shadow of September 11 attacks and there are some allusions and commentaries on that day which affected American society very profoundly and left behind a deep wound in the heart of the world history. Updike himself also witnessed 9/11 attacks upon visiting one of his relations on that day. In an interview conducted by Matt Nelson, John Updike explained his thoughts about 9/11 attacks and his novel:

“I was in New York and saw one of the towers collapses, so that gave me a sense of witness to the beginning of a new era, in a way, that the administration calls ‘the War on Terror.’ But no, I did not think of this novel until some years later. The notion, of course, of there being a lot to say in this area is something just reading the newspapers gives you. I’m surprised, in fact, that the title hasn’t already been taken by a number of other people. Every day you read about terrorism of one kind or another.”¹¹⁴

He went on: “I was qualified to speak about why young men are willing to become suicide bombers. I can kind of understand it, and I’m not sure too many Americans can.”¹¹⁵ Unlike many authors, Updike wrote his 22nd novel in the mind of a terrorist and showed us the possibility of an event like 9/11 attacks and also gave emphasis on psychological and social sides of that event (9/11) through *The Terrorist* even it was written five years later from 9/11 attacks. Updike states that;

¹¹¹Charles McGrath, ‘In *Terrorist*, a Cautious Novelist Takes On a New Fear’ The New York Times, MAY 31, 2006. Accessed: April 18, 2015, retrieved from <http://www.nytimes.com/2006/05/31/books/31updi.html>.

¹¹² McGrath, Ibid. p.1.

¹¹³ McGrath, p.2.

¹¹⁴ Nelson, Matt, ‘In the Mind of a Terrorist: An Interview with John Updike’ ,Borders 2006. accessed: April 25, 2015, retrieved from <http://f.chtah.com/i/9/276579820/updike2.htm>

¹¹⁵ Mudge, Alden, ‘John Updike Holy terror’ BookPage Interview, June 2006. accessed: May 15, 2015, retrieved from <https://bookpage.com/interviews/8355-john-updike#.WQdBGWnyjIU>

“There has been much writing about 9/11 itself, and I think it is hard to know where the fiction writer can add much. I’m not writing about the possibility of something new on a similar scale that could happen. As has been said more than once, they only need to succeed once out of hundred tries. If 99 are frustrated that still leaves the one that gets through and they can do a lot of damage.”¹¹⁶

The traumatic effects of September 11 attacks and the fear of people can also still be seen in the novel despite five years had passed from it. When the Secretary of Homeland Defence asked eloquently to his assistant Hermonie (Beth’s sister)

“Those people out there... Why do want to do these horrible things? Why do they hate us? What’s to hate? ‘Hermonie replies ‘They (implying Muslim terrorists) hate the light, like cockroaches; like bats. “The light shone in darkness ”she quotes, knowing that Pennsylvania piety is a way to his heart’, and the darkness comprehends it not.”¹¹⁷

All in all the novel *The Terrorist* stands a crucial place in the World and American Literature because its themes still have been questioned and today’s world has still witnessed terrorist attacks and suicide bombings in some parts of the world which are generally attributed to the religion of Islam and Muslims. In Postcolonial or we can say Neo-Colonial world especially after September 11 attacks the conflict between West and East (‘We ‘and ‘Others’) have broadened recently. This phenomenon also has supported the thesis the clash of civilization written by Samuel Huntington many years before the 9/11 attacks. This is not the end of history as Fukuyama had foreseen before but it is a New World Order with new players and old actors.

3.2. Postcolonial Reflections and Postcolonial/Religious “Other” in *The Reluctant Fundamentalist* and *The Terrorist*

Though European imperialism was about to end in the second half of the 20th- century new colonial order pioneered especially by America and Britain has been established through cultural, social and economic hegemony over the other Third World Countries. For Edward Said colonization process still continues as he follows “I don’t think colonialism is over, really. I mean colonialism in the formal

¹¹⁶Nelson, ‘ *In the Mind of a Terrorist: An Interview with John Updike* ’, 2006 .p.1.

¹¹⁷ Updike, *The Terrorist*, 2006.p.63.

sense is over.”¹¹⁸ In today’s postcolonial world especially in multi-cultural countries like the U.S. many immigrants - can also be referred as third world citizens- who come from different cultures struggle to preserve their own traditions in order not to be a part of the American way of life. September 11 attacks changed the situation reverse back particularly for Muslims living in the U.S. Many of them seen as a potential terrorist threatening the American society. The effect of the media also has contributed to this event. Said focuses on this matter:

“Muslims and Arabs are essentially covered, discussed, and apprehended either as oil suppliers or as potential terrorists. Very little of the detail, the human density, the passion of Arab-Muslim life has entered the awareness of even those people whose profession it is to report the Islamic world.”¹¹⁹

These attacks have also re-established the world’s understanding of the term terrorism and its relation to resistance and power. Post 9/11 novels also try to represent terrorism in a new aspect by investigating the psycho-social conditions of the subjects engaged in any such attempt or movement. At the beginning of the 20th century, the great colonial and imperial powers began to dissolve, leading immense immigration from the previous colonies to the new (or neo-) colonial powers like the UK and the US. These large-scale migrations naturally brought some cultural, economic, social and personal problems together both individually and socially. Being or feeling as an ‘other’, the problem of identity or living with dual identity and mimicry are the main themes in nearly most postcolonial writings. The Pakistani writers like Mohsin Hamid, Hanif Kureishi, Zulfikar Ghose, Abdullah Hussain, Bapsi Siduva and Nadeem Aslam who have been living in the western countries, firstly as immigrants, have addressed these above-mentioned issues which are universal and most accepted subjects by postcolonial societies. Postcolonial fiction writers mostly described immigrants as confronting a number of re-evaluation of their cognitions and values, sometimes, getting rid of their own traditional beliefs and values adopting for those of the new culture’s. Iqbal Mahmood focuses this subject :

¹¹⁸ Said, *Orientalism: Western Representations of the Orient* ,1978,p.2.

¹¹⁹ Edward, W. Said, *Covering Islam*, Vintage, New York 1997, p.28.

“The immigrant fiction brings together people of diverse backgrounds, cultures, religions, nationalities, and creeds. In addition to these concerns are the issues of migration, nationalities, displacement, diversity, and multiculturalism which are addressed in a non-Western context...”¹²⁰

Muslim immigrants living in the west who mostly come from South Asia especially from Pakistan have experienced an inescapable dilemma: on the one hand they are surrounded by the Asian diasporas identity on the other hand they have to react to some universal political conflicts which are generally attributed to Islamic worlds such as the Rushdie Affair, the Iran –Iraq war, the wars in Afghanistan and Iraq, the Kashmir crisis between India and Pakistan and recently September 11 attacks. All of these before mentioned problems have led immigrants subjected to some prejudicial hostile reactions and economic and social pressures particularly have increased since September 11 attacks. Mohsin Hamid, as a postcolonial writer, has tackled the themes of identity crisis and being an ‘other’ in the western societies and portrays the relationship between western and eastern cultures in the context of postcolonialism or more recently term neo-colonialism. The TRF is the narrative of the personal conflicts that the protagonist Changez has experienced subsequently shows itself as the clash the western and eastern identities which imposed upon Changez after post-September 11 America.

Changez himself has lived a personal dilemma that lately defined as having glocal (a mixture of local and global) identity between his Pakistani sides an American side. According to Stephen Reicher, social identity theory suggests that “when I behave in terms of any given social identity, I am guided by the norms, values, and beliefs that define the relevant identity.”¹²¹ This dual identification has eroded especially after 9/11 attacks and Changez has become more aware of his own Pakistani Muslim identity. Surely it was difficult for him to give up his American dream but the events after 9/11 attacks and behaviors of people around him finally led him to back to his own roots once he migrated vigorously and enthusiastically like

¹²⁰ Mahmood Iqbal, *Strategies of Negation: Post colonial Themes and Conflicts in the English Language Literature of the East Indian Diaspora*, Author House, Indiana 2006, p.24.

¹²¹ Stephen Reicher, “The Context of Social Identity: Domination, Resistance and Change”, *Political Psychology*, Vol.25 No: 6, 2004, p.929.

most people to America, the place of hopes and opportunities. Stephen Reicher mentions that;

“I had always thought of America as a nation that looked forward; for the first time, I was struck by its determination to look back. Living in New York was suddenly like living in a film about the Second World War; I, a foreigner, found myself staring out at a set that ought to be viewed not in Technicolor, but in grainy black and white. What your fellow countrymen longed for was unclear to me – a time of unquestioned dominance? Of safety? Of moral certainty? I did not know but that they were scrambling to do the costumes of another era was apparent. I felt treacherous for wondering whether that era was fictitious, and whether-if it could indeed be animated –it contained a part written for someone like me.”¹²²

Changez has felt as an ‘Other’ in the American society because of having a Pakistani- Muslim appearance. In spite of getting an education at prestigious university and his the well-known company he has been treated as a second-class citizen and naturally the “Other”. The first shock he has experienced at the airport while they are turning back from business trip to Manila, Philippines just after September 11 attacks.

“What is the purpose of your trip to the United States? “She [the officer] asked me. “I live here,” I replied.” That is not what I asked you, sir” she said.” What is the purpose of your trip to the United States?” Our exchange continued in much this fashion for several minutes. In the end, I was dispatched for a secondary inspection in a room where I sat on a metal bench next to a tattooed man in handcuffs. My team did not wait for me; by the time I entered the customs hall they had already collected their stuff and left. As a consequence, I rode to Manhattan that evening very much alone.”¹²³

Changez has felt much loneliness and a sense of being other at the same time he has not been supported and by his colleagues after this unpleasant event for him. But he has also confronted a racist attack from a man calls him “fucking Arab” just because of his race and outer appearance. He is trying to use violence against the assaulting man. “I unlocked the boot, retrieving the tire iron from where it lay; the cold metal of its shaft rested hungrily in my hands, and I felt that moment, fully capable of wielding it with sufficient violence to shatter the bones of his skull.”¹²⁴

¹²² Hamid, *The Reluctant Fundamentalist*, 2007, p.173

¹²³ Hamid, *Ibid.* p.86

¹²⁴ Hamid, p.134.

Silencing the “other” voices surely prevents a person to understand the reasons behind the scene and of course biased opinions and showing extreme behaviors against “other” people would not help societies bring together around universal subjects like peace, understanding, and respect. “It is not enough to condemn and fight terrorism; we must understand its causes. One reason that we failed to anticipate the events of 11 September is our persistent ignorance of major non-western cultures and our government policies based on such ignorance.”¹²⁵ Even after ten years after from attacks, Hamid himself has experienced a discriminative event at the airport:

“Earlier this year (2010), on a trip from Pakistan to New York with my wife and baby daughter, I had my usual lengthy encounter at J.F.K. Airport. Sent to secondary inspection, I waited my turn to be investigated. Eventually, it came, the officer questioning me such things whether I had ever been to Mexico or received combat training. As a result, we were the last passengers on our flight to claim our luggage, a lonely set of suitcases and a foldable playpen on a new stationary baggage carousel. And until we stepped out of the terminal, my heart kept pounding in a way incongruent with my status as a visitor with papers in order.”¹²⁶

The perception of Other people or Muslims has not much changed so far when examining such incidents. Under the veil of modernity and globalization colonial thoughts still alive in the western societies it does not matter that who you are, where do you come from or your career status.

