

Neo-Orientalism and the Counter Discourse as depicted in the works of John Updike's "Terrorist" and H. M. Naqvi's "Home Boy"

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Abstract

This paper tends to foreground the comparative textual study of John Updike's "Terrorist" and H. M. Naqvi's "Home Boy". The aforesaid literary works show Neo-Oriental landscape, and highlight "Self" and the "Other" dichotomy. It is based on the theoretical concern of the discussions of Post Colonial theorists Edward Said and Ziauddin Sardar. The theory and methodology, I seek in this research paper is Orientalism which is expounded by Edward Said in his renowned "Orientalism" and "Covering Islam". Expediting Islamophobic sentiments and activities throughout Europe following 9/11 are the focus of this investigation. It also endeavors to show that this depth of anger and hate is not developed overnight. It helps to find Islamophobia, Multiculturalism, Cultural Racism, and Anti-immigrant sentiments with reference to the aforesaid texts. The chosen works are two literary pertinent novels which reclaim Muslim identification. This research paper describes Muslim situation, and establishes Counter-Discourse. The representation of specific novels is closely tied to Muslims being subjected to suppression and subjugation. It reveals binaries, religious prejudice, a Muslim victim culture and xenophobic movements in the U.S and the West. After making all the efforts to unearth the philosophy embedded in selected texts, it is hoped that this article would benefit the readers and researchers in English studies.

Keywords: Neo-Orientalism, Islamophobia, Binaries, Cultural Racism, Muslim victim culture.

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1. Introduction

“Go home to the Gulf! We don’t want you here!” a Muslim lady was verbally abused on the streets of West London in the 1990s amidst the war in Kuwait in the Gulf (El-Affendi, 2010). The challenge for the champions of this vision was to differentiate between unjustifiable bigotry and animosity against an entire community and the genuine right to criticize any religious practices (Malik, 2005). American critic, Daniel Pipes, repeated the concept that flaying Islamophobia was to shut up polemicists of Islam; and even Muslims combating for reformation of their societies (Pipes, 2005). The term Islamophobia gained currency after reportage of “Islamophobia: A challenge for us all” (The Runnymede Trust, 1997). However, it was originated in English by approximately 1991, though the French synonym is even far older; tracing back to the 1922. For some critics, anti-Muslim prejudice is purely a manifestation of chronic racism, whereas, for other critics, the term can be confusing since it implies religious prejudice when other constructs of discrimination, i.e. class and racial could be more relevant (Cesari et. al., 2006). Hence, rising anti-Muslim prejudice has promoted a Muslim victim culture (Malik, 2005).

Many investigators dispute that religious prejudice is a new form of racism and this new type of discrimination can be known as “cultural racism” which lies deep inside the culture instead of in the biology; and it is very much different from familiar forms of racism, i.e. color racism could fade away and diminish; whereas, cultural racism could last or even grow further.

Islamophobic sentiments have been championed by the left and liberals; and the new episode, no more, targets emigrants as a whole but the Muslims specifically. “Islamophobia” may be defined as a fear of “multiculturalism” but what is important about the new assaults on multiculturalism is the definite Islamophobic intimations. Over the years following 9/11, the rise of Islamophobic activities and sentiments around the Europe was indubitably noticeable, for example, in the UK, the MCB (Muslim council of Britain) received lots of disgusting mails following the strikes on New York, with telling Muslims “what a vile evil race you are” or “you do not belong here” and should “leave us alone”, some emails remark “hope you like the bombs”, and hopefully the “U.S. will soon kill many Muslim women and children. You are all subhuman freaks” (El-Affendi, 2010). Italian Prime Minister, Silvio Berlusconi, in a briefing for journalists

says, “We should be confident of the superiority of our civilization, which consists of a value system... guarantees respect for human rights and religion,” he adds, the West “is bound to Occidentalize and conquer new people. ... Islamic world is 1,400 years behind” (Erlanger, 2001). It gets clear that anti-Muslim prejudice all over the Europe did not stem with 9/11. This depth of anger and hate cannot be developed overnight though. The depiction of Muslims in the cinema shows that they have been articles of both ridicule and fear for decades. With the 1973-'74 oil crises, Arab was depicted as a threatening and devious exploiter holding the West hostage. The barbarian and lascivious Arab is at a point of time delineated to be incorporating Western countries in his harem but with the Iranian insurrection, the Arab disappears as the Muslim extremists take spotlight. The threat is represented even more intrinsic and sinister to the cruel, backward, barbaric and even terrifying religious extremist (El-Affendi, 2010).

