

## Critique of Cultural Hegemony in Bhutto's *The Shadow of the Crescent Moon*

### Abstract

*The research analyzes issue of the cultural hegemony in Fatima Bhutto's novel The Shadow of the Crescent Moon which holds the concept of ideology and ideology of state apparatuses along with the representation theory of Stuart Hall. It's also captures so well is not just the trauma of war, but also the conflicts of contemporary Pakistanis torn between remaining faithful to the legacy of previous generation, and their own dreams of choosing their own destiny. It aims at countering some of the claims and assumptions mentioned about the superiority of foreign culture and people in the dominant mainstream cultural discourses. This novel describes the domination of a culturally diverse society by the ruling class, who manipulate the culture of that society, their beliefs, explanations, perceptions, values, and mores. So, that their ruling-class worldview becomes the worldview that is to force and accepted as the cultural norm; as the universally valid dominant ideology that justifies the social, political, and economic status. In this regard, this research examines ideology operated covertly and overtly robbing the freedom and choices of the people.*

**Key Terms:** Cultural Hegemony, The Shadow of the Crescent Moon, Ideology and Ideological State Apparatus etc.

The research explores the issues cultural hegemony in Fatima Bhutto's novel *The Shadow of the Crescent Moon* which holds the sites of ideological conflicts among the social classes of border side in Pakistan. The characters of the novel cannot behave normally as they feel humiliated, defeated and helpless mainly because of the self-control exuded on them by different power centers. *The Shadow of the Crescent Moon* centers on the three brothers and one woman in Ali, a town in the tribal areas Waziristan abutting Afghanistan. In its portrayal of brothers in different sides of a

conflict the interplay of love and duty, so-called modernity verses traditional freedoms and the conflict between individual and overweening state. This study concentrates on the novel based on Luis Althusser's theory of ideology, including the presentation of cultural hegemony, domination, consent and the mapping of cultural norms and intellectuality in hegemony. His ideologies about cultural hegemony manifest the supremacy of one division over another class of society in which ruling classes imposes their power over lower classes. It deals with how and why the foreign culture changes the cultural environment, lifestyle of the native culture. This research aims to dismantle universal concept of cultural hegemony. No values can claim to be universally applicable. Each culture has its own ideals and norms. The purpose of this research is to probe the novel *The Shadow of the Crescent Moon* as the exploration of state hegemony. Fatima Bhutto asserts the horrible events of Pakistani society during war and ethnic/ class conflict. To approve with the hypothesis, it is fundamental to analyze and find out the event and signs in Bhutto's novel, which represent superiority of aristocrats over the lower class in Pakistan. In this novel, Bhutto declares the exertion of power and domination over high class and individual as an inheritance.

In *The Shadow of the Crescent Moon*, Bhutto presents three brothers and women in Ali, a town in the of Wazirstn tribal areas as representative of cultural hegemony. In its portrayal of brothers in different sides of a conflict the interplay of love and duty, so called modernity verses traditional freedoms and the conflict between individual an overweening state. The characters have own life, culture, civilization and attitude of a society moreover Bhutto portrays the trouble relation between culture and civilization. The novel creates an intelligent story of lost identity, political apathy and war. Bhutto shows her fiction as a cultural hegemony by using her characters and their stories to explore the souring relationship between Pakistan

and America and its implications at the height of the ‘war on terror’; she criticizes the government’s perception and treatment of a young, lost generation from the tribal belt, those who suffered and were pulled into a war they never understood. They act illogically and irrationally. They act as though their lives have lost direction and destination. The cause of their abnormality is the major concern of this research.

The novel deals with how and why the foreign culture changes the cultural environment and lifestyle of the native culture. Bhutto expresses the effects cultural diversity and manifests the tyrannical events of cultural conflict. The beginning of the novel asserts extreme tyranny and a violation of ruling class as well as its ending through which the rebels punish sovereigns and the affect after the foreign civilization. Bhutto also shows the ideals of the ruling with highlighting the function of cultural hegemony in Pakistan and Afghanistan. Althusser illustrates that the upper floors by way of indirect control over the mass , feelings and value in society because domination is often taken out by means of consent, not research looks for the signs of cultural hegemony and depicts the alarming events of Muslim cultural conflicts

Different critics have analyzed the novel from the multiple perspectives which preserves the universal nature of novel. Fatima Bhutto’s novel *The Shadow of the Crescent Moon* has received several critical appraisals since the time of publication. Characters of the novel have been the victim of state hegemonic distress followed by war and tribal conflict. Annel Hernandez writes:

Fatima Bhutto’s stunning debut novel chronicles the lives of five young people trying to live and love in a world on fire. Set during the American invasion of Afghanistan, *The Shadow of the Crescent Moon* begins and ends one rain-swept Friday morning in Mir Ali, a small town in Pakistan’s Tribal Areas close to the Afghan border. (4)