“However, if we take into account the *journey* by which Changez arrives at his disenchanted and partisan position, we have an interesting snapshot of the bifurcation of the world after 9/11 and an awareness that old colonial instincts are still alive and well in the nations of the West – even if they sometimes cloak themselves nowadays in the rhetoric of globalization or liberal interventionism.”¹²⁷

In fact, Muslim and Arabs or easterners have already been behaved and described negatively by westerners. According to Louise Cankar:

¹²⁵ Haruo Shirane, “Terrorism, Culture and Literature”, *PMLA*, Vol.117 No.3, 2002 p.513.

¹²⁶ Mohsin Hamid, “Discontent and Its Civilizations”, *The New York Times*, International Herald Tribune, 2nd December 2010.p.1.

¹²⁷ Peter Morey, “The Rules of the Game Have Changed: Mohsin Hamid’s The Reluctant Fundamentalist and Post-9/11 Fiction”, *Journal of Postcolonial Writing*, Vol.47 No.2, 2011 p.145.

“Pre 9/11 social constructions that had proffered the existence of a collective value set and orientation shared by Arabs and Muslims, including a propensity to violence, a disposition to terrorism, and an entrenched hatred of America, had set the stage for these propositions [(Arabs and Muslims support the attacks and willingly hide terrorist sleeper cells)] to gain wide public support.”¹²⁸

There are several comparisons in the TRF that Changez has made between his formerly colonized country Pakistan and America. Actually, Changez is profoundly conscious of his country’s cultural heritage and the ancient civilization at the same time he has been upset and ashamed of the current situation of his homeland by accepting the superiority of America.

“Often during my stay in your country, such comparisons troubled me. In fact, they did more than trouble me: they made me resentful. Four thousand years ago, we the people of the Indus River Basin, had cities that were laid out on grids and boasted underground sewers, while the ancestors of those who would invade and colonize America were illiterate barbarians. Now our cities were largely unplanned, unsanitary affairs, and America had universities with individual endowments greater than our national budget for education. To be reminded of this vast disparity was for me, to be ashamed.”¹²⁹

While Changez is watching the news on television about the U.S soldiers entering into Afghanistan after the declaration on “War on Terror” by the U.S government soon after 9/11 attacks, he remembers “Afghanistan was Pakistan’s neighbor, our friend, and a fellow Muslim nation.”¹³⁰ Changez refuses the colonialist ideology and shows his discomfort against the American media as describing Pakistani people in an imperialistic manner without showing any respect for their rich and sublime history.

“For we were not always burdened by debt, dependent on foreign aid and handouts; in the stories, we tell of ourselves we were not the crazed and destitute radicals you see on your television channels but rather saints and poets and conquering kings. We built the Royal Mosque and the Shalimar Gardens in this city and we built the Lahore Fort with its mighty walls and wide ramp for our battle –elephants. And we did these things when your country

¹²⁸ Louise Cainkar, *Homeland Insecurity: the Arab American and Muslim Experience after 9/11*, Russel Sage Found, New York 2009, p.64.

¹²⁹ Hamid, *The Reluctant Fundamentalist*, 2007, p.38.

¹³⁰ Hamid, *Ibid*, p.113.

was still a collection of thirteen small colonies, gnawing away at the edge of a continent.”¹³¹

Despite his brilliant and great achievements and having a good job, Changez was treated as an inferior “Other” by Erica’s (his girlfriend) family when he was invited to their home for a meal. By the time Erica’s father asks him how are the things in Pakistan, Changez answers that they are good then her father adds: “Economy’s falling apart though, no? Corruption, dictatorship, the rich living like princes while everyone else suffers. Solid people don’t get me wrong. I like Pakistanis. But the elite have raped that place well and good, right? And fundamentalism. You guys have got some serious problems with fundamentalism.”¹³² Classification of people according to their outer appearance is a sign of having and carrying biased and colonialist point of view. As it can be clearly seen in a novel TRF that at dinner in Erica’s house, Erica’s father recognizes Changez with his growing beard as a Muslim at first sight and naturally considers him as a non-alcoholic. Changez’s beard also identifies him as a foreigner and seen a subject of threat by his social environment especially after the September 11 attacks. For Stephen Reicher according to social identity theory; “Just as personal identity defines our uniqueness relative to the individual, so our distinctive social identity is defined by what marks us out as different from other groups. Social identities are necessarily defined in comparative terms and so group members indulge in the social comparison between their in group and relevant groups.”¹³³

One of the central themes in the field of postcolonial literature or theory is “mimicry”. It can be shortly defined as to mimic or adopt a certain culture and it was previously referred generally as behaving or acting like colonizers so as to gain acceptance, but in spite of their mimicry, they have still been treated as inferior and Other. Homi K. Bhabha, who is one of the well-known postcolonial theoreticians defines the term of mimicry and expresses its lexical meanings and the ambivalence of colonial discourse in his famous essay “Of Mimicry and Man” as follows:

¹³¹ Hamid, *The Reluctant Fundamentalist*, 2007, p.60.

¹³² Hamid, *Ibid*, p.63.

¹³³ Reicher, “The Context of Social Identity: Domination, Resistance and Change”, 2004, pp.921-945.

“[t]he discourse of mimicry is constructed around and ambivalence; in order to be effective, mimicry must continually produce its spillage, its excess, its difference. The authority of that made of colonial discourse that I have called mimicry is therefore stricken by indeterminacy: Mimicry emerges as the representation of a difference that is itself a process of disavowal. Mimicry is, thus the sign of a double articulation complex strategy of reform, regulation, and discipline, which appropriates the other as it visualizes power.”¹³⁴

Changez’s situation at this context resembles the same in Frantz Fanon’s exceptional and sensational book *Black Skin White Mask*¹³⁵ Negro character who is working a physician. In spite of his good behaviors, literature knowledge and talented at science theories he was treated as offensive, unclean and nigger. Coming from originally a formerly colonized country, Pakistan, Changez firstly behaves, speaks, wears like an American by adopting or miming some other cultural and social sides of American society. In his despairing need for being accepted by the society, he has started to conceal his Pakistani identity as well. “But not on that day. On that day, I did not think of myself as a Pakistani, but as an Underwood Samson trainee, and my firm’s impressive offices made me proud. I wished could show my parents and my brother!”¹³⁶ In other circumstance gives a clear example of Changez’s feelings to be a New Yorker and his admiration about America and its city:

“On street corners, tourists would ask me for directions. I was, in four and half years, never an American; I was immediately a New Yorker. What? Is my voice is rising? You are right; I tend to become sentimental when I think of that city. It still occupies a place of great fondness in my heart which is quite something, I must say, given the circumstances under which, after only eight months of residence, I would later deport.”¹³⁷

Changez’s imitative behaviors can also be seen in his firm, Underwood Samson, one of the prominent investment consulting companies in the world. He has captured himself to speak and act like an American ignoring his Pakistani identity because of possessing and reaching everything in the heart of an America, New York:

¹³⁴ Homi K.Bhabha, *The Location of Culture*, Routledge, London and New York 1990, p.122.

¹³⁵ *Black Skin White Masks* written by Frantz Fanon in 1952 in which Fanon examines the psychology of the racism and dehumanization inherent in situations from colonial perspective.

¹³⁶ Hamid, *The Reluctant Fundamentalist*, 2007, p.38

¹³⁷ Hamid, *Ibid*, p.37

“I have subsequently wondered why my mannerisms so appealed to my senior colleagues. Perhaps it was my speech: like Pakistan, America is, after all, a former English colony and it stands to reason, therefore, that an Anglicized accent may in your country continue to be associated with wealth and power, just as it is mine. Or perhaps it was my ability to function both respectfully and with self-respect in a hierarchical environment, something American youngsters-unlike their Pakistani counterparts-rarely seems trained to do. Whatever the reason, I was aware of an advantage conferred upon me by my foreignness and I tried to utilize it as much as I could.”¹³⁸

During his stay in Manila for business, Changez absorbs himself wholly to the American way of life and its cultural norms so zealously that he behaves non-American people with an American arrogant and insulting manners regardless of showing any respect to them even some of them are as old as his father.

“Perhaps it was for this reason that I did something in Manila I had never done before: I attempted to act and speak, as much as my dignity would permit, more like an *American*. The Filipinos we worked with seemed to look up to my American colleagues, accepting them almost instinctively as members of the officer class of global business – and I wanted to share that respect as well.

So I learned to tell executives my father’s age, “I need it *now*”; I learned to cut to the front of lines with an extraterritorial smile; and I learned to answer when asked where I was from, that I was from New York. Did these things trouble me, you ask? Certainly, sir; I was often ashamed. But outwardly I gave no sign of this. In any case, there was much for me to be proud of: my genuine aptitude for our work, for example, and the glowing reviews my performance received from my peers.”¹³⁹

Changez’s alienation to his own culture and beliefs have also paved the way for him to emulate American traditions and social life absolutely without thinking any outcomes that he will encounter in the future. Bediüzzaman Said Nursi who is one of the prominent and well-known scholars in 20th century focuses on this matter about imitating West (Europe) in his world famous Quranic commentary, *Risale-i Nur Collection* which has been translated into more than 50 languages and read all over the world:

“O sons of this land! Do not try to imitate Europeans! How can you reasonably trust in and follow the vice and invalid, worthless thought of Europe after the boundless tyranny and

¹³⁸ Hamid, *The Reluctant Fundamentalist*, 2007, p.47

¹³⁹ Hamid, *Ibid*, pp.74-75.

enmity it has shown you? No! No! You who imitate them unconsciously joining their ranks and putting to death both yourselves and your brothers. Know that the more you follow them in immorality the more you lie in claiming to be patriots! Because to follow them in this way is to hold your nation in contempt, to hold the nation up to ridicule!”¹⁴⁰

As a postcolonial writer, Hamid shows that American culture and society are intolerant of non-American cultures and societies and as a sign of being superior to Other. Americans behave and show racist and colonialist manners towards non-Americans that especially become common after 9/11 attacks. Hamid has also tried to portray in TRF that racial and cultural otherness of Changez which is formed by American culture finally led him to rediscover his own identity and where he really belongs to. Changez has never truly been as an American by the society around him despite his academic accomplishments, brilliant attitudes, great potential and eagerness to his career. During the gorgeous days of his American life while going out for dinner with his friends from college he made a joke about his dream in the future what he wanted to be:

“Later that evening, when we went out for dinner with the group, Erica chose the seat opposite me. Chuck made all of us laugh with series of uncanny impersonations-my mannerisms were, in my opinion, somewhat exaggerated, but the others were spot on and then he went around the table and asked each of us to reveal our dream for what we would most like to be. When my turn came, I said I hoped one day to be the dictator of an Islamic republic with nuclear capability; the others appeared shocked, and I was forced to explain that I had been joking.”¹⁴¹

This incident shows that Americans or on the large scale westerners have lack of understanding between two sides (East and the West) by reacting shocking manners towards the ‘other’ side when making a joke which involves Islamic elements inside. These examples of humiliation and discrimination existing in the US make Changez to feel an Other in American society and eventually turns to own roots. In fact, this novel in response to the rhetoric of colonization from the Easterner (Pakistani) side and gladly forms in the way of decolonization. Hamid also censures America on the fundamental level the West and its society and associations have

¹⁴⁰ Bediüzzaman Said Nursi, *Risale-i Nur Collection*, (translated by Şukran Vahide), Sözlere Publications, Istanbul 2000.p.166.

