European Journal of Research Development and Sustainability (EJRDS)
Available Online at: https://www.scholarzest.com
Vol. 3 No. 7, July 2022
ISSN: 2660-5570

A POSTCOLONIAL READING OF "THE OTHER" IN THE RELUCTANT FUNDAMENTALIST BY MOHSIN HAMID

Assistant. Lecture. Lateef Abid Khalaf
Ministry of Education, General Directorate of Dhi Qar Education, Iraq.
Ab19id78@gmail.com

Article history:

Received: 3rd May 2022
Accepted: 3rd June 2022
Published: 10th July 2022

Abstract:

The Reluctant Fundamentalist depicts the 9/11 story in a more modern and contemporary light. Postcolonial theory is used to examine Mohsin Hamid's work, which was released in 2007. After the 9/11 attacks, Changez's vision of America's capitalist and imperialist culture transforms, and he begins to question his own identity in the aftermath of the atrocities. As an allegory for displaying one's identity, it has been commonly used in post-colonial discourse to refer to the fictional Pakistani immigrant Changez's experience of cross-cultural "exchange." A Pakistani immigrant in search of a job in the United States is the focus of this novel, which makes it stand out. What role does fiction play in generating and re-imagining history? This question may be answered using postcolonial tropes. We can observe how postcolonial themes have grown and persisted in the wake of 9/11 in this work. Trauma fiction's characteristics are briefly discussed here in order to identify those that appear in Hamid's book and reveal issues with one's own identity while also seeking solutions to existential questions. For example, this research deals with problems such as American imperialism, the link between East and West, biases that control American society, and internal reform.

Keywords: 9/11 fiction, Post-Colonialism, The Other, Mohsen Hamid's The Reluctant Fundamentalistl

CHAPTER ONE
INTRODUCTION

Statement of the Problem

The notions of "the Other" and "identity struggle" are major themes in Mohsen Hamid's book The Reluctant Fundamentalist. These are particularly pertinent concerns in relation to the novel's protagonist, Changez, and the mysterious CIA operative. The author used this story as a model for current difficulties between the West and the Middle East, a topic that remains relevant in the modern day. Pakistanis' identity is more threatened than it has ever been in the post-9/11 era. Being Pakistani entails being a member of a society split into several factions engaged in conflict over religious, sectarian, and political issues. The author demonstrates their social marginalization as a result of political, intellectual, and religious disagreements. Thus, the identity of a regular individual living in Pakistan in the twenty-first century has become much more insecure than it has ever been. This exemplifies a scenario in which humanity is no longer respected and individuals are humiliated, murdered, and denied of their rights as a result of their allegiance to the opposing set of views. The issue is not exclusive to Pakistan or Afghanistan; it also affects a large number of Muslim immigrants whose identities make them easy targets for public opinion and the media in western nations. The West views them not as citizens, but as terrorists or radicals. Even now, identity concerns remain unresolved.

Research Questions

This research seeks to answer the following questions:

1- How does the novel demonstrate the main character Changez Khan as a "conflict identity"?

2-How does the novel, as a postcolonial example, questions the idea of the dreamer and the fundamentalist at the same time?

3- How does the protagonist of the novel Changez consider himself as "the other," especially after September 11 attacks?

The Objective of the Study

This research has three major objectives:

1- To examine how the novel demonstrates the main character Changez Khan as a "conflict identity".

2- To investigate how the novel, as a postcolonial example, questions the idea of the dreamer and the fundamentalist at the same time.

3- To analyze how the protagonist of the novel, Changez, is considered as "the other," especially after September 11 attacks.

The Significance of the Study

The result of the study is expected to give benefit as follows:

1. Theoretically contributing to the body of knowledge, particularly of post-colonial literature.
2. Practically, to shed more light on the concepts of "other" and "identity conflict" and heighten the reader's perception of the ideological and complex relations between the West and the East in *The Reluctant Fundamentalist*.

Methodology

The researcher will use qualitative research to give a better insight into the situation and collect data from different sources. Different books and articles will be used as sources for data collection. This research is a descriptive piece to deeply analyze the text of the novel. Furthermore, the model is helpful for qualitative research to provide an in-depth analysis of the novel. Moreover, the basis in this research is the postcolonial theories of Homi K. Bhabha. This research aims to approach Mohsin Hamid's novel from the view of Post-colonial theory and to discover the peculiar features of Hamid's novel. Especially, the issue of "conflict identity" after the 11/9 attacks and its reflection on the protagonist's dreams will be investigated.

Chapter Two

Review of Literature

To counter Western centralizing strategies of deconstruction discourse, cultural heritage, political approaches and historical memory, as well as comparative literature, post-colonial theory arose in the second part of the twentieth century. As a cultural anti-resistance movement, the post-colonial theory was created in the post-modern era and was joined by authors from the western nations, not only from the third world countries, as a response to Western dominance and alienation. Post-colonialism is a historical period that began in the 1960s, after the decolonization of Western colonialism and the liberation of half of the world's population from the yoke of colonizers. As a result, it is a critical theory that examines Western hegemonic power and imperialism's culture, history, literature, and discourse in third-stage nations. Post-colonialism is a phrase used to describe the numerous points of view through which the consequences of decolonization on colonial nations may be gleaned by the reader. Post-colonial thinking does not imply that colonialism has come to an end. Postcolonial theory, on the other hand, is concerned with the numerous manifestations of colonial authority that have emerged after the end of formal colonialism. When it comes to concerns like identity, I and other, and language, this approach began to concentrate more on the mind. As the word colonialism refers to European colonization and governmental dominance over the world's other regions, this includes Africa and Asia as well as the Americas. As the name implies, this is a word often used to denote a large-scale European colonization in a country such as North America or Australia or New Zealand or Algeria or Brazil.

Edward Said

Edward Said was the first postcolonial American thinker and critic of Palestinian descent. Throughout her book Edward Said: A Critical Introduction, Valerie Kennedy argues that Said has grown to understand the nuanced and essential connection between literature, politics, and culture in the 21st century. In his work, he's used this approach in three different ways. Two of his most notable publications, Orientalism (1987) and Culture & Imperialism (1993), deal with colonial and postcolonial connections between Europe and the rest of the globe. Also of note is the fact that Said has been intimately involved in both problems pertaining to Palestine and Palestine's condition, as well as bigger concerns linked to the Arabo-Islamic world's connection to Western representation. Third, he has spent a lot of time and effort articulating what it means to be an intellectual in today's environment. When (Kennedy 1) He is one of the most well-known people to have discussed the term "postcolonial" and to have expanded upon it in his books Orientalism and Covering Islam, published in 1981, and Culture and Imperialism, published in 1994, and perhaps he is the true originator of this subject and the person who first drew attention to the term. His book Orientalism (1978) attempted to explain the dominance of the European empire and the character of Europe itself, according to Edward. Western civilizations must demonstrate their superiority and authority over Eastern cultures as a result of this method of knowledge creation. "Postcolonial theory" has come to refer to Said's work, which has profoundly affected the study of non-Western cultures and literatures.

Gayatri Chakravorty Spivak

Gayatri Chakravorty is the next postcolonial thinker I'll touch on. Other Worlds: Essays in Cultural Politics is another notable book by Spivak in the field of postcolonial studies (1987). As according Hans Bertens Literary Theory: The Basics, she is a full-fledged, post - colonial feminist critic (2007). ' Since colonized women Spivak may be regarded to have been the first postcolonial thinker with a completely feminist agenda,' he writes. Women's imperial complicity is a part of this agenda. Although Spivak may not have intended it, she has played a significant influence in the development of postcolonial studies theory during the last two decades by promoting a feminist viewpoint. Her work has addressed theoretical inadequacies in postcolonial thinking as much as it has focussed on postcolonial concerns.' (Bertens, 169). Among Spivak's most important contributions to postcolonial theory are her concepts of subaltern, essentialism, and strategic essentialism. Which, in the current period of post - structural and critical studies, has obtained a distinctive reference point.