As per the extract of this novel put into perspective how people live in countries in war or have terrorist also want to kill them. Bhutto's promising debut novel is set in the town of Mir Ali, in Pakistan's tribal areas bordering Afghanistan. AmanErum, the eldest of three brothers, has returned to his native land. The middle brother, Sikandar, a doctor who lost a son to Taliban violence, has chosen to stay in his war-torn birthplace, accepting the unending conflict while watching his wife, Mina, succumb to madness. Heather Fineisen views:

The premise is compelling but the execution fell short for me. The characters were each in their own storyline with bits of history and it was difficult to follow for a short narrative. It is really liked the exposure the reader gets to the place and culture and there is no doubt Bhutto has the credibility to get the reader's full buy-in. The point of the Taliban and terrorist threats to many groups outside of the west is well made and much needed. And sometimes, we become our own victims. Bhutto has a strong point of view and writes some beautiful prose. (16)

The debut novel by Bhutto's has a strong theme and issue of war has come to sense the cultural hegemony. The tragic life there is captured in the story of three brothers and the women in their lives. AmanErum, who always dreamed of escaping Mir Ali, has paid a price for the permission to study in America and has still had to return home. Sikandar is a doctor whose over-the-edge wife, Mina, regularly attends local funerals as she mourns her own son. Hayat, committed to protecting the home he loves, has become increasingly involved with a radical movement opposing the government-and with a daring young woman named Samarra, once involved with AmanErum but badly betrayed. As the brothers each struggle with their burdens,

Mina and Samarra act more forthrightly in their search for justice. Stephanie Kako puts his views:

It was interesting to read the struggles in a war torn country. The different feelings of members of the same family It brought to me a personal feeling towards the people living in conditions we can't fathom. I literally could not put it down and would recommend but I felt totally cheated by the ending. It is enjoyed reading about the lives and the customs of the war torn country. It gave me a very different perspective on the lives of people caught in the middle of so much violence and upheaval in their lives. (17)

In this novel three brothers meet for breakfast. Soon after, the eldest AmanErum, recently returned from America, hails a taxi to the local mosque. Sikandar, a doctor, drives to the hospital where he works, but must first stop to collect his troubled wife, who has not joined the family that morning. No one knows where Mina goes these days. Sikandar is exhausted by Mina's instability and by the pall of grief that has enveloped his family. But when, later in the morning, the two are taken hostage by members of the Taliban, Mina will prove to be stronger than anyone could have imagined.

The novel has been written in a scenario and context of the war on terror in a town called Ali, near the Afghan border in Pakistan's tribal of Waziristan, and the story of three brothers and two young women. In the novel there are three brothers, who adopt different ways of life from each other after their father's death, and the two young women Mina and Samara. In this novel, women are the underlying sentiment of the story; their extraordinary spirit and strength of heart and mind in a region where their voices are vetoed. The novel is set in the tribal region of northwest Pakistan and

involves three brothers who are preparing to celebrate Eid, the Muslim feast at the end of Ramadan. The oldest son has decided to leave his childhood sweetheart and go into business away from his home town of Mir Ali. The middle son has become a doctor in Mir Ali and the youngest has joined his brother's sweetheart as an insurgent. In the novel, Mir Ali is the focal point for the armed struggle between Pakistan's army and local people who crave their own freedom. One gets the sense of a long-running, life-and-death struggle in the northwest of Pakistan. It is clear that the author's sentiments are with the insurgents. As the point of view of the research it is found the novel frustrating in the sense that it lacks focus. There is an insurgent plot to kill a minister, and the story seems to be headed to a climax there, but the novel ends in uncertainty. There is some uncertainty as to who the insurgents are. Some are Taliban; some are ordinary people.

There are also some religious issues: notably Sunnis vs. Shiites, but there are problems for Christians and Hindus, as well. How do these issues fit into the overarching themes of justice and freedom? For the very first time, the brothers have decided not to pray together to celebrate Eid because "It is too dangerous, too risky, to place all the family together in one mosque that could easily be hit" (121) by bombs, even though they're unsure whom the assailants might be. The book takes place during the U.S. invasion of Afghanistan, and Pakistan has become a collateral battleground for America's enemies and allies alike. It is Hayat, the youngest brother, who has decided which mosque each family member will pray at, and it is he who will bear the burden of responsibility if any of those mosques are hit, for Hayat continues the rebel activism of their departed father, Inayat, who, along with his fellow townsmen of Mir Ali, sought independence from Pakistan and its excessive injustices in the 1950s. AmanErum, the expatriate eldest brother, turned away from

this legacy to forge a business in America in exchange for passing valuable intelligence on the rebels to the state. But with AmanErum's recent return, the truth about what happened to his fiancée, Samarra Afridi, at the hands of the Pakistani state military incites the rebel faction to dramatic action.

Bhutto's writing is quite engaging. Occasionally, there are too long sentences which require a second reading to gain understanding. And, like all 'young, modern authors' she likes to use unconventional words rather than the conventional. Mostly, this works well, but there is the occasional grating which disturbs the flow. The characterization of the two older brothers, the female sweetheart and the Pakistani colonel are all clear and intriguing.