In the Enlightenment discourse, Orientalism is believed a bearer of European propositions of the Western “Self” and the non-Western “Other” that produced undeniable notions about the superiority of Western to non-Westerns. Accordingly, Orientalists took part in the expansion of modern Western cultural identity (Burke III, 1998). The Muslim is represented as “cruel, tyrannical, deviant and deceiving, sexually overridden and emotionally uncontrollable, vengeful and religiously superstitious” (Rana, 2007). At the same time, they fear that the West is a “civilization under siege”, however, their “political, judicial, security and intellectual elites are busy denying the nature of the danger” (El-Affendi, 2010).

1.2 Research Methodology

Textual analysis is used as a method to analyze Updike’s “Terrorist” and H. M. Naqvi’s “Home Boy” with reference to Neo-Orientalism and the Counter Discourse. The different occurrences of conflicting and contradictory meanings within aforesaid literatures show Neo-Oriental landscape. The study is based on the theoretical concern of the discussions of Post-Colonial theorists Edward Said, and Ziauddin Sardar; however, the main concern of the discussion centers on the theory of Orientalism, expounded by Edward Said in his renowned “Orientalism” (1978) and “Covering Islam” (1981). This article aims to throw light on the theory of Orientalism to articulate Neo-Orientalism and the Counter Discourse. It helps to find Islamophobia,

multiculturalism, binaries, religious prejudice, cultural racism, anti-immigrant sentiments, xenophobic movements and Muslim victim culture within the texts and between the texts and their ideological content.

1.3 Objectives of the Study

- To analyze the ways the Muslims and immigrants are ill-treated by the imperialists.
- To study the way the Orientalist and the Neo-orientalist discourse deconstruct Islam and the Muslims.
- To ascertain the measures taken to counter hegemonic discourses.

1.4 Research Questions

- How once colonized people are still being “Othered” by the imperialists?
- In what way Neo-Orientalism continues to rest on ideological formation that misinforms and misinterprets Islam and the Muslims today?
- What are the measures taken to counter such hegemonic discourses?

2. Literature Review

Since “Terrorist” and “Home Boy” have aroused the great amount of controversial debates and critical discussions among the literary critics and theorists of the world, therefore, there are so many books, research articles and dissertations composed on the works of John Updike and H. M. Naqvi, especially on “Terrorist” and “Home Boy”. “Trauma and Beyond: Ethical and Cultural Construction of 9/11 in American Fiction” (Mansutti, 2012) is a Doctorate Thesis of Pamela Mansutti. The work consists of various critical commentaries and theoretical interpretations by different scholars on the author and the novel under analysis, from different angles. Lina Mohamad penned her Doctorate Dissertation entitled “The Hero and the Terrorist-Villain in Post 9/11 Popular Fiction” (Mohamad, 2015), which also presents different critical commentaries by different critics on “Terrorist”, from different facets. Alaa Alghamdi wrote a research paper entitled “Terrorism as a Gendered Familial Psychodrama in John Updike’s Terrorist” (Alghamdi, 2015), which is a thought provoking work consists of various views on the author under discussion, relating to the idea that logical and thematic inconsistencies in the novel, including deep ambivalence in the depiction of the female characters, are devices deliberately put in place to highlight a gendered psychodrama and construct a strongly patriarchal worldview.

Maryam Salehnia penned a research work entitled “Political Zionism and Fiction: A Study of John Updike’s Terrorist” (Salehnia, 2012), which is a very important analysis of the text of John Updike, from an Orientalist and Neo-Orientalist point of view. Fikret Guven and Bulent Guven in their research paper entitled “Orientalism in John Updike’s novel Terrorist” (Guyen & Guven, 2018), discussed binaries used to differentiate the East from the West with the theory of Orientalism. Using Orientalist principles, the ‘Other’ is characterized as primitive, non-progressive and violent in order to provide for the projection of a civilized, progressive, democratic, and enlightened West.