¹⁴¹ Hamid, *The Reluctant Fundamentalist* ,2007,pp.32-33

failed to admit people having various cultural, religious, social and racial backgrounds with mutual respect and understanding on the axis of intolerance.

John Updike's novel *The Terrorist* portrays a conflicted character in a postcolonial world of diversity and disenchantment. Updike's main character Ahmad represents the rebellious and divided subject of the postcolonial country that he doesn't want to feel himself belonging to America's social system. Throughout the novel, Ahmad continuously criticizes American way of life, society and shows a resistance to all things which are not suited for his belief and Islamic way of life. Ahmad's situation can be described in Alexander Pope's book:

Placed on this isthmus of a middle state,
A being darkly wise and rudely great.¹⁴²

Nearly in all colonialist civilizations, schools are important institutions that educational activities take place there. In New-Colonial countries like the U.S schools function as a turning machine especially making hybrid people become a part of the national system. In the novel the function of the school is expressed by Jack Levy the school counselor "Hey, come on, we're all Americans here. That's the idea, didn't they you that at Central High? Irish-Americans, African Americans, Jewish-Americans; there are even Arab-Americans."¹⁴³ This situation is somehow necessary for a country consisting of many nationalities trying to make them one single nation. But desired results cannot always be taken. Ahmad has become a suicide bomber instead of being a good student so the school failed to function its task as a turning machine. Many reasons drifted Ahmad to this point is the fact that the school cannot fulfill its transformative and training functions properly. Information about Ahmad's school atmosphere can clearly be supported by Ahmad's evaluations about his schoolmates and teachers. Ahmad's view about the students at the school as follows:

"Devils, Ahmad thinks. These devils seek to take away my God. All day long, at Central High School, girls sway and sneer and expose their soft bodies and alluring hair. Their bare

¹⁴² Alexander Pope, *The Complete Poetical Works of Alexander Pope*, Cambridge Edition, ed. Henry W. Boynton, Houghton, Mifflin and Company, Boston and New York 1903, p.288.

¹⁴³ Updike, *The Terrorist*, 2006, p.301.

bellies, adorned with shining navel studs and low-down purple tattoos, ask, what else is there to see?"¹⁴⁴

He also goes on like this "Tylenol's enmity becomes one more reason to leave this hellish castle, where the boys bully and hurt for sheer pleasure...."¹⁴⁵ Ahmad's point of view about his teachers at school is quite negative: "The teachers, weak Christians, and non-observant Jews...They lack true faith; they are not on the Straight Path; they are unclean."¹⁴⁶ The main factor that keeps Ahmad away from his school friends and teachers is his religion: "His religion keeps him from drugs and vice, though it also holds him rather aloof from his classmates and the studies on the curriculum."¹⁴⁷

The novel can also be evaluated in the light of postcolonial theory which is densely focused on the subjects like racism, gender, building identities and admiration for the exoticism of the East. Thus Updike's novel is substantially rich of the elements mentioned above. One of the most important problems to be solved in the colonial societies is to unite the people who have different races around a single state, a single country, and a single flag. Through it is being carried out at a great extent in a country like the USA, which is aiming to be the world's superpower at the same time it shouldn't be forgotten that the presence of terrorist organizations that are setting up traps to down the systems. Naturally, while combating with these structures it is also useful to detect the resources, behaviors, and manners that feed this kind of separated structures. As focusing on the novel *The Terrorist* from this point of view it has been seen that there is a problem of race stemming from Ahmad's school environment and family life. Ahmad "himself is the product of a red-haired American mother, Irish by ancestry, and an Egyptian exchange student whose ancestors had been baked since the time of Pharaohs in the muddy rice and flax fields of the over the glowing Nile."¹⁴⁸ In other words, Ahmad is a hybrid character.

¹⁴⁴ Updike, *The Terrorist*, 2006, p.9.

¹⁴⁵ Updike, *Ibid.* p.27.

¹⁴⁶ Updike, p.9.

¹⁴⁷ Updike, p.13.

¹⁴⁸ Updike, p.19.

Hybridity causes an individual to experience a cultural conflict and ambiguity in the society he lives in. In this context, There are three choices in front of Ahmad, the hybrid character: An Egyptian Arab, a Western Irish, a citizen adopted an American culture. In an interview with Jack Levy Ahmad chooses his preference about the subject of his father who left them when he was just three years old:

“Uh, Mr. aé? How do you like to be called? Mulloy or aé” he looks again at the cover of his folder aé Ashmway?’ My mother attached her name to me, on my social security and driver’s license, and her apartment is where I can reach. But when I am out of school and independent I will become Ahmad Ashmawy.”¹⁴⁹

Ahmad’s preference has been effective in a way that seeing his father as Muslim man and his Catholic mother infidel animal and flighty woman. According to Jack Levy, the reason of this preference and the anger felt to mother is “idealizing the absent dad” and the result of this is directing all their anger at poor old mom, who’s knocking herself out trying to keep a roof over their heads.” But when the novel is considered as a whole, Ahmad has been taken far away from his mother because his mother has adopted Catholicism which is seen a perverted faith and she has also had a forbidden relationship with different men to satisfy her body. Being the son of an Egyptian father causes Ahmad to be insulted by some other students in the school. His schoolmate Tylenol assaults Ahmad. As a matter of fact in school Tylenol teases Ahmad, whom he generally called him, “Hey, Arab”, pretending to insult Joryleen and among many friends Tylenol insults Ahmad over having an Arab origin: “Don’t you talk to me of foolish aé ‘you so foolish nobody give you shit, Arab.”¹⁵⁰ “...so I don’t care about you and Joryleen no more, we laugh at you, the two of us. Especially when I fuck her. We fuck a lot lately. A flying fuck is when you do it to yourself, like all you Arabs. You all faggots, man.”¹⁵¹

The lack of an idealized father, an uninterested mother that just satisfying her physical needs, insusceptible teachers, the existence of Imam Rashid who has taken care of him patiently in spite of his racist and offensive school friends these all have been effective in building Ahmad’s fundamentalist Islamic identity. Imam Rashid

¹⁴⁹ Updike, *The Terrorist*, 2006. p.48.

¹⁵⁰ Updike, *Ibid.* p.22.

¹⁵¹ Updike, p.116.

has played a crucial role in Ahmad's life and him has also very effective even determining Ahmad's future plans. Although Ahmad can place in a university as a hardworking student, he wouldn't know in those days he becomes the most important part of Imam Rashid's bloody plan of exploding a truck full of the bomb. In accordance with this plan, Ahmad applies for driving license to become a truck driver. After becoming successful as a truck driver he is employed by a furniture shop with the help of Imam Rashid. Being experienced about truck driving, Ahmad gets totally ready to be a suicide bomber. What is American society doing while Ahmad is becoming a radical religious and a menace to other's lines? John Updike aimed to determine this question in reader's minds. In other's words, while all these were happening in Ahmad's inner world and around him, his mother Terry was having a forbidden relation with Jack Levy. Rest of her time she worked or interested in painting. Although Jack Levy, a married Jewish, noticed that Ahmad was going through a dangerous adventure at the very beginning after he met Terry he became only thinking about sexual intercourse by cheating his own wife. Jack Levy's wife Beth is an old obese woman. Having problems with being an overweight woman, Beth struggles with diet schedules. Tylenol forces her wife Joryleen to prostitution for money. The only aim of the minister who is responsible for security is to ensure his place in government. In such an occasion, it is inevitable result for Ahmad to be trapped by a radical Islamic group.

By evaluating this point of view this novel is also a criticism of American society. As in most of the postcolonial works, exoticism, and mystery of East allures especially the women characters in *The Terrorist* at the same time seen in Tayyeb Salih's novel *Season of Migration to North*.¹⁵² Main character Mustafa Said attracts the European women by using the exoticism of East. Even it is not as intensive as in Tayyeb Salih's novel, the admiration to the exoticism of cast is used in a few times in *The Terrorist*. Ahmad's mother Terry expressed her love against her husband Omar Ashmawy who leaves her while she was in a relationship with Jack Levy. "But I was young and in love mostly with him being you know, exotic, the third world, put-

¹⁵² *Season of Migration to the North* is a classic postcolonial Sudanese novel by the novelist Tayeb Salih. The novel is a counter narrative to *Heart of Darkness* by Joseph Conrad. It was described by Edward Said as one of the six great novels in Arabic literature. Retrieved from https://en.wikipedia.org/wiki/Season_of_Migration_to_the_North.

upon, and my marrying him showing how liberal and liberated I was.”¹⁵³ In Postcolonial works Westerns generally depicted as logical on the other hand Easterners depicted as sentimental.

3.3. Representation of Islam in *The Terrorist* and *The Reluctant Fundamentalist*

Representation is generally referred as transferring messages to build a specific mental image. Mitchell says “representation is an extremely elastic notion, which extends all the way from a stone representing a man to a novel representing the day in the life of several Dubliners.”¹⁵⁴ Kenneth E. Boulding also suggests in *The Image* that

“The basic theme of *The Image* is that behavior, especially of humans, is not a product of a particular stimulus, but of the whole image of the world in the mind of the behaving person. Our images are accessible to us and we can communicate them to others. This idea is followed through the theory of organization, biology, sociology and the sociology of knowledge, economics, politics, history, and the study subcultures. It is suggested that the concept of the image might become the basis of a new science named “eiconics.”¹⁵⁵

The image is slowly shaped as a puzzle is become together by the time the related pieces are formed in their exact places. In the light of Boulding’s definition of the image, we can see that all kinds of representation either visible such as television, films, advertisements, photographs or literary academic texts as novels and other resources can be classified as authentic material reproductions, performances, and bright clear images. So they are expected to define the ‘genuine’ thing; while representations of reality have been questioned among philosophers, scholars, and artists for centuries.

Apart from its historical background, representation is a crucial and controversial concept in postcolonial studies. Edward Said, in *Orientalism*, also focuses that representations are far from being really objective:

¹⁵³ Updike, *The Terrorist*, 2006, p.102.

¹⁵⁴ W.J.T. Mitchell, *Critical Terms for Literary Study*, (edited by Frank Letricchia and Thomas Laughlin), The University of Chicago Press, Chicago and London 1995, p.13.

¹⁵⁵ Kenneth E. Boulding, *The Image: knowledge in life and society*, The University of Michigan Press, Ann Arbor 1956, p.175.

“In any instance of at least written language there is no such thing as a delivered presence, but a re-presence, or a representation. The value, efficacy, strength, apparent veracity of a written statement about the Orient, therefore relies very little on, and cannot instrumentally depend, on the Orient as such. On the contrary, the written statement is a presence to the reader by virtue of its having excluded, displaced, and made supererogatory any such real thing as “the Orient.”¹⁵⁶

Representation as a term has become an important element for Muslims in the last two decades especially aftermath of 9/11 attacks and then the religion of Islam has usually been associated with terrorism. In fact, Islam is the last religion and the way of life that based on Quranic verses and hadiths originally came from nearly 1400 years ago. Its doctrines were practiced and lived firstly by the last prophet Muhammad (Peace Be upon Him) then have come to today’s Muslims without being corrupted. Islam has always been the religion of peace and good deeds. It can be seen in many verses of Quran and especially in hadiths of the Prophet supporting these ideas that concerning not only Muslims but all humanity because Quran gives universal messages to all people without discriminating between their race, color, gender or language.