As a Pakistani writer, Bhutto has written many articles and novels including the theme of cultural diversity, class conflict and cultural hegemony. Fatima Bhutto is a Pakistani poet and writer. Bhutto was born on 29 May 1982 to Murtza Bhutto and an Afghan mother, FauziaFasihudinBhut and an Afghan mother, FauziaFasihudin Bhutto, the daughter of Afghanistan's former foreign affairs official in Kabul. Her father was in exile during the military regime of general. Her parents divorced when she was three years old and her father took Bhutto with him moving from country to country and she grew up effectively stateless. Her father met Ghinwa Bhutto a Lebanese ballet teacher in 1989 during his exile in Syria and they married. Bhutto considers Ghinwa to be her real mother and political mentor.

This novel focuses on the current issues of cultural war and its conflict moments in Pakistan. Bhutto herself was born in a war affected family where her father was killed by the police in 1996 in Karachi during the premiership of his sister Benazir Bhutto, and her mother unsuccessfully attempted to gain parental custody of Bhutto. She lives with her stepmother and her half-brother

On first read, this novel often feels like a rehash of *Daughter of the East*, Benazir Bhutto's 1988 autobiography that documented her life in prison under General Zia ul-Haq's regime and the events that preceded it, including her father being hanged by Haq's administration, simply because Fatima is as defensive of Zulfikar Ali Bhutto's domestic and foreign policies as Benazir was. But Fatima Bhutto's grief is palpable on every page — anyone who has lost a parent can empathize with her pain, and anyone who will not still commiserate. But in her attempt to document her father's life from his birth to his years in exile in Syria from the early 1980s and eventual return to Pakistan in 1993, Fatima tries to wipe the slate clean and goes down the same route that Benazir did in *Daughter of the East*: selectively using quotes from those who agree with her worldview.

Fatima traces Murtaza's history and finds witty gems and beautiful ex-girlfriends as she travels to Boston and Athens to discover her father's life. She finds professors reminiscing about their talented young student, and old friends sharing anecdotes and letters written by Zulfikar to Murtaza.

Bhutto writes at length about their own shared memories, their bond as father and daughter, strengthened further by the fact that he brought her up almost single-handedly, since her parents divorced shortly after Shah Nawaz Bhutto's death. These parts are engaging, make for a compelling read and deserve to be documented. It is the dominance of one social group over another, e.g. the ruling class over all other classes. The theory claims that the ideas of the ruling class come to be seen as the norm; they are seen as universal ideologies, perceived to benefit everyone whilst only really benefiting the ruling class. Althusser means that the *Repressive State Apparatus* maintains the economic dominance of the ruling class through activities that involve coercion, violence and force. When people are subjected to institutions like the police,



the army and the court they are compelled to certain actions by the use of direct force. Conversely, the Ideological State Apparatus operates through a discourse on ideology where the family, the school, the religion, etc. naturalize the process of subjugation to certain rules, ways of life and thought processes developed and sustained by the dominating classes to ensure their position in the society. While the institutions involved in the Ideological State Apparatus appear to be very different from each other, they are unified by the aim of operating through and reasserting the ideology of the powerful class.

In the essay, Gramsci describes how religion and theological discourse in the pre-capitalist time operated as the dominant 'Ideological State Apparatus' through the church. As the bourgeoisie acquired economic power the dominant Ideological State Apparatus shifted from the church to education. The ideological functions that are being performed by the church are now performed by educational institutions. Althusser believes that family and religion together operated as means of circulating dominant ideology in the pre-capitalist era whereas later, family, along with educational system, started training children and adults in the dominant discourses, techniques and traditions. Althusser recognizes that Educational State Apparatus teaches and trains people of all age group according to the role they need to perform in the society so as to maintain the status quo.

What came to be seen as a revolutionary thought in this theory proposed by Althusser was the way in which he saw Ideological State Apparatus as the site that not only transmits the describes his investigations of a fundamental problem in Marxist social and political thought: "What is the reproduction of the conditions of production? While answering this question, Althusser wrestles with thorny questions about the meaning of the term subject."(97)

Althusser's first step is to subdivide the problem into two smaller questions concerning the reproduction of labor power: he must consider both the conditions of its material reproduction. In his words, these twin questions can both be answered in terms of the ideology of the ruling class, or more simply, "the ruling ideology." The second strand of argument woven by Althusser concerns the Marxist definition of the "State" and complications thereof. He summarizes the classical construction of by stating. However, he determines soon after that the Marxist classics were forced to distinguish between because of observations that indicated that State power could change hands between classes while the State apparatus, the mechanisms by which that repressive power was exercised, remained the same