Dr. Saba Zaidi and Ms. Mehvish Sahibzada wrote a research paper entitled “A Political Discourse Analysis of Islamophobia through the novel Home Boy” (Zaidi & Sahibzada, 2018), which is a Neo-Orientalist study of the novel. Atta ul Mustafa wrote a piece of research entitled “Terrorist Discourse in Naqvi’s Home Boy: A New-Orientalist Perspective” (Mustafa, 2015), which is also a Neo-Orientalist study of the novel enacted by the Center to demonize marginal Islam and its followers. Asma Mansoor in her research document entitled “Post 9/11 Identity Crisis in H. M. Naqvi’s Home Boy” (Mansoor, 2012) has given a general deconstructive look at the text of the novel, discussing ethnicity and religious identity came under the microscope as people were labeled “terrorists” on the basis of racial and religious affiliations.

In short, these works on the novels under discussion are very interesting, informative and thought provoking on the subject in many respects but no one has so far come up with the two novels in a single work applying Neo-Orientalism and Counter Discourse to it. The present study would be an analysis of the two novels from an innovative perspective, applying Orientalism and Neo-Orientalism to the text of the given novels.

2.1 Continued “Western” hegemony of the non-European, peripheral world

The Gulf war of 1991 was the launching pad of an era which evidenced the “irresistible rise of Islamophobia” in Great Britain and other Europe countries, causing an explosive growth in assaults on Muslims. As in the latter half of 1990, amidst full-fledged war on Kuwait, a lady wearing scarf was waiting to embark bus in West London when scolded by men folk

who clamored at her: “Go home to the Gulf! We don’t want you here!” The discriminatory attack on this Gulf lady signals a mainstream setting wherein they regarded Muslims and emigrants as a menace to societies or simply an article of xenophobia (El-Affendi, 2010).

The end of the Cold War has ironically unfettered a global storm of racial and cultural orgy. Butchery of the Rwandan civil unrest in Africa or barbarous split of Yugoslavia in Eastern Europe which coined a term “ethnic cleansing” evidence the magnitude and indeed inhumanity of racial and cultural fight. On the other hand, in the Middle East the rampage between Israelites and Palestinians fittingly portrays ethnic cleansing which traces back to the time of establishment of Israel (Lowrance, 2005). Under the pretext of humanitarianism, Harry Truman, former U.S. president, recognized Israel. Thus Palestinians were dishonored, disregarded, and obliterated. They became unbeknownst and articles of terrific ill-treatment. Palestinians from that time onwards, in various techniques, times, and places, resorted to multiple approaches to reorganize themselves in domestic and international affairs. (Labelle, 2018). However, Yusof et al. (2013) contends that the movement for liberation of Palestine is depicted as a terroristic activity. By way of illustration, they refer to a program of CNN entitled “Trauma or Terror” through which Islam is portrayed as being affiliated with terrorism. It documents the Israelis’ animosity towards Palestinians owing to the attacks they have made. Said (1985) critiques American polemicist Pipes that for him: “Islam is a volatile and dangerous business, a political movement intervening in and disrupting the West, stirring up insurrection and fanaticism everywhere else.” Hochberg (2006) writes, Edward Said had never been odd concerning his identity, but of course in true terms he remained aware of his identity. Once he said, “I am the last Jewish intellectual . . . the only true follower of Adorno.” As an elucidative pronouncement he concluded: “Let me put it this way: I am a Jewish-Palestinian.”