Homi K. Bhabha

Homi K. Bhabha, a well-known name in current post-colonial studies, is the third and last postcolonial thinker I'll discuss. At Harvard University, he is a Professor of English and American Literature and the Director of the Humanist

Center. Historians, philosophers, linguists, and cultural anthropologists have all drawn inspiration from his writings. Ambivalence, colonial self and other, cultural hybridity, third space and imitation are some of the most important topics in his work. His book The Location of Culture (1994), a compilation of his most significant works, Homi Bhabha proposes notions that attempt to undermine the simplistic division of the universe into the self and the other. With his writings on cultural hybridity and postcolonial critique, Mohammad Iqbal Hossain Bhabha is the most well-known exponent of these ideas. Bhabha's "postcolonial rhetoric of cultural difference as basically ambiguous, liminal, hybrid, disjunctive, chock-full of ironies" resonates with an English-Indian researcher and critical thinker like himself. It is unpresentable, according to him, since it rejects both the logic of representation and the ideas of understandability. "Postcolonial ideas come from Third World nations' colonial testimonies and the discourses of'minorities' inside the geographical boundaries of Northern and Southern, South and North," Bhabha noted. They interfere in modernity's ideological discourses, which aim to normalize the disparate and often marginalized histories of countries, races, groups, and peoples by imposing a hegemonic "normality" on them. Cultural difference, social authority and political discrimination play an important role in their critical revisions in order to show the 'rationalizations' of modernity's hostile and ambiguous times. In the words of Bhabha (p. 246), When it comes to post-colonial theory, Bhabha's book demonstrated that the post-colonial approach in large part is political in nature, and that it seeks to dismantle borders by consolidating hegemony, dominance, and the establishment of bilateral relations between unequal powers through bilateral encounters such as Black-White, We-Us, Skin-Rice, etc (First world and Third World). Certainly, the writings of (post-colonialism) have an explicit political objective, as seen by the constant challenge to imperialism's political and cultural hegemony. Consequently, since it employs comparable intellectual methodologies, post-colonialism and feminist discourses centered on class and race are not solely linked to postmodernism (Bhabha 58). There is a claim by David Huddart

"Bhabha is one of the most important thinkers in the influential movement in cultural theory called post-colonial criticism. Bhabha's work develops a set of challenging concepts that are central to post-colonial theory. These concepts describe ways in which colonized peoples have resisted the power of the colonizer, a power that is never as secure as it seems to be Bhabha shows how its histories and cultures constantly intrude on the present, demanding that we transform our understanding of cross-cultural relations. The authority of dominant nations and ideas is never as complete as it seems, because it is always marked by anxiety, something that enables the dominated to fight back" (Huddart 1).

Homi K. Bhabha, a well-known name in current post-colonial studies, is the third and last postcolonial thinker I'll discuss. At Harvard University, he is a Professor of English and American Literature and the Director of the Humanist Center. Historians, philosophers, linguists, and cultural anthropologists have all drawn inspiration from his writings. Ambivalence, colonial self and other, cultural hybridity, third space and imitation are some of the most important topics in his work. His book The Location of Culture (1994), a compilation of his most significant works, Homi Bhabha proposes notions that attempt to undermine the simplistic division of the universe into the self and the other. With his writings on cultural hybridity and postcolonial critique, Mohammad Iqbal Hossain Bhabha is the most well-known exponent of these ideas. Bhabha's "postcolonial rhetoric of cultural difference as basically ambiguous, liminal, hybrid, disjunctive, chock-full of ironies" resonates with an English-Indian researcher and critical thinker like himself. It is unpresentable, according to him, since it rejects both the logic of representation and the ideas of understandability. "Postcolonial ideas come from Third World nations' colonial testimonies and the discourses of'minorities' inside the geographical boundaries of Northern and Southern, South and North," Bhabha noted. They interfere in modernity's ideological discourses, which aim to normalize the disparate and often marginalized histories of countries, races, groups, and peoples by imposing a hegemonic "normality" on them. Cultural difference, social authority and political discrimination play an important role in their critical revisions in order to show the 'rationalizations' of modernity's hostile and ambiguous times. In the words of Bhabha (p. 246), When it comes to post-colonial theory, Bhabha's book demonstrated that the post-colonial approach in large part is political in nature, and that it seeks to dismantle borders by consolidating hegemony, dominance, and the establishment of bilateral relations between unequal powers through bilateral encounters such as Black-White, We-Us, Skin-Rice, etc (First world and Third World). Certainly, the writings of (post-colonialism) have an explicit political objective, as seen by the constant challenge to imperialism's political and cultural hegemony. Consequently, since it employs comparable intellectual methodologies, post-colonialism and feminist discourses centered on class and race are not solely linked to postmodernism (Bhabha 58). There is a claim by David Huddart

1-1-1-1- Colonial Self and Other

It is assumed in postcolonial theory that the capital's culture of colonial authority necessitates an opposing culture in the periphery, which is the culture of the colonized people. Even though there have been non-Western colonists, the most notable Western colonial powers, such as the United Kingdom, France, Spain, Portugal, Belgium, and the Netherlands, have all been Western powers. Interdependence between the self and "the other" is essential for the establishment of Western self-limitation. That which is rejected and suppressed by Western aspirations must be given to the other through Western culture. The stigmatization of the other via the employment of stereotypes is related with the exclusion of the negative. Stigmatization of the other is closely linked to the exclusion of the negative and the projection of otherness onto it. My next stop will be Homi Bhabha's concept of colonial tropes. When one projects onto the racial other one's own traits that are seen as harmful, he says colonial prejudices continue to be formed. Colonists use the term "colonial other" to describe a racial or ethnic group that is immediately distinguishable from others because of their outward appearance. "The pleasure in seeing," according to Bhabha's idea in his 1994 book The Location of Culture, indicates the colonizer's need to perceive the colonized as their object of desire. This also fulfills the urge to

remove and differentiate oneself from the other (Bhabha 109). As outlined by Bhabha, this is the process through which racism takes root: Instead of representing either the colonialist self or the colonized other, the figure represents the unsettling space between the two that is created by the white man's artifice imprinted on a black man's body. Colonial identity and its ups and downs emerge in connection to this illusory object as a liminal dilemma (Bhabha 64). Cultural Hybridity

1-1-1-2- Mimicry

The term 'mimicry' used by Bhabha in the colonial context to describe how the colonized ultimately adopt the culture of the colonizer, however, the 'mimicry' in Bhabha's work means exaggeration and also entails mockery in the act of repetition Bhabha summarizes that " the desire to emerge as 'authentic' through mimicry –through a process of writing …] What I have called mimicry is not the familiar exercise of dependent colonial relations through narcissistic identification. Mimicry is its double vision which in disclosing the ambivalence of colonial discourse also disrupts its authority" (Bhabha 126).