The study aims at exposing the issues concerning, cultural hegemony and socio-cultural conflict on the basis of Fatima Bhutto' *The Shadow of the Crescent Moon*. It also observes ideology operated overtly robbing the freedom and preference of the individuals in the respective society. Bhutto explores the violation of social rules and regulation by external and internal ruling classes in the Pakistani community. All the characters of the novel cannot behave normally as they feel dishonored, overwhelmed and powerless mainly due to the repression exuded on them by different power centers. It deals with how and why the foreign culture changes the cultural, environment, lifestyle of the native culture. Each culture has its own ideals and norms. The purpose of this research is to probe the novel *The Shadow of the Crescent Moon* as the exploration of state hegemony. Bhutto shows her fiction as a cultural hegemony by using her characters and their stories to explore the souring relationship between Pakistan and America and its implications at the height of the 'war on terror'; she criticizes the government's perception and treatment of a young, lost generation from the tribal belt, those who suffered and were pulled into a war

they never understood. The ideology follows various steps and ways to bring the people under control. Thus the novel creates an intelligent story of lost identity, political apathy and class conflict which are the consequences of cultural hegemony and state hegemony.

This work aims at studying foreign cultural hegemony as a process of globalization in the novel. Throughout this research, research aim at providing and discussing the necessary information to understand the spread of the western and mainstream culture of one nation over native culture of Pakistan. In this regards, whole plot of the novel directly and indirectly indicates the western cultural hegemony over the socio-political and religious sectors of the native community of Pakistan.

Cultural hegemony is most strongly manifested when those ruled by the dominant group come to believe that the economic and social condition of their society are natural and inevitable, rather than created by people with a vested interest in particular social, economic, and political orders. Cultural hegemony refers to domination or rule achieved through ideological of culture. The term refers to the ability of a group of people to hold power over social institutions, and thus, to strongly influence the everyday thoughts, expectations, and behavior of the rest of society by directing the normative ideas, values, and beliefs that become the dominant worldview of a society. Cultural hegemony functions by achieving the consent of the masses to abide social norms and the rules of law by framing the worldview of the ruling class, and the social and economic structures that go with it, as just, legitimate, and designed for the benefit of all, even though they may really only benefit the ruling class. It is distinct from rule by force, like in a military dictatorship, for achieving rule through the realm of ideas, norms, and expectations. Bhutto's novel is an exploration

of Pakistan's own cultural war, violation and a critique of the devastating consequences experienced by a younger generation wrecked by seeping fundamentalism. *The Shadow of the Crescent Moon*, set in a town called Mir Ali near the Afghan border, in Pakistan's tribal belt of Waziristan, is the story of three brothers and two young women who are bound by local Pakhtun traditions and brutally affected by an insurgency, forcing them to reflect on their past and make difficult choices.

The novel opens on the day before the Eid holiday and is set over the course of one day with interludes into the past of each character as the three brothers AmanErum, Hayat and Sikandar decide to visit separate mosques because "it is too dangerous, too risky, to place all the family together in one mosque.

Each one of the three brothers has made different life choices since the death of their father, Inayat, who had warned his youngest, Hayat that they would have to pay for their choices. Inayat, who belonged to a generation of men from Mir Ali that had fought for decades against the treacheries of the state, had told his son. As the story unfolds with an almost thriller-like skillfulness, Hayat rides out of the town on his motorbike. *The Shadow of the Crescent Moon* focuses on the impossible but urgent choices facing five young people living in the tribal areas on the Pakistan border with Afghanistan, where communities are under constant threat from brutal Taliban foot soldiers and American drone strikes and the vagaries of the Pakistani administration. As the events of a single morning unfold, we observe and inhabit the conflicting minds of three brothers and the two women who mean most to them as they face up to impending horror and devastation. She answers some quick fire questions while on the London leg of her book tour. The novel unfolds over a single morning and revolves around three very different brothers. After sitting down to

breakfast, all go their separate ways. The eldest, AmanErum, hails a taxi to a local mosque. The second, Sikandar, a doctor, heads off to work at his hospital. The youngest, Hayat, rides out of town on his motorbike. So far the course of discrete narrative strands, Bhutto stealthily, incrementally, fleshes each man out.

BinayaDhawan views:

Fiction is important because *The Shadow of the Crescent Moon* is the story of so many places – not just Pakistan. It could be set anywhere in South Asia, Asia and elsewhere. I think we need stories in these countries, in any areas of turbulence, because looking at violence or conflict simply through the lens of geopolitics is confining. It isn't enough. We require new perspectives now and many new voices. (7)

Various events, elements and example proves the novel as the theme of cultural hegemony. The members of this group, hailing from various places around the world, are largely proficient in English. Also, from their offices in their native countries, they are immersed in a shared world of computers, cell phones, and flight schedules.

Cultural philosophers are disdainful of this group for presuming that their predominantly Western ways of doing business and living will supersede traditional cultural values. He identifies this group of elites as being largely responsible for driving the global agenda on foreign affairs and trade talks. With the coming of globalization and the age of information, an indisputable fact is: more and more people from different countries around the world are communicating and disseminating ideas by using the same language of different countries. Pakistan is not exceptional; moreover, there are increasing number of Pakistani people crazy about English of other language for distinctive reasons and purposes. Due to the great power

of economic, political and military, this allows English countries to be the world's foremost sides.