But the development and the spreading of Islam especially into four continents in accordance with the growth of religion, cultural and military hegemony over the Christian world for centuries have gotten the western world’s attention and they have seen Islam as a threatening element and power to their historical, cultural and religious ambitions. Edward Said pointed out the issue of Islam and its relations with the West:

“Not for nothing did Islam come to symbolize terror, devastation, the demonic, hordes of hated barbarians. For Europe. **Islam** was a lasting trauma. Until the end of the seventeenth century the "Ottoman peril" lurked alongside Europe to represent for the whole of Christian civilization a constant danger, and in time European civilization incorporated that peril and its lore, its great events, figures, virtues, and vices, as something woven into the fabric of life.”¹⁵⁷

Said also emphasizes that this heritage improved and supported by literally and academically by European thinkers and literary men for centuries.

¹⁵⁶ Said, *Orientalism: Western Representations of the Orient*, 1978.p.21.

¹⁵⁷ Said, *Ibid.*pp.59-60.

“The European imagination was nourished extensively from this repertoire: between the Middle Ages and the eighteenth century such major authors as Ariosto, Milton, Marlowe, Tasso, Shakespeare, Cervantes, and the authors of the *Chanson de Roland* and the *Poema del Cid* drew on the Orient's riches for their productions, in ways that sharpened the outlines of imagery, ideas, and figures populating it.”¹⁵⁸

In 1993 Samuel Huntington put forward a hypothesis concerning the origin of future global conflicts. He focused that the religion and culture as the main dissociation resource of clashes throughout the world. Eight years later, September 11, 2001, terrorist attacks that targeted World Trade Centre occurred and led to kill and injure hundreds of people and caused sudden shock all over the world. Soon later it was ascribed to Islamic fundamentalists and Islam has been seen as a threat and Muslims have generally been attributed to potential terrorists. Media coverage and literary works have also contributed to this process so presentations of Islam have been depicted as a religion of terror and Muslims are stereotypical characters especially in post 9/11 novels and media resources. Orientalist discourse or point of view adopted by Westerners has always been that:

“Islam- as a culture and not a religious creed-was primitive, underdeveloped, retrograde, at best stuck in the memory hole of a medieval splendor out of which it could not disentangle itself without a radical transformation; and this could only base on Western, rational, progressive values.”¹⁵⁹

At the same time, some reasonable historians like Bernard Lewis have also put forward some notable and sensible views about Islam and Muslims not only focused on religious aspects but also cultural, political and social aspects of Islam and Muslims.

“But having accepted Islam as a fact, we should remember that there still are other facts. Like other people, Muslims seek ways to protest and rebel against political oppression and economic privation; like other people, Muslims react and respond in ways that are familiar to them. Whatever the cause—political, social, and economic—the form of expression to which most Muslims have hitherto had recourse to voice both their criticisms and their aspirations is Islamic. The slogans, the programs, and to a very large extent the leadership are Islamic. Through the centuries, Muslim opposition has expressed itself in terms of

¹⁵⁸ Said, *Orientalism: Western Representations of the Orient*, 1978,p.63.

¹⁵⁹ Beverly, Edward-Milton, *Islamic Fundamentalism since 1945*,Routledge, London 2005,p.4.

theology as naturally and spontaneously as its Western equivalent in terms of ideology. The one is no more a "mask" or a "disguise" than the other."¹⁶⁰

In today's modern and contemporary world what we observe is a sort of cultural imperialism which comes along with what previously named physical or direct imperialism. Edward Said emphasizes in his *Culture and Imperialism* as in our time, direct colonialism has largely ended; Imperialism lingers where it has always been, in a kind of cultural sphere as well as in specific political, ideological, economic, and social practices."¹⁶¹ He also thinks that the novel as an effective means of reflecting significant values, and imperialism, as a product of Western culture, "fortified each other to such a degree that they are unthinkable without each other and it is impossible to read one without in some way dealing with the other."¹⁶²

In the novel, *The Terrorist* Updike has presented Islam mainly through two major characters: Ahmad Mulloy and Shaikh Rashid. They both depicted as bigoted, primitive, against modern sciences and developments and showing hostile attitudes towards others by acting like religious fundamentalists. They stand against all non-Muslims and believe in the correctness of demolition to all people who do not share their faith. Updike has supported his thoughts about Islam with forty-five Quranic verses and a number of theological sources like hadiths or commands of the Prophet (PBUH). Nonetheless, Updike's presentation of Muslim characters in the novel prejudicial, stereotypical and far from being objective. Yvonne Zipp states that:

"American Muslims probably won't be living up to shake Updike's hand: All the Muslims characters, with one exception, are employed in the terrorism business, and Ahmad's imam is portrayed as a sneering zealot. But frankly, none of the characters in *Terrorist* exactly defy stereotype. There are two African-American teens: They work as a pimp and a hooker. Guidance counselor Jack Levy, the lone Jewish character, is both cheap and guilt-ridden. You get the idea."¹⁶³

The writer also focuses on the matter that Ahmad cannot assimilate into the American society because he continuously compares and relates everything to his

¹⁶⁰ Bernard Lewis, *Islam and the West*, Oxford University Press, New York, Oxford 1993, p.135.

¹⁶¹ Said, *Culture and Imperialism*, 1993. p.9.

¹⁶² Said, *Ibid.* p.12.

¹⁶³ Zipp, Yvonne, (13 June, 2006), "Envisioning the Life of an American Suicide Bomber", *The Christian Science Monitor*. Accessed at: 25 May 2017, <http://www.csmonitor.com/2006/0613/p14s03-bogn.html>.

faith. Updike has tried to show his neo-orientalist views about Islam and seen Muslims as a threat to Western societies. As Catherine Morley states,

“Ahmad’s faith in the Quran and his faith in God have been set comparatively alongside American patriotism, secularism, Christianity, and Judaism. This alignment seems deliberately designed to highlight the comparative elements of the American and the Muslim other, to show us how closely aligned both really are. And by choosing jihadi foot-soldier born and raised in New-Jersey, Updike seeks to make his terrorist a knowable and recognizable entity, an enemy of the state conceived and bred within it and who is not so unlike his adversaries.”¹⁶⁴

Shaikh Rashid is also an important character in the novel as presenting Islam generally has been explained and supported by his concepts regarding the women, Holy Quran, jihad and relations to non-believers. Shaikh Rashid has a deep influence on Ahmad by shaping Ahmad’s faith and being a religious fundamentalist. He also affected Ahmad psychologically and mentally to prepare him to achieve jihadi suicide terrorist attack:

“Shaykh Rashid provides Ahmad with a radical and fundamentalist view of the world with a purpose to isolate him, even from his own mother. He structures the lessons so that they plant seeds in Ahmad to help prepare him for the role (of a suicide terrorist) the organization has planned for him. Rashid carefully selects passages from the Quran that support his worldwide of hatred for the west.”¹⁶⁵

The novel’s narrative also includes direct false accusations that the Quran demands to kill non-Muslims. When Ahmad explaining to Levy (Jewish school counselor): “Who says unbelief is innocence? Unbelievers say that. God says, in the Quran, be ruthless to unbelievers. Burn them, crush them, because they have forgotten God. They love this present life more than the next.”¹⁶⁶ Throughout the novel, there is 174 specific textual information that trying to show connection jihad with terrorism. At the same time, there are some sentences that associate Ahmad’s decision with principles of Islam. Shaikh Rashid convinces Ahmad that committing a suicide attack is going to be a “beautiful sacrifice” and that Ahmad’s “transition to

¹⁶⁴ Morley, Catherine, “The End of Innocence: Tales of Terror after 9/11”, *Review of International American Studies*, Vol.3 No.3 and Vol.4 No.1, 2008-2009, p.90.

¹⁶⁵ Stacey, A.Suver, “Exploding Narratives: The literature of Terrorism in Contemporary America”, MA diss.2008 Florida State University.

¹⁶⁶ Updike, *The Terrorist*, 2006.p.294.

Paradise would be instant.”¹⁶⁷ One crucial issue in the novel is the fact that Updike makes some generalizations about the aversion of some Muslim characters in order to contain devout Muslims. Moreover, there is no clear information in the novel that Muslims who think terrorism do not unavoidably represent all Muslims or the Islamic belief, this point of view is never mentioned in Updike’s presentation of Muslims. By using the private reflections of the protagonist, the narrator has built the image of Islam as religion fostering fundamentalism or radicalism.

This fiction has an important reference to *The Terrorist* by Updike on focusing that terrorist actions committed by Ahmad generally inspired by the instructions of Imams of the mosques. It shows a general trend in post 9/11 fiction and depicts a western position on the subject that terrorism is generally associated with Islam. This phenomenon reveals and supports an orientalist discourse. Christopher Allen emphasizes that:

“The atavistic stereotypes of historical enemies – the historical “Others” that much of Europe and European society had defined itself in opposition to – that was deeply embedded in the experience and culture of various races, nationalities, and communities were being reinvigorated, and possibly rejustified, by contemporary events.”¹⁶⁸

Sayings of the Prophet (PBUH) and quotations from the Quran also make narrative look like a study of theological or political discourse rather than a literary fiction. Most of the quotations that Updike has stressed are about showing anger and fury towards non-believers and sinful people supporting the general sensation, as promoted by the American media, that Islam is netherworld religion which depends upon terror alone to induce people.

For instance, Updike quotes one hundred and fourth Surah that is about Hutamah, or the Raging Fire, at this moment, Ahmad is amusing himself about non-believers and Zionists will burn “in the furnaces of Jahannam”¹⁶⁹ Another Surah: “Let not the infidels deem that the length of days we give them is good for them!... And a shameful chastisement shall be their lot.”¹⁷⁰ Updike’s obsession gets higher

¹⁶⁷ Updike, *The Terrorist*, 2006, p.235.

¹⁶⁸ Christopher Allen, ‘Justifying Islam phobia: A Post-9/11 Consideration of the European Union and British Contexts’, *The American Journal of Islamic Social Sciences*, 2004, Vol.21, No:3, p.7.

¹⁶⁹ Updike, 2006u, Ibid, p.6.

¹⁷⁰ Updike, 2006v, Ibid, p.76.

when Ahmad and Imam make commentary on the fourteenth verse from 64.Surah that he states as “Mutual Deceit.” Ahmad reads aloud from the Quran: “yd ayyuhd 'lladhina dmanu inna min azwdjikum wa awliddikum 'aduwwan lakumfa 'hdharubum, wa in ta'fuwa tasfabuwa taghfirii fa-inna 'lldha ghafiirun rahim.”¹⁷¹ And Imam says:

"Good. I mean, good enough. We must work harder, of course, on your accent. Can you tell me, Ahmad, quickly, what it means?"

"Uh, it says that in your wives and children you have an enemy. Beware of them. But if you, uh, forgive and pardon and are lenient, God is forgiving and merciful."

"But your wives and children! What is 'enemy' about them? Why would they need forgiveness?"

"Well, maybe because they distract you from jihad, from the struggle to become holy and closer to God."