Said reveals the ways the false representations are different forms of advocating for the interests and foreign policy of imperialist. He kept on upholding Islam as religion and culture. Zaineb Istrabadi says: “He himself felt that even though born into a Christian family, he very much was part of Arab-Islamic civilization” (Dahab, 2003). Khan (2014) puts down that Said, in “Islam in the News”, argues that colonial governmental dreams of the Europe in the Muslim globe were framed by strong emotion and xenophobia

which were psychologically legitimized through schools of Oriental learning. Yusof et al. (2013) maintains that international media portrays Islam as the following menace in the wake of the fall of USSR. Mainstream media promotes Muslim world as sponsors of chaos. A Muslim journalist writes: “Now that the Soviet Union, which former President Ronald Reagan described as an ‘evil empire’, is no more, they picked on the Muslims and initially started a sinister media campaign projecting Muslims as violent people.” Hashemipour (2017) articulates about Iranian Revolution that it was both a boon and a gift for the ones who view it as a historic overloaded rebellion direct opposing the American Empire. It was, for them, a nonracist liberalistic Renaissance of the Third-World. Through supporting a religious figure, the insurrection was a shout for social equity, justice, distribution of wealth, prolific economy formulated over domestic necessities that underestimates the discrepancy between poor and rich, and ruled and rulers. Regardless the concerns pronounced by Iranian left wing peoples and feminists, emergence of 1979 insurrection developed wants of freedom and economic well-being of the Iranians. This way, Khan (2014) argues that in “The Iran Story”, Said examines press reportage of the coup d’état of the American foreign office in Tehran and the capturing of American Embassy personnel on 4th November, 1979. The author also dissects how media’s narrative of the respective crisis of four hundred plus days constructed the U.S. national psychology, and how it promoted to not merely represent American ties with the Islamic World, as well as how it developed to form a generation of community prejudice vis-à-vis Islam. Ahmed (2004) states that in 1999 one of the articles of Wall Street suggested that the endeavor in Iran is between “Islamic and secular reformers”, whereas, a literary critic afterwards pinpointed that to rely on the international philosophy of human dignity and social equilibrium a Muslim does not have to be secular.

Gungor (2018) puts down that the America declared a war against terrorism in the 1980s and ’90s. Ronald Reagan stressed to stick to his guns on the same point. Reagan’s pronouncement to the U.S citizens on 14th April, 1986 interprets the strikes on Libya and an example of the war on terrorism: “I warned that there should be no place on Earth where terrorists can rest and train and practice their deadly skills. I meant it.” Amidst the war on Iraq in 1991 manifests that in what manner the America fights back with Saddam regime to rescue the world and Middle East in particular along with the

fundamental assumptions of justice, freedom, democracy and honor under the name of civilization. Henderson and Tucker (2001) contend about growing literatures has been produced on the influence of culture over global politics but Samuel Huntington's "The Clash of Civilizations" (1996) is now the heart of scientific discussion on the influence of cultural dimensions on global fight. The principal argument of Huntington is that countries with diverse civilizations are to a greater extent feasible to battle each other. To Huntington, a civilization is "The highest culture grouping of people and the broadest level of cultural identity people have short of that which distinguishes humans from other species". Civilizations are utterly different in form and perhaps "involve a large number of people, such as Chinese civilization also known as Sinic/Confucian civilizations, or a very small number of people such as Anglophone Caribbean". Religion is the cardinal definitional characteristic of a civilization; accordingly, "The major civilizations in human history have been closely identified with the world's great religions". Major civilizations comprise Islam, Japanese, Orthodox, Hindu, Western, (possibly) Buddhist, "possibly African", Sinic/Confucian, and Latin American civilizations. As common religion is the all important evidence of a civilization, Huntington contends that inter-civilizational conflicts are most often clashes "between peoples of different religions". This paves the road to Huntington's quiet succinct proposition of the clash of civilizations: "[c]ivilizations are the ultimate human tribes, and the clash of civilizations is tribal conflict on a global scale." For Pipes, Said (1985) critiques: "Islam is not a culture, but a nuisance".

Today Cold-War is gone; exceedingly world's clashes are going to be between civilizations, between the West and the non-West. Huntington prognosticates that specifically there will be growing conflicts between Western and both the Islamic and Confucian/Sinic civilizations. Further he categorizes these civilizational clashes into three main categories: (1) core state conflicts, (2) fault-line conflicts between states, (3) fault-line conflicts within states. In a wider sense, the first category of clashes is between the dominant states of diverse civilizations, the second is disputed between those states that border each other, whereas, the third is battled within such states that contain groups of different civilizations (Fox, 2002).