After AmanErum has returned from America Whenpastmemories of Samarra, his father's stories of fighting for Mir Ali in the 1950s, and his childhood desperation to travel to America return to the mosque that is understood why this novel is so important for its colossal thematic inquiries. As a human story of the politics of a volatile region that has already destroyed its young men and women, the ghosts of the past hold significance. To move towards your future you have to conquer the past is what the writer seems to be saying at most instances.

Betrayal, allegiances, family ties and resilience come head-to-head with love, liberalism, progression and changing ideology. Years previously, a younger and nervous AmanErum in his bespoke polyester suit had travelled to the American embassy in Islamabad to apply for his visa. He had never worn a suit before this interview but he wanted to look dapper and, of course, be seen in a suit. When he is asked at the interview what he thinks of 9/11 and the fall of the Taliban, his rehearsed answer would have been: two aero planes hit foreign buildings; this is what people in Mir Ali heard. What they knew about this new war, what they understood about the events that turned their town into a battlefield once more, was this: those planes were flown by heroes. It is then that he realizes the answers inculcated in him are not the ones his host country is looking for. Years later, when he becomes an informant for the state and loses what was important to him as a young idealist, he realizes that he has paid a high price for his American visa. Key flashbacks in the cab incorporate his time with his childhood sweetheart, Samarra, his father's stories of fighting for Mir Ali in the 1950s, and, in contrast, AmanErum's disgust for "his strangled home" and his desperation to be rid of it. A brilliant section follows whereby we track a younger,

more nervous AmanErum in his bespoke polyester suit to the American Embassy in Islamabad. Permission to enter and temporarily reside in America hinges on his answers to pertinent questions: What did he think of 9/11? How did he feel about the fall of the Taliban? Suddenly he realizes the answers inculcated in him are not the replies his desired host country is looking for.

Antonio Gramsci developed the concept of cultural hegemony based on Karl Marx's theory that the dominant ideology of society reflected the beliefs and interests of the ruling class. He argued that consent to the rule of the dominant group is achieved by the spread of dominant ideologies, a collection of world views, beliefs, assumptions, and values-via social institutions like education, media, family, religion, politics, and law, among others. Because of the work of socializing people into the norms, values, and beliefs of the dominant social group, if a group controls the institution that maintains social order, then that group rules all others in society. His theory concentrates on the analysis of cultural hegemony, whose basic character is the amalgamative study of culture and ideology. There are three factors to define the cultural hegemony: cultural, ideology and language. Gramsci considers that the culture is a kind of ideology. No matter whether it is religious or philosophical, it is carried out through human beings' life. Francesco De Sancti, the Italian literary theorist once put forward: lack of Power occurs simply because of lack of belief; lack of belief occurs simply because of lack of culture. The 'culture' here means 'a universal view toward human beings' life', as well as a certain 'worldly religion' or 'Philosophy', by which a certain morality, lifestyle and behavior principle of individuals and society should be produced. Similar to Sancti's idea, Gramsci considers that culture is not knowledge like that in an encyclopedia used to fill up human beings, and "it is the organization and edification inside a person, and the

negotiation of human individuality; culture is to reach a higher self-conscious state, and by culture people can understand their historical value, their function in the life and their right and duty.

The setting for *The Shadow of the Crescent Moon* is Mir Ali, a real town in the turbulent Waziristan region of Pakistan. The title refers to the crescent moon, which is symbolic of Islam and the flag of Pakistan, but which has cast a cold shadow over Mir Ali. According to this novel, it is a place forsaken by the corrupt government and some believe, by God himself. AmanErum is the eldest of the three sons of Inayat, who fought for Mir Ali in the '50's against Pakistan army and has raised his sons on tales of struggle and ideology. Unlike the youngest brother Hayat, who is brainwashed into his father's ideals, AmanErum can clearly see that he has no future in Mir Ali. He wants to break free of the shackles of Mir Ali and all that it encapsulates- restraining, limiting and decapitating. He dreams the American dream, where free commerce and individualism reigns. The middle brother Sikander, tied down by his medical profession and marriage, seeks a more moderate life in terms of ambition and morals. The three brothers, along with Sikander's wife Mina and Samarra, the love interest of AmanErum, are the five intertwined characters. A tertiary character of Colonel Irshad Khan serves more as the evil face of corrupt authority rather than an actual person. The story weaves through the lives of these characters and how they are affected by politics, social unrest, intelligence agencies, terrorism and the war against terrorism. *The Shadow of the Crescent Moon* shows how regular people are inadvertently drawn into a political cause, and how quickly events can spiral out of control. Rachel Storm says:

Still, that's my fault, not Bhutto's – she was not writing a political textbook, but a novel. So what about her characters? They too seemed



to speak the secret language of us versus us, to distressing end, but with no clear-cut goodies and baddies, just differing degrees of complexity, compromise, and ability to negotiate between the demands of the self, and the demands of family and community. I thought Bhutto managed to balance the sympathies very evenly between AmanErum, Samarra and Hayat. (4)