In its Western culture that inspires or motivating the colonized to imitate "mimic" the colonial subject. The term mimicry has been crucial in Homi Bhabha's view of the ambivalence of colonial discourse. For him, the consequence of suggestions like Macaulay's is that mimicry is the process by which the colonized subject is reproduced as 'almost the same, but not quite' (Bhabha 86). In fact, mimicry as Bhabha understands it is an exaggerated copying of language, culture, manners, and ideas. This exaggeration means that mimicry is repetition with difference, and so it is not evidence of the colonizer's servitude. In fact, this mimicry is also a form of mockery, and Bhabha's post-colonial theory is a comic approach to colonial discourse, because it mocks and undermines the ongoing pretensions of colonialism and empire. Mimicry is one name for these low literary effects in colonial discourse; Bhabha also refers to sly civility. Whatever he calls these effects, they do have a clear logical structure: this section begins by explaining the structure of mimicry. Bhabha says in his book *The Location of Culture* (1994) that:

Colonial mimicry is the desire for a reformed, recognizable Other, as a subject of a difference that is almost the same, but not quite, which is to say, that the discourse of mimicry is constructed around an ambivalence; in order to be effective, mimicry must continually produce its slippage, its excess, its difference" (Bhabha 122).

As might be assumed, for Bhabha the colonial encounter leads to some conflicts and ambiguities and the most important is the result of "mimicry". For the colonized mimicry is not only the reinforcement of hegemony by forcing its subject to imitate the forms and values of the dominant culture. A part of threat of mimicry on colonial power, its danger on authority of colonial discourse is always profound and disturbing, which is noted by Homi Bhabha in his book entitled *Of Mimicry and Man: The Ambivalence of Colonial Discourse.* He claims that "the menace of mimicry is its *double* vision which in disclosing the ambivalence of colonial discourse also disrupts its authority. And its double –vision that is a result of what I've described as the partial presentation / recognition of the colonial object" (129).

1-1-1-3- The Third Space

According to Homi Bhabha, the Third Space idea may be used to describe how power and authority are exerted in different cultural contexts.. Bhabha believes that hybridity calls into question traditional analyses of colonialism, which tend to merely reverse the terms of colonial knowledge. These two points are linked again in an interview titled 'The Third Space', which makes direct connections between colonial discourse and the post-colonial 'third space':

"For me the importance of hybridity is not to be able to trace two original moments from which the third emerges, rather hybridity to me is the 'third space' which enables other positions to emerge. This third space displaces the histories that constitute it, and sets up new structures of authority, new political initiatives, which are inadequately understood through received wisdom". (Huddart 85)

Homi K. Bhabha in *The Location of Culture* refers that cultural interaction is most visibly reflected in migrant literature created in a so-called "third space". The theory of Homi K. Bhabha is based on the existence of such space where cultural borders open up to each other, and creation of a new hybrid culture that combines their features and atones their differences. The point is the term hybridity has become one of the most recurrent concepts in postcolonial cultural criticism.

This third sector, according to Bhabha in an interview with Hoeller, deals with questions of authority in settings where differences in culture are at the heart of social hierarchy and hegemony.. Bhabha's interest in the "third space" in colonial ties It was the cultural tensions between the British and the Indians, as well as between Christians and Hindus, that led to several power clashes. Using this theory as a framework for this research is to examine the protagonist's position "in-between" the first and second cultures (The United States). As a consequence, this state of internal struggle or cultural struggle demonstrates how people's identities may be affected or changed as a result of encounters with people from different cultures.

Summary of the Chapter

This chapter has provided an inclusive view of the postcolonial theory. The general overview relates to postcolonial theory, definition and thoughts. This chapter throws light upon some researchers, critics and thinkers who have interpreted the theory through their books. These theorists have attended the theory greatly. Explorers have dealt with the Homi Bhabha notions such as self and other, cultural hybridity, mimicry and third space and its relation with identity of colonizer and colonized. They show how Westerns countries have colonized half of the world either by force or joint as ally with the colonized territories.

CHAPTER THREE:

Analysis

Described and library-based research is used in this study. As part of this chapter, I'll investigate the numerous interpretations of the term "fundamentalist," as well as the protagonist's rejection of American society and his identity difficulties, as well as how Changez presents the dark side of American culture in relation to American and Pakistani contact. Readers will be given a clear picture of what it's like to be an Eastern immigrant living in the West, with all of the hardships he has to overcome. As a result, this chapter demonstrates two distinct cultures that see themselves as American or Pakistani, or somewhere in between. When it comes to post-colonial theory, I'll focus on the novel's many themes. The novel's topics are examined via the lens of several constraints. Data gathered via library investigations will be analyzed and interpreted in order to answer specific research questions.

3-1 Application of Theory

An important part of the book is postcolonial theory, which is used to explain different confusing ideologies to the audience. Focusing on diverse civilizations, it examines colonial injustices and how postcolonial nations have been forced to support individuals who are unable to deal with their economic and political circumstances in the post-colonial age. Said's Orientalism illustrates the West's domination over the East by keeping the colonizer and colonized in different spaces, which shows the imbalance between the two regions. Postcolonial thought has been influenced by Orientalism 1978, which is often considered as the primary trigger and reference point. Using the term "muted voices," Spivak claims that postcolonial studies have become a confused and sometimes unpleasant babel of subaltern voices because of the prevailing colonial discourse. Bhabha, on the other hand, focuses on the relationship between the colonizer and the enslaved people. As a result, cultural forms and viewpoints are merging. As a consequence of this union, a transitional area has emerged. A "homogenizing uniting power, verified by the original history, preserved alive in the national heritage of the People" is what Homi Bhabha calls this third place in his book The Location Of Culture (1994). (Bhabha 54). In his book The Wretched of the Earth (1963), Frantz Fanon argues that European and non-m European distinctions in literature and culture led colonizer subjects to focus on concerns of radical identification and nationhood in their literature. For Fanon, communicating the feelings of his people and being "the voice of a new reality in action" was a need (Fanon 223). It is ironic that the colonized are now the ones who claim that the colonizers only use the language of force since Frantz Fanon claims that the colonial system draws its legitimacy from power. He does not attempt to evade this fact at any point, and this is in keeping with the way of things. At no point does the colonial government try to disguise the fact that it is based on force" (Fanon 42). "A nostalgia for lost beginnings may be damaging to the examination of social reality within the criticism of imperialism," Gayatri Spivak has frequently warned against the assumption that pre-colonial traditions are something that we can simply recover from. Because "it refers to a process of disengagement from the broader colonial syndrome," post-colonialism serves as a suitable generalization. It is (Loomba 21). "those whose work has been plundered but those in whose mind an inferiority mentality has been established by the death and burial of its local cultural uniqueness," Fanon writes in his 1976 book Black Skin, White Mask. Loomba's 26th Fanon's post-colonial and post-decolonization vision of the world is a political and ethical enterprise. In the next section, I'll go more into Homi Bhabha's work on postcolonial themes, as well as a variety of other critical viewpoints and ideas, such as fundamentalism, hybridity, and the race-based identity conflict explored in Mohsin Hamid's 2007 book The Reluctant Fundamentalist.