They "saw the Orient as a locale requiring Western attention, reconstruction, even redemption" (Dahab, 2003). Orientalism traces back to

time that genuinely the term is coined by Edward Said to bring forward the notions West makes use of to view Arab Muslims, Iranian etcetera accordingly. It is overall representation of the communities and people who live in the Mid-East, North Africa, and Asia. Orientalism, the Western education about the East, is intimately associated with the imperialists who invented it (Farooq, 2018, August 20th). West is increasingly working on the dominant medium of the era, viz. arts, press, cinema, and literature to paint a terroristic, problematic and troubled image of Islam and the Muslims with a broad brush of mysterious Orient (Dahab, 2003). Said postulates Muslims from West's perspective that Muslims are just Muslims; they are not political, economic nor intelligent individuals. The political representation of Iran, Palestine, Algeria and Egypt were misinterpreted as manifestation of a common Islamic prospect at large. Excoriating the typical American psyche, Said questioned, "Will it not ease our fear to accept the fact that people do the same things inside as well as outside Islam, that Muslims live in history and in our common world, not simply in the Islamic context?" He flayed the U.S. mania with Islam claiming "No non-western realm has been so dominated by the United States as the Arab-Islamic world is dominated today". U.S. had no sympathy for Islam and the Muslims. Edward Said considered that American doctrines of Islam are interpreted by U.S interests. U.S. forgets about Islamic threat until then American interests are not endangered, however, the very time Islam becomes a threat when U.S feels his interests have been challenged (Dahab, 2003). As far back as antediluvian Greek, the world has been partitioned into two segments, viz., the West and the East or the 'Other' (the Rest). The European world was recognized to be too civilized, good-natured, with absolute and exceptional hall-marks; whereas, the "Others" were considered to be uncivilized, unfriendly, and barbarians. Muslims were termed as Saracens, Moors, and Others. And the West's superiority complex can also be viewed today (Yousaf & Islam, 2012).

2.2 Debunking Updike's biases with Naqvi's scholarly 'Home Boy'

John Updike, an American novelist of higher fame, attempts to comprehend the results and reasons of terrorism in his 22nd novel "Terrorist" (2006), but almost flunks to address because he represents terrorists as stereotypes of Muslims and later links those stereotypes to a fabricated discourse about Islam. Such features are later used to compare and contrast to

an enlightened and progressive West. The binaries Edward Said comes up with in his renowned “Orientalism” are what used by John Updike in the text. Edward Said pens down that Western discourse constructs hatred vis-à-vis non Western cultures by marking them as “Other” (Güven & Güven, 2018). Mohamad (2015) dissects that it is a narrative of an eighteen-year-old young Arab American high school graduate, Ahmad Ashmawy Mulloy, who turns into a suicide bomber. He is the son of an Egyptian father, who left him when he was three years old, and an Irish American mother, Teresa Mulloy, a “trashy and immoral” woman whom his father married only to get American citizenship (Updike, 2006, pp. 32-33). “Ahmad regards his mother as a mistake that his father made but that he never would” (Updike, 2006, pp. 170). For Ahmad, Islam represents his only reason for life: defining himself as a “good Muslim in a world that mocks faith” (Updike, 2006, pp. 69). The text emphasizes the definite features of the Muslim belief and its Holy Scripture as insane and mind-boggling acrimony for nonbelievers asking for their retribution and utter destruction. Misinterpreting quotations from the Holy Scripture Updike emphasizes the alleged and conventionally-perceived barbarism and tyranny of Islam. Updike tries to strengthen the idea of Islam and its principal book’s absolute brutality through his Muslim character, “Who says unbelief is innocent? Unbelievers say that. God says, in the Qur’an, Be ruthless to unbelievers. Burn them, crush them, because they have forgotten God” (Updike, 2007, pp. 289-290), trying to imply the proximity between Islam and violence. Updike also presents Islam merely a masculine religion by narrating that Ahmad finds a father in God, “Ahmed in his fatherless years with his blithely faithless mother has grown accustomed to being God’s sole custodian, the one to whom God is an invisible but palpable companion. God is ever with him” (Updike, 2007, pp. 37). Ahmed thinks, “These devils seek to take away my God” (Updike, 2006, pp. 3). When he chooses bombing scheme, he imagines his imminent death as unification with his father, the utter purpose he subtly struggles to attain. The boy visualizes, “When he pushes it [the bomb trigger], he will join God. God will be less terribly alone. He will greet you as His son” (Updike, 2007, pp. 301). Updike’s Christian messianic narrative is quite interesting, but as the idea of God as a father to Jesus does not exist in Islam at all. This marks Updike’s inaccuracies and incompetence towards Islam. Updike writes Muslims believe New York as “Satan’s heart” (Updike, 2006, pp. 293); and “Western