Having given the three brothers completely different personalities and aspirations, Fatima Bhutto however fails to flesh out the men in her story and does not create any strong, memorable characters. Perhaps it is done intentionally, as she wants to write about the people of Mir Ali through the lens of a family but leaves the characters sketchy so the readers can fill in the details themselves. Where she leaves the male characters wanting, Fatima Bhutto paints a beautiful portrayal of the two female characters: Samarra and Mina. Despite their suffering, they are powerful women seeking education and enlightenment. Fatima Bhutto does well to dispel the myth of the mute, domesticated, cowering Pakistani woman by treating us to fiery and feisty women like Mina and Samarra.

Culture involves a set of traditions, beliefs, and behavior which people express and hold. By the different situation like language, migration and different medium and the arrival of the foreign cultural in touch with native culture first off all the Pakistani languages were discouraged, at least not used in teaching and learning as English is proclaimed as the official language. in contemporary times the traditional languages could be equipped and used as instructional medium in education for teaching and learning in primary, secondary and university levels/ this step could help not only to address the falling standards of education in Pakistan. Hegemony is the domination of one system over another or others, cultures, leading to cultural extermination. this

can be properly understood when we examine Pakistani colonization and neo-colonization by western powers. at the pre colonial times, there were Pakistani political systems which delivered the responsibilities of government to Pakistani societies. Pakistani cultural values are tools of development in the pre-colonial era in Pakistan. For instance, Pakistan conception is used in the pre-colonial era.

In describing the cultural and geographic scenery and relationship with food, Fatima Bhutto draws on her poetic talents and provides pleasurable reading. One almost feels the nip in the air and tastes the scalding hot Chai (tea) boiled in an aged samovar and spiced with poppy seeds and cardamom” and the buttery ‘*rotay*’ dipped in deep fried liver cooked in its own juices and garnished with thinly cut slices of tomato. Given Fatima Bhutto’s ability to paint landscapes, it is surprising why she did not choose to write this story in the form of a fable, like Jamil Ahmad’s “The Wandering Falcon”, a hauntingly beautiful tale also based in the Waziristan region. A fable may have been a better medium for this story rather than five perspectives. Moreover, it is difficult to ascertain whether Fatima Bhutto has set out to write a political thriller, a commentary on the socio-religious state of affairs in Waziristan, or a love story. She appears to be tackling too many issues, without completely and comfortably addressing any single one and she fails to draw the reader completely into the story. Sethna Razeshta states:

Really? Sure, the Talibs might think they are fighting for justice, but how can that be divorced from their religious beliefs? I don’t know – one thing this book reinforced for me was my own ignorance of the political situation in Pakistan. There were many other nuances that I failed fully to understand, particularly around the people of Mir Ali’s

bitter and entrenched loathing of the state, and their thoughts about Afghanistan. (22)

She is a keen observer of socio-political landscape and writes with journalistic precision on the state of government hospitals with expired drugs; the surprising presence of Hindu sweepers in the diplomatic enclave in Islamabad; the mushrooming of beauty salons in a backwater town like Mir Ali and the fact that anyone in Pakistan with a mobile phone camera can become a journalist.

It is only towards the latter half of the book that the pieces come together and the pace picks up. But by then most readers would have all but given up, especially the ones who only picked up this book because of the aura surrounding the Bhutto name. This would be sad as the climax is well achieved and though not as thunderous it does deliver a strong and unexpected ending. Overall *The Shadow of the Crescent Moon* is a commendable debut novel by an intelligent and perceptive author who can definitely work towards making a mark for herself in the world of South Asian literature.

Althusser points out how ideology is comparable concept of the unconscious and this explanation shed light on ideology as something. The subconscious-like quality of ideology as an always/already condition constitutes the absoluteness in the concept of ideological influence in that "all ideology hails or interpolates concrete individuals as concrete subjects", by the functioning of the category of the subject. in its representations of the North and South, exposes the subjugating force behind the perceived absoluteness of ideological interpellation and the categorization of subjects; however, Attaway's depiction of the Mosses' struggles, as a family and as individuals, reveal cracks in what Althusser calls concrete.