3.2. Multiple Meanings of Fundamentalism:

The Reluctant Fundamentalist tells the narrative of a guy who, upon realizing that his cultural identity is under danger, is taken aback by his emotions. An American tourist to Pakistan's second-largest city, Lahore, is introduced to Changez in a monologue that takes place at the city's historic Anarkali Bazaar, where the visitor seems to be lost. The visitor is invited to a cup of tea by Changez, who tells him about his life. Aside from a few facial expressions and physical gestures, the American tourist (or whomever is supposed to be a CIA agent) remains completely quiet throughout the whole narrative. In Azhar Hameed Mankhi's article entitled "The Representation of Two Different World-Views Through the Use of Dramatic Monologue: An Analysis of Mohsin Hamid's Reluctant Fundamentalist," he states that "Mohsin Hamid uses dramatic monologues to show and describe the conflict between the West and the East." the speaker is talking and talking and only listens to what he or she has to say in a dramatic monologue (Mankhi 1). The novel's opening phrases raise more questions than answers:

"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. I noticed that you were looking for something; more than looking you seemed to be on a mission, and since I am both a native of this city and a speaker of your language, I thought I might offer you my services". (Hamid 1)

There are two possible interpretations of the binary in Kennedy Valerie's article entitled "Changez/Changing Cengiz's Beliefs in The Reluctant Fundamentalist": one is Changez, who claims to be an American and even a "lover of America," he says, although insincerely and at least partially ironically, as the reader discovers on a second reading of the novel. As a result of the beard's negative connotations with extremism and terrorism, he makes frequent mention of it throughout the speech. Furthermore, the protagonist's beard is employed as a sign of resistance to America in the discourse. In the eyes of the general public in the United States, a beard is also a symbol of terrorism. It's reasonable to infer from their conversation that the two guys are from distinct cultural backgrounds. Due to his Muslim faith and his belief that Muslims do not commit acts of terror, the American does not want another Muslim to seat behind him on the plane. When the waiter brings them a cup of tea, he continues to feel apprehensive. Because of the West's

unwavering adherence to laissez-faire economics and politics, the globe has come to be seen as a resource to be mined and exploited. In truth, fundamentalism was born in the United States in the early 20th century. In the face of the tremendous pace of societal change, Protestant Christians branded themselves fundamentalists because of their fear of greater critique of the Bible and intellectual skepticism. However, the growth of Islamic fundamentalism was accelerated in the wake of the 9/11 attacks. No, our mission was to discover how much fat could be reduced" Hamid critiques American capitalism and indicates that capitalism is the driving factor behind American culture: (Hamid 44).

Islam has been molded by racism and Islamophobia after September 11, 2001. "Islamophobia never stands still," says Raymond Taras, "in terms of race, religion, or culture." As he explains in his Ethnic and Racial Studies, "Islamophobia" was established by individuals criticizing others based on the color of their skin or their dress. Changez's view of the United States was colored by his encounters with various sorts of racism. Clearly, following the terrorist attacks on September 11, 2001, the Muslim community fell under suspicion, reinforcing pre-existing prejudices about the Muslim faith. In the minds of far too many Americans, Islam connotes radicalism or terrorism. As a result, the word "Islamophobia" was coined some decades ago, and the globe abruptly entered a period of Islamophobia and binary separation. This problem became even more urgent after the events of September 11, highlighting the need to improve communication between the West and Islam in light of long-standing misconceptions. In today's anti-Muslim sentiment, racism is more pervasive than it was in the past. (Taras 417–433). American fundamentalism is on full display in this book, as the country faces a slew of unsolvable issues on the domestic and international fronts. As a result, the conversation has been dominated by negative topics, and the image of Pakistan and Muslims has been portrayed in an exceptionally poor light. It is possible that Muslims in the United States may be marginalized as a result of discrimination, Islamophobia, and the war on terror that has erupted after September 11. Bhabha explains that "The conflict of cultures and community around The Satanic Verses has been mainly represented in spatial terms and binary geopolitical polarities—Islamic fundamentalists v. Western literary modernists, the quarrel of the ancient (ascriptive) migrants and modern (ironic) metropolitans. Hybridity's anxieties are obscured by this, as it reveals the unresolvable, borderline culture of hybridity that articulates its problems of identification and its diasporic aesthetic in an uncanny and disjunctive temporality that is at once, the time of cultural displacement and the space of the "untranslatable" (Bhabha 322). Muslims are seen as disruptive and disobedient by Westerners, who believe they are unable to contribute positively to society. This results in "others" mimicking the image placed on them. What a dark cloud it casts on human values, this Islamic fanaticism, owing to its own sense of helplessness and internal struggle.

3.2.1 Changez's Identity Conflict and Rejection of American Culture

Janissaries are a term used by the protagonist, The Reluctant Fundamentalist Hamid, to describe the connection between Pakistan and the United States. During the Ottoman Empire, Janissaries were taken in by the Ottomans, and they were disconnected from their own identity and culture. Changez's disdain towards American society is plain to see. When he travels to Chile for business, he runs across Bautista, the publisher's president. "Have you heard of the Janissaries?" asks Bautista as he invites him over for lunch. 'No,' I said. "Christian lads, " he said, "taken by the Ottomans and taught to be soldiers in a Muslim army, at that time the biggest army in the world. They were fierce and devoted, since they had no choice after fighting to wipe out their own civilizations" (67). In light of Bautista's assertion that Changez has lost his identity, Changez has decided to fight for the preservation of American Imperialism as well as the preservation and defense of the American way of life and culture. He sees himself as a contemporary Janissary who is compelled to wage war against his own people. He loses his individuality in his pursuit of the "American Dream." Asians are transformed into sectarian immigrants who live in the US and fall in love with the country's rich cultural heritage. Orientalism (1978) by Said claims that the distinction between "the Oriental becomes more oriental, the Westerner becomes more Western—and limit the human encounter between different cultures... has shown the altogether regrettable tendency of any knowledge-based on such hard and fast distinctions as Orientalism "There are two distinct regions of the world, known as East and West (Said 46). Changez, the protagonist of the story, has a strong view about the West's dominance, but he chooses to ignore it because of the connection between his profession and his income. Over time, he comes to see that discarding his own culture in favor of the colonizer's was a mistake. He learns this lesson the hard way. His American identity and ambition were taken away from him, but he adopted the Pakistani identity instead. As a consequence, he is afraid of becoming an American Progress soldier, a soldier in the service of the United States, like the Janissaries. However, this young guy, who had once considered himself to be a global citizen free of the confines of his little town, began to defend his identity as he grew older. For Pakistanis and Pakistanis, there is a belief that the United States supported India to even threaten to invade Pakistan. A near-fatal conflict between the two nuclear powers has prompted him to reject American culture and its policies in the region, which he clearly expresses in his quotes "My research led me to discover that Pakistan and India were conducting mock missile tests, that the United States was issuing warnings to other countries, and that Islamabad was considering making concessions in order to avoid a nuclear war (64).

Exactly like he had been before the 9/11 attacks, Changez was feeling apprehensive. As a result, he returned to New York for the sole purpose of saying his last goodbyes to his friends and Erica. After meeting Juan Bautista, the publisher of Underwood Samson's books, on a business trip to Chile, he recognized his time in the United States was going to be spent in service of the American empire.

> "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. (68)

Janissaries are individuals whose memories have been obliterated, and Juan Bautista continues by telling Changez a narrative of those who were kidnapped as children. This phrase first arose in the Ottoman Empire in the fourteenth century. During the struggle, "he placed the end of his cigarette on an empty plate and extinguished the flames." At what age did you go to the United States? He inquired. "I went to college," I said. ' "I was eighteen at the time." "Ah, how time flies," he murmured, referring to his own age. As a kid, I remember constantly being the janitor. To put it another way, it would have been far more difficult if they had memories that they could not forget to commit themselves to their adoptive kingdom (68). For the first time, Juan Bautista clearly connects Changez's job at an American financial corporation to janissaries who fought for the Ottoman Empire against their respective civilizations. In response to Juan Bautista's statements, Changez begins to question and reject American society. A system that he feels harms his culture and his identity is something he refuses to accept. The media in the United States actively promotes anti-Muslim sentiment by holding all Muslims accountable for the Twin Towers and Pentagon assaults. According to Bhabha's 1994 book The Location of Culture,

Postcolonial perspectives emerge from the colonial testimony of Third world countries, and the discourses of "minorities" within the geopolitical divisions of the East and the 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, people (Bhabha 245).