"Perfect! What a beautiful tutee you are, Ahmad! I could not have put it better myself."¹⁷²

By quoting this verse and its explanation made by Imam to Ahmad, the narrator tries to portray Islam as a religion that is irrational and cannot be restored or far from any civilization and is even making its own pursuers unmindful to all things reasonable to such an extent that they can abhor even from their wives and children for the sake of jihad. In another event in the novel, the Secretary for Homeland Security is perplexed by the animosity that people have for America, and he inquires about his secretary the same questions that President once addressed notably: “Those people out there...Why do they want to do these horrible things? Why do they hate us? What's to hate?”¹⁷³ And the secretary's answer is the example of neo-orientalist manner like being depreciatory towards ‘Others’: “They hate the light,” Hermione tells him loyally. "Like cockroaches. Like bats. *The light shone in darkness ... and the darkness comprehended it not.*"¹⁷⁴ This kind of western view has been interestingly acceptable even in our modern world that depicting Muslims as ignorant, underdeveloped, plunged into their dark world, far from science and civilization, so their (Muslims) religion or faith cannot teach them good deeds or behaviours or show them bright (referred to the light) future. Eurocentric or

¹⁷¹ Updike, *The Terrorist*, 2006.p.108.

¹⁷² Updike, *Ibid*.p.108.

¹⁷³ Updike, p.60.

¹⁷⁴ Updike, p.60.

American-centered worldview that every good thing stemmed from themselves and by denying and humiliating ‘Others’ religion, civilization and language show not only their conceited manners but also support Huntington’s clash of civilization thesis which has been applied to other nations and shaped American foreign policy in the last 50 years.

On the other hand in TRF, there are also some references and presentations about Islam and Muslims and at times goes on to indulge in reverse stereotyping especially over the main Muslim character Changez and his not much religious but secular way of life. Edward Said describes it re-representation and an active counter response :

“The narrative depiction of Islam through the acts of terrorism, wars, deaths, fatwas, jihads or bombings sustains a Western sociological imagination of Islam but at the same token, it thrusts the Ummah, or the global Muslim community, into a constant struggle to re-represent Islam. Inevitably for ‘many Muslims articulations on Islam is a reactive counter-response, for anything said about Islam gets more or less forced into the apologetic form of a statement about Islam’s humanism, its contribution to civilization, development and moral righteousness.”¹⁷⁵

In the wake of September 11 attacks, Changez confronted degrading stereotypes based on his religious identity or ethnicity. Some unpleasant experiences that he lived because of his Muslim identity and South Asian-Pakistani appearance forced him to become much more aware of his own roots and facilitated his transformation process from a secular person to a more fundamental one.

However, there is no clear evidence in the narrative that Changez is a religious man. He is, in fact, a person who has engrossed in his American Dream without any doubts. Mohsin Hamid focuses on this matter in one of his interviews as:

“I don’t think I’m reinforcing stereotypes because, with regard to the character of Changez, it’s hard to know what he a stereotype is of. Although he’s a Muslim and thinks of himself as such, there’s absolutely nothing stereotypically Muslim in how he thinks about his identity. It is not formed by the Quran or the Prophet or God or even a Muslim cultural view. Oddly enough he is somebody who is a kind of secular rationalist behaving with what

¹⁷⁵ Said, *Covering Islam. How the Media and the Experts Determine How We See the Rest of the World*, 1997, p.55.

one might call a Muslim nationalist feeling; so, he's not a stereotype. Nor is he reinforcing a stereotype of a Muslim because it's unclear how Muslim he really is."¹⁷⁶

Nowhere in the novel can we see Changez practice his Islamic belief through any significant actions or through any practices on Islam. Stephen Chan states that: "the hero is Islamic, but there is nothing Islamic about him except some brief rhetoric related to the 9/11 attacks on the New York where he used to live."¹⁷⁷ The title of the novel also makes people think about the word fundamentalist as commonly associated with religion or Islamic radicalism.

Actually, in TRF, Islamic fundamentalism has not much been focused because fundamentalism takes various forms like economic and political fundamentalisms as well. That's why fundamentalism cannot only be related to Islamic extremism, but also American capitalism. Changez has been educated by his American employers" to focus only on economic fundamentals."¹⁷⁸ For instance, in regard to the fundamental form of capitalism Changez's boss Jim, encourages his employees insensibly to "focus on fundamentals."¹⁷⁹ This phrase is used as Underwood Samson's economic principle that means "single-minded attention to financial details, teasing out the true nature of those drivers that determine an asset's value."¹⁸⁰ As Changez tells his story it becomes clear that the fundamentals stressed in the title of the novel are in truth the fundamentals of the American community. "He begins to question the fundamentals of aggressive capitalism in which he participates, and thus becomes ambiguously, a reluctant fundamentalist."¹⁸¹ September 11 attacks constitute a crucial part of the novel because Changez's attitude toward the U.S changes especially as he becomes the target of verbal abuses, discrimination, and racism due to his Muslim identity. 9/11 attacks have a great impact on the lives of the American Muslims and Muslims in general. Muslims have experienced "a dramatic increase in the frequency and intensity of these hostile

¹⁷⁶ Yaqin, "Mohsin Hamid in Conversation", 2008b, pp.44-49.

¹⁷⁷ Stephen Chan, 'The Bitterness of the Islamic Hero in Three Recent Western Works of Fiction', *Third World Quarterly*, 2010 Vol.31 No:5, p.830.

¹⁷⁸ Thomas Aervold Bjerre, "Post-9/11 Literary Masculinities in Kalfus, DeLillo and Hamid", *Orbis Litterarum*, 2012 Vol.67 No:3, p.258.

¹⁷⁹ Hamid, *The Reluctant Fundamentalist*, 2007, p.112.

¹⁸⁰ Hamid, *Ibid*, p.98.

¹⁸¹ Nath, Aldalala'a, "The Reluctant Fundamentalist: The Re-territorialisation of the Encounter between America and its Muslim 'Other(s)', *Transnational Literature*, 2012 Vol.5 No:1, p.5.

encounters such as verbal harassment; violent threats and intimidation; physical assault; religious profiling; and employment, educational and housing discrimination.”¹⁸²

Changez himself has also been detained, inspected at the airport while turning back from the business trip soon after the tragic events. He has felt humiliated and disgraced when he is asked and questioned long hours even putting off his clothes however his American colleagues have left from the airport comfortably without living any problem. In the aftermath of September 11 attacks, Changez finds himself enclosed in a place where Muslims saw as potential terrorists and treated with suspicion at the same time Islam is incrementally related to terrorism and evil. The role of the media is also important at that moment to create a social awareness about depicting negative images of the Muslims and their belief.

“In the post 9/11, America attacking Islam and Muslims became the fashionable sport for the radio, television and print media. Unfortunately, the events of 9/11 were used as an excuse to greatly magnify the hostility toward Muslims and cloak it in pseudo-patriotism. Muslim-bashing has become socially acceptable in the United States. Is Islam phobia, a de facto state policy?”¹⁸³

Declaration of “War on Terror” after 9/11 attacks against Islam and Muslims led to way the U.S to intervene and occupy some Muslim countries like Iraq and Afghanistan in the name of bringing democracy and civilization thereby alleging that they support terrorism and protect terrorist groups have caused thousands of deaths and left behind tragic events not only make Changez feel disturbed but also Muslims all over the world.

“It is, therefore, a clash neither of civilizations nor of religions and this goes far beyond Islam and America, upon which one attempts to focus the conflict in order to give oneself the illusion of a visible confrontation, and solution, by the use of force.”¹⁸⁴ By the time Changez grows a beard to assert his Muslim and Pakistani

¹⁸² Lori Peek, *Behind the Backlash: Muslim Americans after 9/11*, Temple University Press, Philadelphia 2011, p.16.

¹⁸³ Abdus Sattar Ghazali, *Islam & Muslims in the post-9/11 America*, Eagle Enterprises, Modesto 2008, p.19.

¹⁸⁴ Jean Baudrillard, “L'Esprit du Terrorisme.” *The South Atlantic Quarterly*, 2002 Vol.101, No:2, p.406.

identity post 9/11 period, he has not been welcomed by his social environment and among his colleagues in the company he works. “More than once, traveling on the subway – where I had always had the feeling of seamlessly blending in – I was subjected to verbal abuse by complete strangers, and at Underwood Samson, I seemed to become overnight a subject of whispers and stares.”¹⁸⁵ False presuppositions and propagated images and September 11 attacks have already affected American people by influencing them in such an extent that they behave ‘Other(s)’ with equivocal and prejudicial discourse and manners, especially toward Muslims. This situation can clearly be seen in the novel as well as in the real society after 9/11.

“Prejudice and discrimination against Arab Americans are often rooted in negative stereotypes about Arabs and Muslims. Individual Arab Americans are associated with or blamed for the acts of small groups of extremists who share their ethnicity or religion. News reports of acts of political violence are one source of these sentiments. Another is the popular commercial culture which is filled with negative images of Arabs, where Arab men are portrayed as violent terrorists, oil “sheiks,” or marauding tribesmen who kidnap blond Western women, and Arab women are seen as belly dancers and harem girls.”¹⁸⁶

In the post 9/11 period, Changez finds himself entrapped in an environment where Muslim people behaved with prejudice and suspicion and Islam is increasingly associated with terrorism and vice. After living unpleasant events especially for being an American Muslim, Changez has felt estranged and undesirable in American society. He has also disturbed with the American policy and sanctions against his home country Pakistan and other Muslim countries especially blaming there for being a safe place for terrorist activities and shelter for terrorists. As Isam Shihada mentions,

“The rapid changes in American society have made Changez, as an American Muslim, feel alienated and unwanted. He experiences inner psychological struggles to find out where he belongs exactly—to either the American society, which treats him as a potential threat or to his home country, Pakistan. It is also worthy of note that Pakistan, a Muslim country, is traditionally portrayed by the American foreign policy as a safe haven for terrorists and a

¹⁸⁵ Hamid, *The Reluctant Fundamentalist* 2007, p.148.

¹⁸⁶ Marvin Wingfield, and Bushra Karaman . “Arab Stereotypes and American Educators.” *Social Studies and the Young Learner*, 2001 p.132. [This is an updated version of an article which appeared in the March/April 1995 issue of *Social Studies & the young learner*]

launching pad for terrorist attacks against American interests. Consequently, Changez loathes himself for being disloyal to his home country, Pakistan, to the extent of comparing himself to a Muslim “Janissary.” Metaphorically speaking, he compares himself to the Christian boys who served the Ottoman Empire to fight against their own people. Changez similarly considers himself as a servant who serves the American Empire against his own Muslim people and fellow brothers.”¹⁸⁷

Changez’s departing from New York to settle down in Lahore and has tried to create a more stable life for himself and also work as a fundamental lecturer at a university disputably shapes Changez’s complete transformation. Even though he criticizes American foreign policy and intervention to other countries’ (especially Muslim countries) internal affairs and bringing deaths and tragic life for their people, he has emphasized that he is against violence wherever or whoever it comes. “I can assure you that I am a believer in nonviolence; the spilling of blood is abhorrent to me, save in self-defense. And how broadly do I define self-defense, you ask? Not broadly at all! I am no ally of killers; I am simply a university lecturer, nothing more nor less.”¹⁸⁸

As an intellectual Muslim, Changez has also expressed his anxiety and fear about American hegemony that encompasses all over the world and directly influences other cultures by discriminative and intolerant attitudes toward the “Other” particularly after September 11:

“A common strand appeared to unite these conflicts, and that was the advancement of a small coterie’s concept of American interests in the guise of the fight against terrorism, which was defined to refer only to the organized and politically motivated killing of civilians by killers not wearing the uniforms of soldiers. I recognized that if this was to be the single most important priority of our species, then the lives of those of us who lived in lands in which such killers also lived had no meaning except a collateral damage. This, I reasoned, was why America felt justified in bringing so many deaths to Afghanistan felt justified in risking so many more deaths by tacitly using India to pressure Pakistan.”¹⁸⁹

By giving the example of Changez who was an enthusiastic and adherent to his American Dream before but in the end he has turned out to be a reluctant

¹⁸⁷ Isam Shihada, “The Backlash of 9/11 on Muslims in Mohsin Hamid’s *The Reluctant Fundamentalist*”, *International Journal of Humanities and Cultural Studies*, 2015 Vol.2, No:2, p.460.