culture is Godless. ... And because it has no God, it is obsessed with sex and luxury goods” (Updike, 2006, pp. 38). He further maintains, “No people is more distant than the American people from God and piety ... and this makes them legitimate targets for assignation” (Updike, 2007, pp. 272). *Terrorist* is, in the end, a text that fuels dichotomies of cultural difference and thus confirms stereotypical notions of the “Other” (Dawes, 2010).

Whereas, on the other side stands Pakistan’s eminent writer, H. M. Naqvi’s “Home Boy” (2009) as a Counter Discourse to Neo-Orientalism. It centers on the concepts of Islamophobes, immigrant sentiments, identity, identity crisis, and resistance identity of Muslims in the West. Shehzad aka Chuck, the protagonist, is a non practicing Muslim expatriate in the U.S., who loves to switching his genuine identification to American identity but his understanding of “Self” in affiliation with the American society collapses with the events of 9/11. Since, America was considered Promised Land for immigrants and political exiles. But history witnesses that Japanese and the Black Americans were treated as vagabonds and now Chuck has replaced them when he and his companions are viewed with the same lens under which the former were viewed once in the post-Pearl Harbour world.

Apart from it, “I’d since claimed the city and the city had claimed me” (Naqvi, 2010, pp. 3). But we also “... listened to Nusrat and the new generation of native rockers” (Naqvi, 2010, pp. 1). It oscillates between American brands and Pakistani foods. Chuck, thus, bends towards getting an American identity, but is pulled other way round later. Chuck pursues a brilliant impression of “Self” but a few weeks later, “It was time to forget, time to be happy” (Naqvi, 2010, pp. 3-13), finally it got upside down and “period of psychological distress” bursts out with the collapse of Towers. The very time his identity towards his religion and nationality is reduced to nothing. Chuck’s meeting with the splendidly charming Venezuelan “... girl from Ipanema...”, who was a political exile, declares herself an American, “We are American”, Chuck assumes that by marrying her, he “too would become bonafide” (Naqvi, 2010, pp. 11-13). However, she had mistaken him for an Italian. Such case is apocalyptic, since, Muslims have a tough time mingling into American society besides their Western bent of mind. Chuck struggles to rebuild his identity in a new form but history’s whimsical game would be simple for the Girl from Ipanema; not for Chuck. Shehzad was compelled to redefine his identity counter-directionally when he got arrested

after 9/11 attacks, and also attacked by a band of thugs at Jake's bar. Using dirty language, thugs knocked Chuck while contemptuously calling them "Arabs" (Naqvi, 2010, pp. 23). Thus "that night would stand out in the skyline of my memory" (Naqvi, 2010, pp. 14), the situation was "almost like we weren't just contending with each other but with the crushing momentum of history" (Naqvi, 2010, pp. 23). He figures out, "things were changing" (Naqvi, 2010, pp. 25). 'Moslem, Mohi-cans, whatever,' Brawler No. 2 snapped... a ringing in my ears, the metallic taste of blood in my mouth (Naqvi, 2010, pp. 24). "I didn't know where or who I was" (Naqvi, 2010, pp. 26), identity crisis causes the creation of a definite form of identity called "Resistance identity" (Naqvi, 2010, pp. 8). AC, one of the characters, also presents how the "Holy Warriors" turned into "the Taliban, the Bastards of War!" (Naqvi, 2010, pp. 10). Nevertheless, America is a "country which continues to try to dictate its views about law and peace all over the world" (Said, 1993, pp. 286). Chuck's inclination are more vis-à-vis Americanism in the beginning but soon he is seemed leaning away from Americanism and advances towards his own genuine national and religious identity (Mansoor, 2012). "All of a sudden I registered the voice on the phone. 'Congratulations,' it said. 'Expect a letter in two or three weeks outlining the terms'" (Naqvi, 2010, pp. 202). Indubitably, Chuck, finally, gets a job and gets his expired visa renewed, but above all of this, he chooses to leave the U.S. for his home country forever like Hamid Mohsin's Changez after meeting with animosity and moves forward to get affiliated with national and religious identification, grows a beard and chooses to demonstrate that he has "change(z)ed", and ultimately opts to fly back to his home country, Pakistan.