Upon Erica's disappearance, Changez goes to Pakistan and takes a job at a college in Lahore, where he lives. The American Dream of Changez is crumbling to pieces. Changez has gained a considerable following of radicalized teenagers who engage in anti-American violence via his public statements against the United States. Violently Yours: Nation and its Other by Arnab Dasgupta and Rupayan Mukherjee in Mohsin Hamid's The Reluctant Fundamentalist states that Changez, as the perpetual "other," soon discovers his role as the modern day janissary serving the imperialistic motives of America, so consumed by the big American dream that he had overlooked the impending threat of war that the US posed against Islamic states like Pakistan. Changez's epiphanies reveal to him that he is an unchangeable 'other' who had been hidden from view by liberal economic ideals until then. It's at this time that he enters the performative of the 'huge Other' who defies the imposed homogeneity of the ethnos by violently departing. Two distinct but intertwined performatives, "empirical other" and "Other," are exemplified by Changez's ontological change from a drunken janissary to an anti-American and anti-American persona (Dasgupta and Mukherjee 158).

Juan Bautista's statements had a profound effect on Changez, causing him to think on and reject American civilization. To him, his work has little significance. Samson, a bearded stranger, became an unwanted guest at Underwood Samson. While everything was going on, he and his family chose to return to Pakistan. To help Pakistan, he plans to do something. Changez contributes to his nation by demonstrating and lecturing against American actions in the Middle East.. Bhabha adds

"Colonial hybridity is not a problem of genealogy or identity between two different cultures which can then be resolved as an issue of cultural relativism.. What is irremediably estranging in the presence of the hybrid…. is that the difference of cultures can no longer be identified ….cultural differences are not simply there to be seen or appropriated" (Bhabha 162).

In his work "The Reluctant Fundamentalist: Hybridity and the Struggle for Identity," Amani Sami Salmeen observes that cultural hybridity enables Changez to see both civilizations side by side. Politics, however, seems to have twisted and impacted it. His problems stay in the middle, but his personal, societal, and political experiences have pushed him to the extreme. It makes no difference whether his response is justified or not. Changez imitates the American way of life and attempts to act appropriately in order to fit in and get authority. Chngez begins to "copy" the other culture's attitude, mannerisms, and conduct.

Amardeep Singh explains Bhabha's concept of imitation in the novel's first half: When individuals from a conquered civilisation (such as Indians or Africans) copy their conquerors' language, attire, politics, or cultural attitudes in colonial and postcolonial literature, this is referred to as "mimicry" (say," the British or the French). Under colonialism and in the context of immigration, mimicry is regarded an opportunistic pattern of behavior: one copies the person in charge in order to get access to the same power oneself. Immigrants and colonial subjects may be so confused by their cultural engagement with a dominant foreign culture that there is no obvious past identity to disavow while adopting the masters style" (Salmeen 36–33).

While the colonial presence is equivocal since it only comes about through displace[ing] the conceptions of identity already held by the colonized culture, such power simultaneously makes it ambiguous," Bill Ashcroft writes in his book The Postcolonial Studies Reader (1995). Because of this, the colonial space is acrimonious. Despite the colonized people's 'imitation' and'mimicry' of the imperial presence" (Ashcroft 9). 'Mimicry,' for Bhabha, does not imply that opposition is rejected, but rather that it is perceived to include more than just overt resistance. Opposition is more than just a statement of principle; it is woven into the fabric of power structures, acting as a "dislocatory presence" that ironically affirms the exact thing it is meant to subvert " (9). Mimicry and ridicule, according to Bhabha, offer a sort of subversion based on the ambiguity at the basis of conventional discourses on authority. This ambiguity converts the dis-cursive circumstances of domination into the grounds for intervention (Bhabha 160). According to Bhabha, civil disobedience within the discipline of civility might be marked by imitation. The master's words then become a fertile ground for mashups (Bhabha 172).

We may think of Changez as the result of a combination of hybridity and imitation. Pakistani, he looks to be "a New Yorker" in terms of his lifestyle, views, and values, despite the fact that he is really Pakistani. As Changez recalls, "I

was..... well-liked as an exotic acquaintance by some of the others, whom I had met via him" during his voyage to Greece (7). He now understands that he has always been mistaken for someone else since he is the 'Other' exotic. According to Anki Hoogvelt, the idea of hybridity is important to postcolonial discourse; it is lauded and favored as a form of superior cultural intelligence due to the benefit of in-between-ness, the straddling of two cultures and the subsequent capacity to navigate the difference" (Hoogvelt 158). As a result of the cultural rejection he experiences in New York, Changez feels that they have contributed to the loss of his identity while he was there. Beard growth might be seen as an act of defiance against the prejudice he encountered because of his skin color in American culture. Because of his deep cultural and religious ties to Pakistan and Islam, he is viewed with suspicion. He says;

"I realized how deep was the suspicion I had engendered in my colleagues over this past few-bearded and resentful—weeks; only Wain-wright came over to shake my hand and say farewell; the others, if they bothered to look at me at all, did so with evident unease and, in some cases, a fear which would not have been inappropriate had I been convicted of plotting to kill them rather than of abandoning my post in mid-assignment" (71).

Disturbed by the realization that the pursuit of the American dream has robbed him of his former identity, he chooses to embrace more elements of his homeland, such as his beard and even goes so far as to participate in demonstrations anti-American in his country when he returned to his country and worked as a university lecturer Changes encourages the students for demonstrations that

I was popular among my students—perhaps because I was young, or perhaps because they could see the practical value of my ex-janissary's skills, which I imparted to…. the foreign press would later, when our gatherings grew to newsworthy size, come to label anti-American" (79). This American dream has two aspects the first is Changez's identity struggles with a sense of alienation while in New York caused to loss of his identity. The second aspect that the major influence of the American dream is romantic relationships and it's clear with Erica in the novel. Changez returns to Pakistan or in other words, returns to the culture and identity to which he was constantly accused of belonging, an identity that he did not choose himself but was pushed towards it. Ashcroft in his *Postcolonial Studies: The Key Concepts* (2013) emphasizes on identity that, "the term which stresses shifts in interpersonal relations 'introduces a measure of distance from the pivotal term "identity," which has proved to be such an ambiguous resource in the analysis of race, ethnicity, and politics" (Ashcroft 31).

Changez as a Muslim has become a victim of racism because of his identity, which is why he considers himself as the "Other" in the American community. About his relationship with Erica he says; " hers was an illness of the spirit, and I had been raised in an environment too thoroughly permeated with a tradition of shared rituals of mysticism to accept that conditions of the spirit could not be influenced by the care, affection, and desire of others" (63). Changez's determination to make his relationship with Erica make his heartbreak so much worse when she goes missing, he likely committed suicide. This sadness contributes to his rejection of America because he feels as if a large part of his American dream is gone. For Changez, the American dream robbing people's identity and maybe causes mental illness so severe that some people may attempt suicide or welcome the suffering of others. This is a clear answer to the question that has been raised in the proposal about Changez's identity conflict and how he finds himself as the 'Other' in American society. Homi Bhabha in his book titled *The Location of Culture* states that,

'There are times when he is too quick to name the 'Other', to personalize its presence in the language of colonial racism – 'the real Other for the white man is and will continue to be the black man.' (Bhabha 86).