¹⁸⁸ Hamid, *The Reluctant Fundamentalist*, 2007, p.206.

¹⁸⁹ Hamid, *Ibid.* pp.202-203.

fundamentalist, Mohsin Hamid has tried to give a message that if America does not change its internal and external policies toward Islamic world and Muslims after 9/11, it will convert ordinary Muslims like Changez into fundamentals or radicals and violent actions procreate violence. Hamid has also focused that many Muslims such as Changez, wish to live in peace, confidence, dignity, and comfort like other people in the world and it is the time to create a peaceful and confident environment for them and it is a duty for all of us to bring humanity to the universal values in order to stop deaths, injustices, and tragedies in some parts of the world.

3.4. Changez as a Modern Janissary of American Empire and Ahmad as a Religious Fundamentalist

Global world has offered us on the one hand technological developments, communication facilities; fast transportation which makes our lives comfortable and easier, on the other hand, it has turned into people lonely and egocentric individuals who think just themselves without respecting others' personal, cultural and social rights. At the same time we live in a spreading limitless world where political, cultural and economic frontiers are continually dissolving as a result of globalization but paradoxically, since September 11, the world has been witnessing a new shape of xenophobia in general and Islamophobia in Europe and the US bringing together closing borders and illogical fear of 'other' or the new 'barbarians'. In TRF, the protagonist Changez has also thought himself as being at the center of the universe by possessing everything; education he took the prestigious job and falling in love with an American girl (Erica). So his American dream has begun to start when he got right to study at Princeton University. "This is a dream come true. Princeton inspired in the feeling that my life was a film in which I was the star and everything was possible. I have access to this beautiful campus, I thought, to professors who are titans in their fields and fellow students who are philosopher kings in the making."¹⁹⁰Totally captures himself to the American capitalist system and being financially powerful Changez has started to see himself more as American than Pakistani. "But not on that day. On that day, I did not think of myself as a Pakistani,

¹⁹⁰ Hamid, *The Reluctant Fundamentalist*, 2007, p.3.

but as an Underwood Samson trainee, and my firm's impressive offices made me proud."¹⁹¹ Changez's assimilation process had been improving when he earned more and could reach everything he wanted. "Yes, I was happy at that moment. I felt bathed in a warm sense of accomplishment. Nothing troubled me; I was a young New Yorker with the city at my feet. How soon that would change! My world would be transformed just as this market around us has been."¹⁹² In the middle of his glorious life, Changez sometimes remembers his roots or where did he come from at the same time he also tries to show his Easterner (Pakistani) side by referring some statements as following; "Princeton made everything possible for me. But it did not, *could* not make me forget such things as how much I enjoy the tea in this, the city of my birth, steeped long enough to acquire a rich, dark color, and made creamy with fresh, full -fat milk. It is excellent, no? I see."¹⁹³

Changez's American dream is further blemished and ruined by the September 11 attacks and this catastrophic event will change Changez's life forever and his transformation process is going to be started and the sign of identity crisis he will live become clearer. The first reaction that he shows when he sees the 9/11 attacks on television in a hotel room is one of the striking remarks in the novel as well:

"I turned on the television and saw what at first I took to be a film. But as I continued to watch, I realized that it was not fiction but news. I stared as one-and the other- of the twin towers of New York's World Trade Centre collapsed. And then I smiled. Yes despicable as it may sound, my initial reaction was to be remarkably pleased...But please believe me when I tell you that I am no sociopath; I am not indifferent to the suffering of others... But at that moment, my thoughts were not with the *victims* of the attack –death on television moves me most when it is fictitious and happens to characters with whom I built up relationships over multiple episodes –no, I was caught up in the symbolism of it all, the fact that someone had so visibly brought America to her knees."¹⁹⁴

Changez's first reaction to the September 11 attacks is disputably one of the controversial subjects of the novel. However, Hamid's feelings are different from Changez's by the time he describes how he felt about 9/11 attacks at first sight. "I was devastated. A wall had suddenly come up between my American and Muslim

¹⁹¹ Hamid, *The Reluctant Fundamentalist*, 2007, p.38.

¹⁹² Hamid, *Ibid*, p.51.

¹⁹³ Hamid, pp.16-17.

¹⁹⁴ Hamid, pp.82-83.

worlds. The novel is my attempt to reconnect those divided worlds.”¹⁹⁵ He also adds that “in much of the world, there is resentment toward America, and the notion that the superpower could be humiliated or humbled or damaged in this way is something that gives satisfaction.”¹⁹⁶

Because America has declared ‘War on Terror’ after the September 11 attacks, Changez is treated like a criminal or potential terrorist and subjected to discriminative behaviors at the airport while returning from Manila to New York. He has felt like an ‘Other’ the first time and his fellow colleagues have not waited for him. The situation is not special to Changez but all Muslims or Easterners have been subjected to a similar humiliation and discrimination all over America just after the attacks.

“America was gripped by a growing and self-righteous rage in those weeks of September and October as I cavorted...I ignored as the best I could the rumors I overheard about at the Pak-Punjab Deli: Pakistani cabdrivers were beaten to within an inch of their lives; the FBI was raiding mosques, shops, and even people’s houses; Muslim men were disappearing, perhaps into shadowing detention centers for questioning or worse. I reasoned that these stories were mostly untrue; the few with some basis, in fact, were almost certainly being exaggerated; and besides, those rare cases of abuse that regrettably did transpire were unlikely ever to affect me because such things invariably happened, in America as in all countries, to the hapless poor, not to Princeton graduates earning eighty thousand dollars a year.”¹⁹⁷

Changez’s outer appearance and of course his beard has also shown his desire to protest discrimination, intolerance, and humiliation that he experiences in America. In other words, Changez declares war on his American side. It is a symbol of his roots and sign of a protest against American political policies as well.

There are many allusions concerning Changez’s beard in the novel. “It was perhaps a form of a protest on my part, a symbol of my identity, or perhaps I sought to remind myself of the reality I had just left behind; I do not know recall my precise

¹⁹⁵ Deborah Solomon, “The Stranger”, *The New York Times*, 15 April, 2007.

¹⁹⁶ Solomon, *Ibid.* p.1.

¹⁹⁷ Hamid, *The Reluctant Fundamentalist*, 2007, pp.106-108.

motivations.”¹⁹⁸ Another reactive manner about his facial appearance has been seen in his social environment and workplace.

“More than once, traveling on the subway-where I had always had the feeling of seamlessly blending in-I was subjected to verbal abuse by complete strangers, and at Underwood Samson I seemed to become overnight a subject of whispers and stares. Wainwright (One of his colleagues) tried to offer me some friendly advice. “Look, man, “he said, “I don’t know what’s up with the beard, but I don’t think it’s making you Mister Popular around here.”¹⁹⁹

By the time the US starts to invade and bomb Afghanistan and the growing tension between India and Pakistan gets Changez annoyed to such an extent that he does not want to watch the news anymore because of dense media coverage about false and prejudicial assumptions and programs targeting Muslims as a whole. Changez also gets embarrassed and upset due to weakness and defenseless of his country and extensively all Muslims:

“As a society, you [America] were unwilling to reflect upon the shared pain that united you with those who attacked you. You retreated into myths of your own difference, assumptions of your own superiority. And you acted out these beliefs on the stage of the world so that the entire planet was rocked by the repercussions of your tantrums, not least my family, now facing war thousands of miles away. Such an America had to be stopped in the interest not only rest of humanity but also in your own.”²⁰⁰

Changez is discontent about the American foreign policies which are especially regarding Muslim world. Changez has been living tidings in his life and the plot focuses on Changez’s inner struggle and relationships with people who constantly try to help him to change his point of view towards events he experienced. Above all, unpleasant experiences and incidents that he lives until that time, the turning point and the most striking phenomenon have happened during the business trip in Valparaiso/Chile. He met Juan Bautista, who is the owner of the company they will make a consultation. Juan Bautista has noticed Changez’s reluctant attitudes about his job and the people around him. He continues his conversation as follows: “Then he asked, “Have you heard of the Janissaries? “No,” I said. “They

¹⁹⁸ Hamid, *The Reluctant Fundamentalist*, 2007, pp.147-148.

¹⁹⁹ Hamid, *Ibid*, p.148.

²⁰⁰ Hamid, p.190.

were the Christian boys,” he explained,” captured by the Ottomans and trained to be soldiers in a Muslim army, at that time the greatest army in the world. They were ferocious and utterly loyal: They had fought to erase their own civilizations, so they had nothing else to turn to.”²⁰¹

These remarks make Changez have a sudden thought about his position that Juan Bautista has focused. So, Changez totally gets aware of his own identity and his assimilation process has begun to erode by replacing fundamentalist views about America:

“In any case, Juan Bautista’s words plunged me into a deep bout of introspection. I spent that night considering what I had become. There really could be no doubt: I was a modern-day janissary, a servant of the American empire at a time when it was invading a country with a kinship to mine and was perhaps even colluding to ensure that my own country faced the threat of war? Of course, I was struggling! Of course, I felt torn! I had thrown in my lot with the men of Underwood Samson, with the officers of the empire, when all along I was predisposed to feel compassion for those like Juan Bautista, whose lives the empire thought nothing of overturning for its own gain.”²⁰²

At that moment Changez has wanted to quit his job when he understands his real position in America show his gratefulness to Juan Bautista because of helping him to be aware of his real identity and traditional background. “Thank you, Juan Bautista, I thought as I lay myself down in my bed, for helping me to push the veil behind which all this had been concealed!”²⁰³ Because his lover Erica has died; metaphorically Changez’s Am[Erica] or his American dream has begun to die so there is nothing left for him to cling but leave America reluctantly:

“I would like to claim that my final days in New York passed in a state of enlightened calm; nothing could be further from the truth. I was an incoherent and emotional madman, flying off into rages and sinking into depressions. Sometimes I would lie in bed, thinking in circles, asking the same questions about why and where Erica had gone; sometimes I would

²⁰¹ Hamid, *The Reluctant Fundamentalist*, 2007, pp.171-172.

²⁰² Hamid, *Ibid*, p.173.

²⁰³ Hamid, p.178.

find myself walking in the streets, flaunting my beard as a provocation, craving conflict with anyone foolhardy enough to antagonize me.”²⁰⁴

After turning back to his country, Pakistan it would be hard for him to adapt to his new life and to give up his past memories of his life in America. He has continuously been thinking about his ex-girlfriend Erica wondering whether she is alive or not; so he somehow struggles with his own nostalgia that mentally affects him wherever he goes. He has also made some internal travels that go forth and back to his past remembrances.