Althusser's perspective is reflected in *Blood on the Forge*'s representations of materiality shaped by the dreamlike imaginary construction of ideology. Comparative analysis emphasizes the devastating effectiveness of the ideological state apparatuses as weapons of class warfare. The novel shows a dramatic shift from brute force to cultural influence as the dominant means of controlling the Mosses as members of the working class. Further comparison bears out the relationship of racism and racist policy to the ideological and repressive state apparatuses. The novel depicts racism persisting in Northern culture, although it is clearly different from the racism of the South, and it reveals fluidity in the conceptualization of race. A variation in the way race is conceptualized depends on variations and differences among exploitative relationships in local cultures. As the Mosses come from a violently racist culture, their individual ideologies reflect such violence and racism, as well as resistance to it. In the North, however, the Mosses are swept away by the currents of social recreation, rituals comparable to those described in Althusser's theoretical system, to which they submit with a disarmed sense of resistance. All the while, racist ideology continues to factor into policymaking in the North, as it is in the South, dictated by demands for labor. Although *At away* portrays a tenuous hold on authority by both repressive and ideological state apparatuses in contrast to Althusser's model, *Blood on the Forge* reaffirms as well as informs Althusser's theory through representations of the powerful yet tenuous influence of the state apparatuses, the dialectical clash of humanistic freewill, ideological determinism, and the deterministic effect of brute force in relation to institutionalized racism and labor exploitation. *Blood on the Forge* accomplishes this by showing the continuity from South to North of exploitative relationships that produce the Mosses' material and ideological conditions as they are interconnected to institutionalized manners of thinking and corporal enforcement

within Southern and Northern cultures. The Mosses, who are incorrigibly volatile and unstable as characters, challenge Althusser's notion of the absolute control of the state apparatuses without, however, underplaying the extent of their influence over the personal lives and living conditions of individuals as subjects under capitalism.

The major thrust of this study is to search ideology in this text. It deals with how and why westerners misrepresent cultural, environment, lifestyle of the non-westerners. This research aims to dismantle universal concept of cultural hegemony. No values can claim to be universally applicable. Each culture has its own ideals and norms. This research tries to see the impact of repressive approach of various power centers on the characters of the novel. Bhutto's skill as a political fiction writer allows her to create an intelligent story of lost identity, political apathy and war.

Contemporary political novels Mirza Waheed's *The Collaborator*, Hari Kunzru's *My Revolution*, and John Updike's *The Terrorist* address violent conflict through fiction and the pervasive role of governments and extremist organizations. Bhutto smartens her fiction by using her characters and their stories to explore the souring relationship between Pakistan and America and its implications at the height of the 'war on terror'; she criticizes the government's perception and treatment of a young, lost generation from the tribal belt, those who suffered and were pulled into a war they never understood. As Samarra says to the officer who beats her during her incarceration, accusing her of being a rebel and traitor: "You are the ones who have sold everything in this country you defend so urgently. You sold its gold, its oil, its coal, its harbors," even its airspace. Women are the heartbeat of this novel; they are extraordinary for their spirit and strength of heart and mind in a region where their voices are impermissible. Mina, in all her madness, remains the most interesting for her understanding of the changes that they must grapple with being Shia and anti-

Taliban in Mir Ali. While accompanying her husband, Sikandar, in his hospital van, they are accosted by Talibs with wispy beards and light-blue turbans, and it is Mina who has the strength to stand up to them. In an outburst so full of rage and pain that it shocks the Talib commander, she accuses them of injustice. But Mina yells her guts out, pointing to their unjust ways of killing until her voice is hoarse. Mina does all of this as Sikandar is viciously beaten and, with a Kalashnikov aimed at his head, made to answer the life-or-death question:

Bhutto is often criticized by her literary detractors for writing about country and people that has lately had little time to explore and understand. Other writers might have used a similar backdrop and storyline with greater literary merit, but Bhutto's work and focus is developing. If her memoir, *Songs of Blood and Sword*, was about the bloody family history she knows only too well, this novel is no exception because it explores the impact of the 'war on terror', including drone strikes and innocent casualties, in Pakistan's tribal belt. How one is forced to sacrifice comes through the novel's five characters in an important story of young people who collaborate and fight power because they have few other choices. These young people question where and why everything has gone wrong in Pakistan. At one point, one of the characters is trapped by the ghosts of history: something we know too well as the tragedy of Pakistan.

Cultural hegemony has become an important issue, where Cultural domination can be due to economic and technological factors. It supposed to be that the cultural products i.e. multinational companies, foods, films, news, and etc., of the developed world step across the developing and non-developed countries and conquer the local culture of those ones. Receiving culture can be either a danger or a gift. The dominant culture may be superior over and beat the cultural identity of local cultures. On the

other hand, receiving culture is a spreading of some universal values, for example, freedom of expression, democracy, human rights, and equality. In philosophy and in sociology, the term cultural hegemony has denotations and connotations derived from the Ancient Greek word *hegemonia* indicating leadership and rule. In politics, hegemony is the geopolitical method of indirect imperial dominance, with which the hegemon (leader state) rules subordinate states, by the threat of intervention, an implied means of power, rather than by direct military force, that is, invasion, occupation, and annexation..Its means that a diverse culture can be ruled or dominated by one group or class, that every day practices and shared beliefs provide the foundation for complex systems of domination. Hegemony is portrayed as a complex layering of social structures. Each of these structures have their own “mission” and internal logic that allows its members to behave in a way that is different from those in different structures. Through the existence of small and different circumstances, a larger and layered hegemony is maintained yet not fully recognized by many of the people who live within it. According to Gramsci, since power in a democracy is as much a matter of persuasion and consent as of force, it is never secured once and for all. Any dominant group has to acknowledge the existence of those whom it dominates by winning the consent of competing or marginalized groups in society. He points out that hegemony is never permanent or reduced to one class model of society.