The racism of colonial empires is then part of an archaic acting out, a "dream-text of a form of historical retroversion that' appeared to confirm on a global, modern stage antique conceptions of power and privilege." (356). Changez was continuously disappointed and rejected when he found his "American identity" deteriorated. This is the struggle between the two identities that appeared in his trip to the Philippines tries very hard to show that he is the best. However, the white American in the company is treated differently from his treatment.

He is unable to avoid his cultural identity from that point on and is embarrassed of it. He chastises himself for deciding to be an American in order to seem favorably. Clearly, this is how Hamid depicts Changez's "identity crisis" and rejecting of American society in the book. At Princeton, Changez identifies as Pakistani and un-American, yet is entirely American. When he begins his career in finance in New York, he states, "I was never an American in four and a half years; I became an instant New Yorker" (18). However, in the aftermath of 9/11 and the resulting widespread prejudice against Muslims, Changez challenges his shifting identity, noting, "I lacked a firm core." I was unsure of my place in the world—in New York, in Lahore, in both, or in none." (66).

Describing postcolonial thoughts on identity, Bhabha writes in his book *The Location of Culture*:

I use these postcolonial portraits because they seize on the vanishing point of two familiar traditions in the discourse of identity: the philosophical tradition of identity as the process of self-reflection in the mirror of (human) nature; and the anthropological view of the difference of human identity as located in the division of Nature/Culture. (Bhabha 66)

Changez is fascinated by the idea of identifying as an American, seeking to alter his behavior to match his American colleagues.

3.2.2 Changez Depicts the Darker Side of American Culture

Prejudice towards persons from non-European nations, particularly Muslims, is prevalent in American culture according to Hamid. he demonstrates that he is influenced by the ethnic and cultural Othering of American society and that this drives him toward his quest for identity. Immigrants and refugees were subjected to a wave of racial animus in the wake of the September 11 attacks, and this is what happened to Changez in the United States, where he says, "I had

heard tales of the discrimination Muslims were beginning to experience in the business world... had seen a sharp decline in activity levels following the September attacks, and Wainwright had shared with me a rumor that cutbacks were on the way" (55). Homi Bhabha makes this abundantly evident in his writings "inequitable legal and cultural status accorded to those who have fled their countries of origin because of persecution or displacement. They are always on the verge of crossing cultural and national boundaries " (251). Because of the recent terrorist incidents, many Muslims have been labeled "radical" and "extreme." However, due to the cultural differences, there is fear on both sides. In the East, the United States wonders why the Muslim world has such a strong desire to attack us. We in the West, on the other hand, worry whether they are out to get us. Discrimination based on race and other forms of oppression are among the numerous challenges that Changez has to deal with. Changez is subjected to harsh and unfair treatment in the United States. Changez expresses his disappointment at the following words.

"I was humiliated by the continuing dominance, in the strange romantic triangle of" which I found myself a part, of my dead rival; perhaps I was worried that I had acted selfishly and I sensed, even then, that I had done Erica some terrible harm. But this last explanation is—I hope— unlikely; surely I could not have known what would happen to her over the weeks and months to follow" (49). These cases of discrimination and humiliation in America make him realize that he is the Other in the American culture and society. And this the answer to the third question in chapter one. Also, the fact that his mimicry is of no use to him is revealed at Manila Airport: "at the airport, I was escorted by armed guards into a room where I was made to strip down to my boxer shorts" (36).

Hamid indicates that when he is humiliated and exposed to racial prejudice in the airport, his "whiteness" façade is soon broken away.. He says:

"When we arrived, I was separated from my team at immigration. They joined the queue for American citizens; I joined the one for foreigners"(ibid). Although he tries to adopt the Western culture, Changez becomes a victim of racist feelings when one offender deliberately seeks to intimidate him with derogatory racist language.

Indeed in America after 2001 there has been an increase in suspicion, verbal attacks, and attacks on people and institutions perceived to be Muslim. He says:

I shifted my stance, presenting him with my side and raising my hands to shoulder height; I thought he might be mad, or drunk; I thought also that he might be a mugger, and I prepared to defend myself or to strike. Just then another man appeared; he, too, glared at me, but he took his friend by the arm and tugged at him, saying it was not worth it. Reluctantly, the first allowed himself to be led away, Fucking Arab (54).

Although Changez is not Middle Eastern, his appearance is considered sufficiently similar to this group of people and, as a result, suffers the same abuse they did. Not only was he staring suspiciously on the subway, he was also the victim of a verbal assault attack when someone called him an Arab followed by a "string of obscenities" (54).

Changez's situation does not differ from that Negro discussed by Fanon *Black Skins, White Mask* clearly shows Negro treated ugly" the Negro is an animal, the Negro is bad, the Negro is mean, the Negro is ugly; look, a nigger, it's cold, the nigger is shivering" (Fanon 113). When Changez returned from Manila, he was separated from his colleagues at the immigration desk. He gets in line with the foreigners. At the New York airport, he is handled as though he is a criminal and is being investigated. Hamid demonstrates that Pakistanis and Muslim Americans were exposed to comparable, if not greater, humiliation in the aftermath of 9/11. Changez perceives himself as a sad victim of prejudice in American culture because of his identity and skin color. Despite the fact that he had identity issues in the postcolonial period. Changez's feelings as the 'other' cause him to feel alienated and metaphorically imprisoned because of that becomes a fundamentalist.

Changez quickly comes to see New York and his dream that, as cruel and heartless, embodies a change that comes as a result of the September 11th attacks on the World Trade Center. However, in-depth reading of Hamid's novel would suggest that *The Reluctant Fundamentalist* is not simply indicating that such binary opposition prevails, but also challenging it. The most significant is Hamid's use of the beard. On some occasions, this part of the body is used to strengthen the image of a Muslim as "the Other". For example, when he decided to keep a beard after the September 11 attacks as a way to fortify his identity, he found himself" I was subjected to verbal abuse by strangers" (Fanon 59). In the New York subway, where he always felt he could be blind. His beard made his colleagues at Underwood Samson, so sharp that his black Caribbean friend at the firm, warned him that his beard situation frightens the company's colleagues: "I don't know what's up with the beard, but I don't think it's making you Mister Popular around here"(59). When Changez defended his actions by claiming that beards are popular in Pakistan, Wainwright responded: "Jerk chicken is common where I come from," he replied, "but I don't smear it all over my face"(59). However, he later revealed that he got the scar because he accidentally poured molten wax on himself." I grabbed hold of one of these candles, tipped it over, and spilled molten wax on myself"(24). Changez then says, "I detect a certain seriousness in your expression, as though you are wondering what sort of training camp could have given a fellow from the plains such as myself cause to engage in these activities!" (24).In the Post 9/11, this episode resonates with a post-colonial agenda: in that, it challenges what exists, it is perhaps one of the most consistent stereotypes about the Muslim terrorist in the American media. Changez's scar was not the result of this kind of training, but an ordinary household accident, something that could also happen to any American. The Muslim savage from the American perspective is at once humanized. Hamid writes that while Changez faced discrimination from the American public because of his beard when Erica smiled and said she found it makes him look "You look cute, Your beard brings out your eyes" (60), and another time she says; " she had found me rather dashing in my new beard" (73).According to Mohammad Ayub Jajja article entitled *The Reluctant Fundamentalist*: A Quest for Identity. States that:

Hamid demonstrates that American society instills a feeling of superiority among Americans, and that their arrogance toward non-whites offends and irritates them. This fosters resentment of America and its society. Hamid depicts the racial prejudice that non-Europeans face in American culture and society. He demonstrates that American society and culture are not perfect, and they are just as intolerant of ethnic and cultural diversity as any culture or civilization. Jim, Changez's job interviewer, finds it difficult to believe that a guy from a Third World Muslim nation like Pakistan could be so brilliant and intelligent. Changez's beloved's father, Erica, has a same condescending attitude toward Changez. He considers Erica's father's attitude disrespectful and demeaning. Changez's father tells him that he hails from a backward society with inherent issues such as corruption, despotism, class disparities, poverty, and fanaticism (Jajja 87).