“Such journeys have convinced me that it is not always possible to restore one’s boundaries after they have been blurred and made permeable by a relationship: try as we might, we cannot reconstitute ourselves as the autonomous beings we previously imagined ourselves to be. Something of us is now outside, and something of the outside is now within us. Perhaps you have had no comparable experience, for you are gazing me as though at a raving madman. I do not mean to say that we are all one, and indeed- as will soon become evident to you—I am not opposed to the building of walls to shield oneself from harm; I merely wished to explain certain aspects of my behavior upon my return.”²⁰⁵

Being a university lecturer in his hometown, Changez develops anti-American sentiments and his secular fundamentalism is replaced by religious or nationalist fundamentalism. He criticizes American cultural and economic hegemony or impacts on third-world countries like Pakistan, so in every occasion, he expresses his ideas as follows:

“I reflected that I had always resented the manner in which America conducted itself in the world; your country’s constant interference in the affairs of others was insufferable. Vietnam, Korea, the straits of Taiwan, the Middle East, and now Afghanistan: in each of the major conflicts and standoffs that ringed my mother continent Asia, America played a central role.”²⁰⁶

Changez’s personal concern about himself and the things that he materially attaches has turned into some kind of universal concern generally comprising Islamic world and Muslims in general. He addresses his American listener in personal but in fact, he tries to address to western ideology and culture which consist biased

²⁰⁴ Hamid, *The Reluctant Fundamentalist*, 2007, pp.189-190.

²⁰⁵ Hamid, *Ibid*, p.197.

²⁰⁶ Hamid, p.177.

opinions and false assumptions about easterners and their history has only brought and presented humanity just pain, blood and tears.

“A common strand appeared to unite these conflicts, and that was the advancement of a small coterie’s concept of American interests in the guise of the fight against terrorism, which was defined to refer only to the organized and politically motivated killing of civilians by killers not wearing the uniforms of soldiers. I recognized that if this was to be the single most important priority of our species, then lives of those of us who lived in lands in which such killers also lived had no meaning except as collateral damage. This, I reasoned, was why America felt justified in bringing so many deaths to Afghanistan and Iraq, and why America felt justified in risking so many more deaths by tacitly using India to pressure Pakistan.”²⁰⁷

Meanwhile, Changez has organized anti-American protests and meetings so as to try to arouse consciousness among his students to be aware of their country’s potential strength and heritage against neo-colonialist powers. By doing this he also focuses that: “I can assure you that I am a believer in nonviolence; the spilling of blood is abhorrent to me, save in self-defense. And how broadly do I define self-defense, you ask? Not broadly at all! I am no ally of killers; I am simply a university lecturer, nothing more or less.”²⁰⁸

When the western media networks come to their campus, he states to them” among other things that no country inflicts death so readily upon the inhabitants of other countries, frightens so many people so far away, as America.”²⁰⁹ Changez has gotten worldwide attention because his speech concerning America and its implementations and interventions that caused so many deaths on some Muslim countries has been broadcasted for days on televisions through the montage of ‘war on terror’. He has also made himself a man of the target and take some threats so he resembles himself as “Kurtz waiting for his Marlowe.”²¹⁰

“Since then, I have felt rather like a Kurtz waiting for his Marlowe. I have endeavored to live normally, as though nothing has changed, but I have been plagued by paranoia, by an

²⁰⁷ Hamid, *The Reluctant Fundamentalist*, 2007, pp.202-203.

²⁰⁸ Hamid, *Ibid*, p.206.

²⁰⁹ Hamid, p.207.

²¹⁰ Marlowe and Kurtz are the characters of the book *The Heart of Darkness* written by Joseph Conrad in 1899 and set in African Congo. The book has been criticized by so many postcolonial writers and scholars so far because of including imperialistic and colonial thoughts and manners especially showing and humiliating African people as uncivilized and barbarians .

intermittent sense that I am being observed. I even tried to vary my routines- the times I left for work, for example, and the streets I took- but I have come to realize that all this serves no purpose. I must meet my fate when it confronts me, and in the meantime, I must conduct myself without panic.”²¹¹

Hamid wants to show by excerpting a phrase from Conrad’s book *The Heart of Darkness* that there is still a potential danger of ‘the other’ and he has also made some references which constitute an unceasing distrust and fear between two sides. Hamid also tries to focus that in spite of all differences, Westerners and Easterners are not distinct and to some extent, we are all bound to be affected by events both personally and socially. According to him, these calamitous incidents like 9/11 attacks, should not lead to people to live apart and escape from each other it should rather give a way for us to reunite around universal thoughts as mutual understanding and empathy so as to abstain from different kinds of fundamentalism. Towards the end of the book Changez’s statements also support these ideas by the time he assures his American interlocutor as follows: “It seems an obvious thing to say, but you should not imagine that we Pakistanis are all potential terrorists, just as we should not imagine that you Americans are all undercover assassins.”²¹² Hamid wants to show in TRF that American culture is intolerant other cultures and neo-colonialist manners of the US politics also breed resistance and discontent against American foreign policies and culture all around the world. He also points out that American or we can say the western ideology which rejects other cultures or people from different traditions and beliefs, produces and develop extremism and global tensions, so it is one of the biggest hindrances in the way of mutual interaction and understanding between two cultures.

The Discriminatory and humiliating manner of America and its prevailing culture turn into people an extremist and fundamentalist like is the case with Changez who despite his education from Princeton, falls in love with an American girl, his prestigious job and status in American society finally led to him become a fundamentalist. Changez refuses to accept all things he earned along with American culture and turns back to his origin and rejects his hybrid identity and creates his new

²¹¹ Hamid, *The Reluctant Fundamentalist*, 2007, p.208.

²¹² Hamid, *Ibid*, p.209.

identity which is formed by fundamentalist or extremist ideology. In a similar way, Hamid has drawn an attention that American arbitrary interventions in the internal affairs of other countries and cultures not only will give harm to America and its people but also will grow tensions among the people from third world countries like Pakistan and encourage them to embrace fundamentalist or extremist ideologies in the future.

In *The Terrorist*, unlike *Changez*, Ahmad portrays a more religious way of life that's why he puts his Islamic belief in the center of his life in every occasion. He is trying to connect everything or make deductions about his daily life actions by using Islamic references or principles:

“The Muslim youth is pushed by the mainstream culture to the margins in the United States. Ahmad, then, becomes as sub-altern as the native populations of former colonies. The ultra-conservative rightwing ideologies of the mainstream culture become disconcerting for him, and he thinks that his faith is threatened by the society around him. His fears of the total annihilation of his culture push him to an extreme identification with his Muslim identity. When social realities, including social conflicts, force individuals to resist, ideologies may become the site of social struggle; therefore, by pointing out the effects of Islamic radicalism on a young impressionable mind, Updike introduces to his readers the concept of terrorism as a new type of resistance in a global world with a detailed description of Ahmad and his situation.”²¹³

By isolating himself from the society, Ahmad doesn't feel any comfort in the world he lives in. As a teenager Muslim, he continuously criticizes and tries to give answers to questions around him with his Islamic belief and the teachings of his mosque teacher Shaikh Rashid. He also thinks that American society, which expatriates all Muslims as a dubious of terrorism, is evil.

Despite being dedicated to Islamic principles, Ahmad's Islamic identity has also been affected by the complications of the clash between American capitalist culture and the Islamic culture. As Louise Witt claims,

“[Ahmad is] a boy who is trying to be good and trying to make sense of his life in an American environment, which doesn't make much sense to him. He sees the rather

²¹³ Hafize Gül Koparanoğlu, *Colonialism, Globalization and Resistance in Jean Rhys' Wide Sargasso Sea, Arundhati Roy's The God of Small Things and John Updike's Terrorist*, Dokuz Eylül University Graduate School of Social Sciences, Doctoral Thesis, İzmir 2011, pp.96-97.

hedonistic, materialistic, pleasure-now side of America, which strikes him as worthy of condemnation, and is certainly evil in his mind. I'm trying to get the terrorist out of the bugaboo category and into the category of a fellow human being."²¹⁴

He depicts America as materially rich while spiritually in a bad situation. Ahmad's Islamic views cannot let him adopt western values, attitudes and western way of life with its social-political practices. As Ahmad says "Western culture is Godless... and because it has no God, it is obsessed with sex and luxury."²¹⁵ Ahmad's position has also summarized a cute indictment of America's historical and social amnesia and capitalism or materialism that once again uncover itself after 9/11. As Richard Gray states,

"The banality, the casual sexuality of the girls and aggressive indifference of the boys, the sense of everything closing in, the threat here is not in Ahmad but in the world that seems to challenge and imprison him. Updike captures this: the sense, not merely of not belonging but of not feeling safe, of fearing that the world he inhabits is eating away at the very core of his belief and his self."²¹⁶

We observe the world from Ahmad's point of view, the eyes of an Arabian American teenager in the wake of September 11 who distrusts everyone around him and reaffirms his own cultural tradition in complete loneliness. "Ahmad feels his pride of isolation and willed identity to be threatened by the masses of ordinary, hard-pressed men and plain, practical women who are enrolled in Islam as a lazy matter of ethnic identity."²¹⁷

Ahmad condemns and blames his teachers and schoolmates because he thinks they lack true faith and he classifies them as 'unclean'. Ahmad's severe criticisms continue with his descriptions regarding the West's complete belief in science, rationalism and materialistic values:

"They are paid to instill virtue and democratic values by the state government down in Trenton, and that Satanic government farther down, in Washington, but the values they

²¹⁴ Louise Witt, "Why Updike Delved into Suicide Killers' Psyches", Jun. 28, 2006, retrieved from <http://www.today.com/popculture/why-updike-delved-suicide-killers-psyches-wbna13581725> (25 May 2016)

²¹⁵ Updike, *The Terrorist*, 2006, p.38.

²¹⁶ Richard Gray, *After the Fall: American Literature Since 9/11*, Wiley-Blackwell, West Sussex 2011, p.33.

²¹⁷ Updike, *Ibid.*, p.177.

believe in are Godless: biology and chemistry and physics. On the facts and formulas of these their false voices firmly rest, ringing out into the classroom. They say they all come out of merciless blind atoms, which cause the cold weight of iron, the transparency of glass, the stillness of clay, the agitation of flesh. Electrons pour through copper threads and computer gates and the air itself when stirred to lightning by the interaction of water droplets. Only what we can measure and deduce from the measurement is true. The rest is the passing dream that we call our selves.”²¹⁸

The absence of a father also led Ahmad to search Islam and interest in Imam Rashid. Imam Rashid plays a crucial role in Ahmad’s life because he is the only source of the Islamic teachings for Ahmad and his hazardous guidance gradually turns Ahmad into a suicide bomber or terrorist. Koparanoğlu asserts that,

“Rashid stands at an obvious advantage here because of combining the characteristics of Ahmad’s father: he is both a Muslim outsider and provides the paternal authority and clear-cut rules of guidance of the patriarchal institution of Islam, which Ahmad lacked in his life. Ahmad’s dedication to Islam reaches the point where he basically becomes a fundamentalist, literally believing every word imam Rashid tells him and reacting strongly against the various aspects of American culture with which he comes in contact.”²¹⁹

It is Ahmad’s environment –excluding by his school friends, his school, Imam Rashid and the situations and circumstances that he is faced after September 11 attacks- that makes Ahmad a suicide bomber or a terrorist.