Bhutto's *The Shadow of the Crescent Moon*, is first novel, draws attention to present realities in her homeland by showing how the collapse of civic order ravages one normal Pakistani family. “There was an injustice that was swallowing their people whole,” she writes. Through her portrayal of three brothers and the women who love them Mina, the wife of the middle brother and mother of their little boy; and Samarra, the flashing-eyed fiancée of the elder brother, and a close

friend of the youngest she gives the reader a visceral sense of how destabilizing it feels on a personal level when “violence has started to follow you home,” not for days or weeks but for years. Although this is Ms. Bhutto’s first novel, it is not her first book; she also has published a volume of poetry and two works of nonfiction, including the memoir “Songs of Blood and Sword”, about the tensions roiling beneath the surface in her family. Born in Kabul, raised in Damascus, educated in New York, she lives today in Karachi and writes now not of her influential relatives but of her country’s ordinary citizens, under siege.

On the evidence of this novel, Pakistan’s tribal areas appear to be a place where everyone speaks the “secret language of us versus us” as Sikandar puts it to him, when he is confronted by the Talibs. Until I read this episode, I thought life in the tribal areas was driven either by adherence to, or by resistance to, a Medieval understanding of Islam. But I seem to have got that wrong. Here is Bhutto, when Mina has accused a Talib of being unjust: “They can be accused of being violent, of being rash, of anything but injustice. They have built their war around the battle of the just against the unjust. People misunderstand them; they assume it’s a war against unbelievers, against disbelief. That has nothing to do with it. Their war was always about justice. They bear its mantle and they drape themselves in its banner.

The author sets *The Shadow of the Crescent Moon* in the frontier town of Mir Ali, in Waziristan, near the Afghan border, in a nonspecific recent past. On the morning of the Islamic holy festival of Eid, the brothers AmanErum recently returned from years of study in America, Sikandar a doctor at the local hospital, and Hayat a hotheaded student at Mir Ali’s university) gather for breakfast in the kitchen of their parental home. Sikandar’s wife, Mina, does not join them at the table for fragrant chai, hot piranhas, and omelets. Once, Mina was a wry, clever,



life-loving woman – a lecturer in psychology at the university. But since the death of her and Sikandar’s son in a Taliban attack, his flashing “Bubblegummer” sneakers identifying him in the rubble, Mina has grown moody and strange. She has quit teaching and devotes her energies to gate-crashing the funerals of strangers’ children, “to look for her grief in the lines of other mothers’ faces,” finding comfort in their shared pain. When distressed mourners call to complain, Sikandar must come fetch his erratic wife.

Thus, the research basically reveals the phenomena of cultural hegemony, taken place during the age of globalization in basis of Pakistani culture. Pakistani people stood with two opposite cultural domains i.e spiritual and material to give the shape of national root culture.

This research focuses on the representation of cultural hegemony in Fatima Bhutto's *The Shadow of the Crescent Moon*. It explores issues of foreign culture hives the native cultural belief and violates the distinct feature of others. In thus this study represents the cultural hegemony in Fatima Bhutto’s novel *The Shadow of the Crescent Moon* which holds the sites of ideological conflicts among the social classes of a society. The characters of the novel cannot behave normally as they feel humiliated, defeated and helpless mainly because of the repression exuded on them by different power centers. Its impact brings about involves every aspect of each country, and is fully reflected in the current development of Pakistan. However, in my eye, with the development of globalization, the economic level and the comprehensive power of each country are improved. The dominant position of the English language may be weakened. Though the language is easy enough, there are many times the reader will find it hard to keep a sense of what’s going on. There are two reasons for this: firstly Fatima Bhutto has used the technique of multiple narratives and without

giving a distinct voice to each narrator, it ends up confusing the reader. Secondly, there is a constant back and forth on the timeline, which given five perspectives, creates even more perplexity. Some disjointed episodes further add to the reader's discomfort. No doubt in between the fractured narrative there are flashes of brilliance such as chilling interrogation scenes and one particular hair raising scene, towards the end, that brings Mina's character to life as, despite her near schizophrenic state, she averts catastrophe. Hegemony is a concept that has been used to describe the existence of dominance of one social group over another. Hegemony is a form of power based on leadership by a group in many fields of activity at once, so that its ascendancy commands widespread consent and appears natural and inevitable.

To sum up, the main thrust of the argument has been that the Pakistani cultural identity is one that is less likely to be severely negatively impacted by globalization because of its historical background, which has provided for a mechanism that has been called fluidity. This fluidity creates the space for external values and behaviors to be adopted, based on their instrumental value and the extent to which they are coherent within the context of the foundational values and behaviors of the culture. Given the crucial role that culture plays in one's personal identity, there is not likely to be psychological trauma resulting in the person's live experience.