3.2.3 War on Terror

I'll look at the "war on terror" and how it's impacted the Islamic world. Changez comes to regard America as callous and greedy, exploiting and ruining people's lives both overseas and on its own country in order to profit itself. Because of his beard, his conduct was intended to turn others away from him, particularly his colleague Underwood Samson. According to Isam Shihada's article titled "The Backlash of 9/11 on Muslims in Mohsin Hamid's The Reluctant Fundamentalist," there have been many changes after these tragic attacks, which have left a tragic impact on the Muslim community. As a result, Islam and the Islamic world have been the focus of President George W. Bush's "War on Terror," which was begun under the guise of supporting democracy (Shihada 452). It irritated Changez when the US deployed bombs to murder hundreds of people in Afghanistan. "Something occurred that disrupted my serenity," he explains. Afghanistan had been bombed for a month, and I had been avoiding the nightly news when I came upon a story with spooky night-vision photos of American forces descending into Afghanistan for what was characterized as "a daring attack on a Taliban command center" (46). During the "war on terror," Afghanistan became a hotbed of political strife and carnage. The fiction of justifiable "state terrorism" has shattered, revealing a politically and economically driven reality that looks to be as damaging, if not more so, than individual or group terrorist attacks. "I can guarantee you, I am no ally of murders; I am merely a university instructor, neither more nor less," Changez says (80). Changez criticizes American policies via nonviolent methods, relying on the same reasoning and reason utilized in Western nations that pride themselves on democracy and culture. "I was pulled at by an undertone of sorrow when she did not do so," Changez adds. But my little interview seemed to strike a chord: it was repeated for days, and a clip of it can still be seen in the odd war-on-terror montage" (80). The novel's author, Hamid, highlights the absurdity of America's self-motivated political maneuver, with the "war on terror" headed by the United States. As Indian thinker and critic Homi Bhabha alluded to the terrorist assaults on sectarian and racial grounds in Bombay, the world's media, busy looking for historical analogies after 9/11, did not spare a thought for that day in Bombay. Terrorist attacks and communal riots have unfortunately left their imprint on a city that seems to strive hard against, and beyond, such ethnic and religious divisions on the surface (Bhabha xxiv).

As Homi Bhabha points out, colonial speech is designed to make the colonized inferior because of their racial inferiority. Colonial speech aims to "construct the colonized as a population of defective kinds, to legitimize conquering, and to develop systems of administration and education," he explains (Bhabha 101). In the aftermath of the attacks, the protagonist of Hamid sees how quickly opinions toward him shift in the United States, both socially and professionally. Latent rage seems to be the source of this hate, which manifests itself both verbally and physically. The same can be said of Changez's displeasure with American political and social life, which had been building up for some time, but he didn't realize it. "War on terror" initiated in 2001 by the United States to overthrow the Taliban administration has been resurrected more recently. Anglo-American public perceptions of Afghanistan are based on negative preconceptions, which quickly and intuitively link the nation to terrorism, religious fanaticism, and restrictions on individual rights. Critics like Elleke Boehmer feel that they are creating an international condition of conflict and terrorism by employing their own kind of state terrorism to fight it. This is a grim irony that continues to be used in the so-called "war on terror." Postcolonialism, globalization, and terrorism are the three main topics of his research. When it came to the spread of terrorism, Boehmer addressed some tough questions at the right moment. He resists the tacky and formulaic concept of terrorism as "black reversal of the global" and indicates that terrorism arising from previously colonized countries is overwhelmingly in response to state terrorism by colonial powers. " It is argued by Boehmer and Morton that "some of the ideas and significations of 'horror' (as in anti-colonial violence for example) correspond more closely with post-colonialism than it does with globalization" (Boehmer, 143). It has become more difficult to understand our society as merely "postcolonial" after 9/11, the so-called global war on terror, and the US invasions of Afghanistan and Iraq, according to Ania Loomba in her book, "Colonialism and Post-Colonialism". Anti-colonial movements and postcolonial studies around the world have raised questions of dominance and resistance that are more urgent than ever as the New American Empire grows and is openly and shrilly advocated by policy-makers, politicians, and academics in the United States as well as other countries" (Loomba 213). Anti-colonial groups arose as a result of the US invasions, which prepared the path for resistance to American colonialism. Pakistan is both a combatant in and a victim of terrorism. There are two distinct social groups in Pakistan. Educated, intellectual, and progressive people make up one group; fundamentalists make up the other group (religious, extremist, and "jihadist"). Muhsin Hamid's Reluctant Fundamentalist is an important work in light of 9/11 because it dispels Western misconceptions about Pakistanis by offering a message of peace. The war on terror and other forms of violence are addressed in a satirical manner. After the September 11 attacks, there was an environment of distrust and suspicion. It's important to remember that the "war on terror" has become an excellent weapon for the United States and its allies to prolong the new imperial impunity

by conducting an indefinite war. In the United States, Muslims are often maligned, vilified, and seen as a danger to Western Civilization. A major theme of the story is on the teacher's efforts to counteract the influence of American society on his pupils.

He begins to protest and provoke young people against the so-called developed and civilized America and concludes when they arrived at the gate of the hotel Changez says to the stranger, "I assure you. 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" (81). The story leaves the end without revealing what was in the stranger jacket pocket, leaving the reader to wonder whether the stranger was a CIA agent, who might his mission is to kill Changez, or in conspiracy with the waiter from the café, had planned all along to hurt the Americans. The dialogue in Hamid's novel has the effect of making the reader doubtful of every claim made by Changez. The last paragraph of the novel is useful for this point: "Perhaps our waiter wants to say goodbye as well, for he is rapidly closing in. Yes, he is waving at me to detain you. I know you have found some of my views offensive; I hope you will not resist my attempt to shake you by the hand. But why are you reaching into your jacket, sir? I detect a glint of metal. Given that you and I are now bound by a certain shared intimacy, I trust it is from the holder of your business cards" (81). According to Nazry Bahrawi's article titled "Mohsin Hamid's War on Error: *The Reluctant Fundamentalist* as a Post-Truth Novel":

The atmosphere invoked in the above quote is a very dangerous one: a scenario in which a fairly friendly exchange could quickly deteriorate into violent chaos, possibly even spelling death for those involved. Threat hovers when the waiter is 'closing in', while Changez attempt to 'shaking [the guest] by the hand' (81). Just like with a 'glint of metal' in the guest's pocket, which could be a gun and not a business card. The reader is left wondering about this open ending: is forced to dig deeply into his or her prejudices in the post-9/11 climate. Hamid is urging us to look at ourselves, at our subjectivity: his counter-historical text is a strategic move, redeploying this aspect of post-truth dialectics as an opportunity for self-reflection. The point is that Hamid chooses to write his novel in the first-person style that he is confident his readers could relate to it. This is revealing of the prevailing mindset at the time the novel was published and speaks for its credentials as a historical text that reflects its social mores, specifically those relating to the post-9/11 world. (Bahrawi 271)