Conclusion

"Throwing a bomb is bad,
Dropping a bomb is good,
Terror, no need to add,
Depends on who's wearing the hood" (Roger Woodis).

Hence Textual Analysis has proven that terrorism is defined more stereotypically; it is almost always depicted as the violent expression of a Muslim. No doubt, the discourse of terrorism is merely another shape of Neo-Orientalism and "Occidentalism is the extension and necessary continuation of Orientalism" (Sara Makdisi). Updike's Ahmed is fanatical and despising of

the Western “Self”. The teenager pictures it in violent terms. The Muslim characters and their activities are portrayed as symbols of backwardness associated with barbarian faith. Updike alienates both Islam and Muslim characters as “Other” incompatible with the American “Self”. He makes use of monitoring tool of verisimilitude to a different level by giving several inaccurate references from the Quran, subtly proposing that Islam is a religion of prejudice and brutality. By implying the connection between Islam and violence, Updike slips to present a balanced portrayal. As Updike’s Christian messianic narrative is quite interesting, but as the idea of God as a father to Jesus does not exist in Islam at all. This marks Updike’s inaccuracies and incompetence towards Islam.

Of course, with the collapse of the Twin Towers, the notion of the “Self” went through a dramatic transformation. National and religious identification came under the umbrella as masses were marked as “terrorists” on the grounds of their ethnicity and religiosity. This uncertainty was shifted to the Muslim immigrants out there on the streets of America. H. M. Naqvi foregrounds the Muslim immigrants in the U.S. who tends to merge and reshape their identity as American but are alienated and labeled as non-state actors, associates of terrorists, suicide bombers, followers of a religion whose Koran is a bomb making manual. American Neo-Orientalism and literary terrorism discourse represent Muslims as so-called human beings who only know to murder, bomb and allegedly to disturb Western liberal societies. They are ill-treated to the extent that resistance identity emerges and they ultimately decide to get affiliated with their own religious and national identification. Thus, this understanding becomes the key that turns the pedal of genuine identification. The hypocritical promise of America of religious freedom and the manipulation of expatriates in the name of the “Material Witness Statute” (Naqvi, 2010, pp. 106) makes identification more religion-affiliated.

As my original contribution to knowledge is, thus, the untapped comparative textual study of Updike’s and Naqvi’s besting-selling and mainstream literary works in the context of Neo-Orientalism and the Counter Discourse before and post-9/11 dichotomy.

The paper concludes that the novels present an essential characteristic of Muslim situation, which emphasizes identification, suffering, subjugation, unfounded prejudice, futility, angst and nothingness of Muslim existence. The

aforesaid works also show the rise of Islamophobia in the West in depiction of “Us-Them” conversation between Levy and Ahmad, Chuck and Grizzly, which is a bleak reference to the subjugating and the subjugated ethnicities and nationals in the Neo-Orientalist world. At the same time, the novels make us believe that the chronicles of doubt, demonization and insecurity are required to be challenged, and punctured because Islamophobia is not just a menace to the outnumbered Muslims in Europe, but as well as to Western democracy, and global peace and security. A Europe where minority groups live in intense fear can never be a reliable contributor to global peace.

However, still there are many untapped and unexplored areas of the respective novels. This research article may prove useful and helpful to suggest clues to the unexplored and untapped areas of “Terrorist” and “Home Boy” for future research scholars.

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