At the same time, Ahmad’s personal and cultural resistance against ‘*faithless*’ or ‘*Godless*’ western or American culture has continued to show itself as the same throughout the novel especially by the help of his Islamic belief and his teacher’s Islamic doctrines which see other religions cultures as threatening subjects to corrupt or give harm to their faith and Islamic way of life. Pamela Mansutti focuses on this matter as follows,

“...Arab-American Ahmad is an example of such cultural reaction and resistance to the sleepy, ghostly oppressive atmosphere that Updike embeds in a dull post-9/11 New Jersey. Ahmad fails for the good of everybody by refusing to go through with his terroristic plan, but he does not yield to the surrounding culture; his faith remains untarnished up to the end

²¹⁸ Updike, *The Terrorist*, 2006, p.4.

²¹⁹ Koparanoğlu, , *Colonialism, Globalization and Resistance in Jean Rhys’ Wide Sargasso Sea, Arundhati Roy’s The God of Small Things and John Updike’s Terrorist*, 2011, p.103.

and he stands out simultaneously as an uncorrupted hero and a citizen with criminal responsibilities.”²²⁰

As a homegrown terrorist, Ahmad is ready for destroying the Lincoln Tunnel heading into New York with a truck loaded explosives. His Jewish school counselor, Jack Levy has attempted to convince him not to perform his terrorist action. In the end, Ahmad has realized some facts about the people around him and started to question his life from different perspectives. Koparanoglu notes that,

“Ahmad begins to see the irony that all of those that played fatherly roles in his life and set him on his task, his absent father, the imam and his Muslim friends, are gone and a “tired Jew in clothes as if he dressed in the dark has taken their place” (Updike, 2006: 290). Jack, and not Shaikh Rashid, is ready to die with him: "I don't think I'll get out. We're in this together, son" (Updike, 2006: 296). Jack prevents the atrocity by forcing Ahmad to see the humanity of those around him that will die if he triggers the explosives. It figures as the moment when Jack truly becomes the father figure of Ahmad's life and guides him to the safety of society.”²²¹

By succeeding in dissuading Ahmad from his plan; Jack Levy, a representative of western culture, has saved not only their city physically but also affected Ahmad mentally by reminding him the God he has been taught is a cruel one just motivated to terminate everything.

Ahmad was able to give his decision for the first time without being influenced by anyone but still has not fully satisfied with his situation about his next future that regarding about his faith and the society he lives in. Bob Batchelor says that,

“...the novel celebrates individual freedom in its final pages when Ahmad decides to not carry out the terrorist act. It is as if he finally understands the difference between God's role as a creator and destroyer on his own, without the manipulative efforts of the authority figures in his life. However, by arriving at this conclusion, Ahmad realizes, “*These devils...have taken away my God*” (310). What the teen means in this final thought maybe that by granting himself the freedom to decide his own course, he chooses to live an ordinary life-God no longer is as close as a vein in his neck.”²²²

²²⁰ Pamela Mansutti, “Ethno-religious Identities and Cosmopolitan Echoes in John Updike's ‘Terrorist’ (2006) and Joseph O’Neill’s ‘Netherland’ (2008), *Other Modernities*, 2011, Università degli Studi di Milano, Essays, p.117.

²²¹ Koparanoglu, , *Colonialism, Globalization and Resistance in Jean Ryhs’ Wide Sargasso Sea, Arundhati Roy’s The God of Small Things and John Updike’s Terrorist*, 2011, p.109.

²²² Bob Batchelor, "Running toward the apocalypse: John Updike's new America" , University of South Florida Graduate School Theses and Dissertations, Doctoral Thesis, South Florida 2009, p.78.

Besides the narrative technique of the novel, Updike has taken benefits of a comprehensive structure of its work at that moment he has celebrated Ahmad's sense of free will at the end of the novel at the same time by ending novel with binary oppositions of the West and the East, he has tried to show the superiority of the West over the East through secular, modern, intellectual (Jack Levy) and religious fundamentalist, bigoted and noncivilized (Ahmad and Shaikh Rashid) characters. "This ending, confirming the sustained stance of Updike throughout the novel, leaves the reader assured of the superiority of the secular, modern, democratic and rationalist West (here Jack) over the religious, extremist, backward, totalitarian and exotic East (here Ahmad and Shaikh Rashid)."²²³

Updike's presentation of Islam and Muslims in the novel has been far from being completely objective because he has used an allusive and mocking language or expressions that are supported by Quranic verses and hadiths and Updike has also rarely tried to use integrative or connective narrative to unite Muslims and non-Muslims around mutual understanding and tolerance with each other especially after 9/11 attacks which take place in a country that host many communities and different kind of races and nationalities. Koparanoglu focuses on this matter:

"In a globalized world and in a nation that boasts of being made up of almost all the nationalities around the world, turning against a large population outside has high risks especially from the affiliates inside. Such an atmosphere will eventually alienate some people within the national boundaries and help them identify with the anti-American Islamic groups worldwide. The dominant rhetoric of patriotism in the post 9/11 America that divided the people all around the world between us and them ostracized many people in the country. Such rhetoric was based on the process of "other"ing certain nationalities in the world and minorities inside and inspiring fear related to them as potential terrorists. Terrorism then is a byproduct of the globalized capitalism which feeds upon small-scale wars and conflicts along with the cultural hegemony of the West over the non-West."²²⁴

When looking at literary, artistic and mediatic products that have been made after September 11, it can be clearly seen that these works have served the U.S's

²²³ H. Pirnajmuddin & M.Salehnia, "Islam and Modernity: A Study of John Updike's *Terrorist*" *The Journal of Teaching Language Skills (JTLS)*, Vol: 4(2), Summer 2012, Ser. 67/4, p.184.

²²⁴ Koparanoglu, *Colonialism, Globalization and Resistance in Jean Ryhs' Wide Sargasso Sea, Arundhati Roy's The God of Small Things and John Updike's Terrorist*, 2011, p.108.

political and national interests or purposes that just focus on its own people and isolate foreign communities or nationalities by showing the superiority of Western or American culture and way of life over non-Western cultures particularly denigrate Islam and Muslims that constitute a large majority of America, so this situation led to develop unrest, anxiety and enmity between people who has different religion,culture,language and race not only in America but also all over the world which boost xenophobia and Islamophobia and affect people socially, personally, economically and politically in today's modern world that would require and constitute humanistic values and attitudes worldwide.



CONCLUSION

The Postcolonial or Neo-colonial world has brought colonial experiences until today which harbor cultural, religious, economic exploitation of the Westerners over Easterners for centuries. Classifying “Others” according to their race, color, language, and religion have caused conflicts, crisis (personal and social), clash of cultures all over the world. Postcolonial theory and literature have also been emerged as a resistance or voice of oppressed people due to abovementioned exploitations and experiences. Postcolonial period has witnessed massive migrations of people from the east to the west so as to get a better life for their children and themselves but at the same time being an immigrant in any western culture has brought many problems together such as identity crisis, cultural clash, seen as the “Other” both originally and regionally in western society. Furthermore, Islam and Muslims have been seen as a threat to western civilization because Islamic countries have been developing both military and economic aspects since the second half of the 21st century. September 11 attacks have risen Islamophobia and strengthened fundamentalist or radical movements worldwide that largely attributed to Muslims as well. In this thesis, *TRF* and *The Terrorist* have been chosen and examined because both of them were written after 9/11 period and in both novels’ (*TRF* and *The Terrorist*) protagonists, Ahmad and Changez are also Muslims and postcolonial characters, they live in or experience western societies but both of them seen as the “Other” due to their ethnic identity and religion in an environment which has been dirtied and frightened through visual and written media that reflecting prejudicial and harsh criticisms about Islam and Muslims particularly in post 9/11 period. In *TRF*, Mohsin Hamid, by using a dramatic monologue, has struggled to give a message through the eyes of Easterner (Changez) in personal but referring to represent all Easterners that targeting to American listener in personal but referring to all Westerners. Despite his brilliant position and education in society, Changez has experienced identity clash and felt as “Other” especially after 9/11 period because of verbal and physical abuse and harassments of people that labeling him as a potential terrorist due to his physical appearance and religion. On the other hand in *The Terrorist*, Updike has looked at the world through the eyes of Ahmad as a representative of Islam but using many

false presuppositions and ironic implications about Islamic elements like Quranic verses and hadiths has made his novel far from being objective and lessened its literary value from some aspects. The social and cultural hybridity of Ahmad makes him feel as the “Other” and live tidings between the two cultures and his hybrid position in origin also keeps out him from the society much more. Ahmad seeks for his freedom from social authority or domination and the resistance he indicates is seen in both in his actions and speech. John Updike, with his main character Ahmad, reveals the notion that the act of resistance to the ruling system continues in the contemporary world in which colonial ideology seems as the economic and cultural domination of European and American cultures. Updike struggles to give a voice to the protagonist Ahmad and shows the other side of the medallion by giving the justifications behind one’s choosing terrorist act with respect to a resistance in the modern world.

In the light of these arguments, this thesis comes to the conclusion that both novels address contemporary conflicts and crisis where the question of the coexistence is hard; in a religious aspect as well particularly after 9/11. Ahmad and Changez are good men in essence and they both do not want to exclude themselves voluntarily from the society they live in and they are also wanted to be seen by other people just like a human not wanted to be judged by others for their race, religion, and appearance. Edward Said points out this issue by focusing on humanism, which is mostly about appreciating differences and abstaining from putting boundaries and hegemony over “Others”:

“No one today is purely one thing. Labels like Indian, or woman, or Muslim, or American are not more than starting-points, which if followed by actual experience for only a moment are quickly left behind. Imperialism consolidated the mixture of cultures and identities on a global scale. But its worst and most paradoxical gift was to allow people to believe that they were only, mainly, exclusively, white, or Black, or Western, or Oriental. Yet just as human beings make their own history, they also make their cultures and ethnic identities. No one can deny the persisting continuities of long traditions, sustained habitations, national languages, and cultural geographies, but there seems no reason except fear and prejudice to keep insisting on their separation and distinctiveness, as if that was all human life was about. Survival, in fact, is about the connections between things; in Eliot’s phrase, reality cannot be deprived of the “other echoes [that] inhabit the garden.” It is more rewarding - and more difficult - to think concretely and sympathetically, contrapuntally, about others than only about “us.” But this also means not trying to rule others, not trying

to classify them or put them in hierarchies, above all, not constantly reiterating how “our” culture or country is number one (or not number one, for that matter) For the intellectual there is quite enough of value to do without that”²²⁵

Today’s multicultural world requires humanistic values like coexistence, mutual respect, and love, tolerant with discrepancies without judging and othering people or classifying them in accordance with their physical, social and religious qualities or preferences. No one is superior to others because all humanity come from Adam and Eve so we are all brothers and sisters in essence, we cannot choose our parents or where we were born and where we live so, in this sense we are obliged to unite and live as part of universal values and rights so as to prevent and stop wars, conflicts, and injustices all over the world. The world is one and it is enough for all of us.

²²⁵ Said, *Culture and Imperialism*, 1993, p.336.

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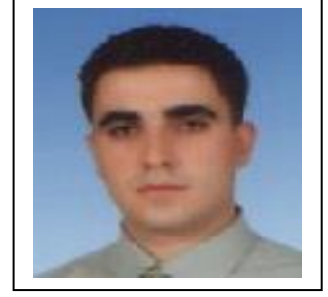
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