Nazary Bahrawi in her article titled "Mohsin Hamid's War on Error: *The Reluctant Fundamentalist* as a Post-Truth Novel, analyzes The war on terror that was upheld in several post-9/11 novels and films, including *12Strong*, about a team of CIA agents and Special Forces, head to Afghanistan after the 9/11 disaster, in an attempt to dismantle the Taliban. The actor Chris Hemsworth, describes Afghan commanders who were fighting against the Taliban as an example of 'good Muslims who "fight for the same freedoms that we are." In that interview with *Variety* magazine (2018), Hemsworth paradoxically found this to be a slight difference to the description of the Muslim world, insisting that "The story must be told and get rid of this misconception and generalization [sic] from that area of the world." Here, Hemsworth is of course pitting 'good Muslims' against 'bad ones' (Bahrawi 267). Catherine Morley's essay "The End of Innocence: Tales of Terror after 9/11" illustrates Al-Qaeda attacks to the World Trade Center in New York on September 11, 2001, which caused seismic echoes across the geopolitical bedrock of the in the beginning stages of the twenty-first century. Within a month, the White House established the Office of Homeland Security. In July 2002, President Bush proposed the creation of the Department of Homeland Security (DHS), a department that would bring together 22 entities with critical domestic security missions, and just four months later, in November, the DHS was established. According to the First National Strategy for Homeland Security (2002), the strategic goals of this new department (and, in effect, the United States government) were to prevent terrorist attacks within the United States, the decrease America's exposure to terrorism, and minimizing of damage from attacks that occurred and maximize of recovery from attacks that occur." (Morley 81).

Writing Fundamentalism (2009) by Axel Stähler and Klaus Stierstorfer asserts that fundamentalism has become one of the most urgent issues of our day. Recent acts of terrorism and the "war on terror" have been linked to fundamentalist "ideologies" in the last few years. Global and local political, cultural, and social discussions are increasingly dominated by fundamentalism" (Axel 1). He eventually returns to Lahore because of his love for his hometown. "I made it my duty on campus to urge a disengagement from your nation by mine," the author writes of his anti-American goal in Pakistan after resuming his Pakistani identity and securing an academic position as a university lecturer (79).

3.2.5 Summary of the Chapter

The work by Mohsin Hamid depicts a variety of post-colonial elements. In my book The Reluctant Fundamentalist, I looked into the many connotations of fundamentalism and came up with a negative connotation for the Islamic fundamentalist, who is typically linked to extremist religious beliefs and terrorist acts. When Changez works as a financial analyst at the Underwood Samson business in New York, the book depicts the American capitalist economic system as fundamentalism: finance fundamentalism. Changez's conflicted identity and rejection of American society were studied, as was the way in which Changez's identity changed after September 11th. It was during his time in Chile and with Bautista that Changez came to hate American society. For him, it was no longer about becoming an American lover but rather about learning about the country's culture. When he is returning to New York from Manila after a business trip after the 9/11 attacks, he perceives himself as "exotic" and, by definition, as Other. As he was held at the airport on suspicion of terrorism, Changez was subjected to prejudice and intolerance. Changez also exposes the darker side of American society in a way that I found fascinating. He rejects the American way of life and returns to his own culture. An radical ideology shapes him into a new person, ignoring his blended origins. American influence and participation in other nations' internal affairs was also shown by Hamid by encouraging India to further threaten Pakistan with the

invasion. As a result of his disillusionment, he seeks solace in his Pakistani heritage. As a professor in Lahore, he spoke out against American actions in the Middle East and returned to Pakistan. Dialogue has shifted to concentrate on negative problems such as America's response to Muslims after September 11th, which has led to the "war on terror" narrative and affected nations like Iraq, Libya, and Afghanistan under the guise of combating terrorists.

CHAPTER FOUR: CONCLUSION

After 9/11, Hamid's character Changez Khan in The Reluctant Fundamentalist conveys a warning to the Muslim world via his portrayal of a radicalized Muslim who may incite violence against the United States. The novel's examination and application of postcolonial theory revealed that the dreamer's mindset is an example of both postcolonialism and fundamentalism. Dreamer was unable to become a New Yorker after September 11 because to bigotry in the United States and the subsequent loss of his Muslim identity. Changez informs the stranger that he is a "lover of America," yet the reader can clearly see that this is a loaded remark and that his connection with the United States is more nuanced and inconsistent than he alludes to at the outset. A number of postcolonial themes, including identity, hybridity, imitation, Islam, and Islamophobia are all depicted in this work by author Mohsin Hamid. With his new job as a professor at the University of Lahore, Changez's worldview shifts from one of financial fundamentalism to one of anti-American activism and analysis. It is clear from Hamid's work that the American intolerant culture is affecting non-Europeans, notably Muslims and causing antagonism to American policies across the world. He shows the protagonist's identity confusion in Hamid's work. It was only when he discovered the prejudice and contemptuous attitude against Muslims as "terrorists" that Changez decided to return to his own culture. Mohsin Hamid's work beautifully depicts the rise of xenophobia in the United States after 9/11, despite the fact that Hamid's connection with the United States is more complicated and conflicted than originally implied. A fundamentalist is someone who blindly chases a desire without contemplating the ramifications, and Changez Khan is one such person in The Reluctant Fundamentalist. As a result, he grows disillusioned with fanaticism. It's as if he's been taken apart and put back together again. On the one hand, he acknowledges that he loves America, but on the other, he hates it because of the bigotry he faces throughout the book, as well as after the 9/11 attacks against all Muslims in general. It is my aim that this research has shed light on the book and the postcolonial theory used in its study, and that it has succeeded in drawing attention to significant conversations regarding the novel and its themes in the process of doing so.. The Reluctant Fundamentalist also has a number of other postcolonial themes that might be explored further.

REFERENCES

1- Anderson, Benedict. *Imagined Communities*. Verso, 1983.
2- Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. *The Post-Colonial Studies Reader*. Taylor & Francis, 1995.
3- Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. *Post-colonial Studies: The Key Concepts*. Routledge, 2007.
4- Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. Routledge, 2002.
5- Bertens, Hans. *Literary Theory: The Basics*. Routledge, 2008.
6- Bhabha, Homi. "Of Mimicry and Man: The Ambivalence of Colonial Discourse." *October*. Vol. 28. *The MIT Press*, 1984, pp. 125-133.
7- Bhabha, Homi K. *The Location of Culture*. Routledge, 1994.
8- Bhabha, Homi K. "Democracy de-realized." *Diogenes*, vol. 50, no. 1, pp. 27-35.
9- Boehmer, Elleke, and Stephen Morton, eds. *Terror and the Postcolonial: A Concise Companion*. John Wiley & Sons, 2010.
10- Bøe, Mari Helene. "The Taboo of Terror-The Limitations of Terrorist Representations in Sebastian Faulks' A Week in December and Moshin Hamid's The Reluctant Fundamentalist." MS thesis. *NTNU*, 2017.
11- Bahrawi, Nazry. "Mohsin Hamid's War on Error: *The Reluctant Fundamentalist* as a Post-Truth Novel." *Counter Text,* vol. 4, no. 2, 2018.
12- Dasgupta, Arnab, and Rupayan Mukherjee. "Violently Yours: Nation and its Other in Mohsin Hamid's The Reluctant Fundamentalist."*Rupkatha Journal On Interdisciplinary Studies In Humanities ,* vol. 10, no. 1, pp. 153-159, 2018.