

I. Introduction

General Introduction to Mohsin Hamid's *The Reluctant Fundamentalist*

This research paper especially lays its Focus on Mohsin Hamid's well read book *The Reluctant Fundamentalist* published in the year 2007, to prove the aims at redefining Islamic fundamentalism as a discourse shaped by the voice of political emancipation and strong anti-imperial spirit. Written on the tumultuous backdrop of the political unrest that followed the attacks on the world Trade centre on September 11, 2001, the novel is an elegant and sharp indictment of the clouds of suspicion, representation, and an amalgamation of perspectives, multiple meanings and identities. The novel *The Reluctant Fundamentalist* dismantles some of the formative principles of Islamic fundamentalism which has often taken as a discourse of pointless xenophobic hatred on the basis of irrational and eccentric sentiments.

Mohsin Hamid, born in 1971 in Lahore, Pakistan, wrote two novels; *Moth Smoke* (2000), and *The Reluctant Fundamentalist* (2007). His first novel, *Moth Smoke* (2000) was published in ten languages and won a Betty Task Award. The central image in the novel is, unsurprisingly, moth attracted to a flame, signed in its persistent attraction to the fire. This symbolizes Daru's own self destructive behavior and from the moment he watches a moth die in the light of the candle, he is unable to shake the smell of burning flesh Daru Rarely admits the danger in his own behavior, but his is constantly aware of it, always tries to attribute it to exterior factors. The novel *Moth Smoke* depicts, the nuclear competition between Pakistan and India, quietly mirroring Daru's relationship with Ozi while building the tension and discomfort in their environment.

The Reluctant Fundamentalist (2007), his second novel, it was shortlisted for the Man Booker prize, the Decibel Award and the South Bank Show Award for

literature. The protagonist Changez is a Pakistani by his birth and nationality. He is an Islamic and Muslim by race and religion. As a worker in Underwood Samson's valuation firm, he relates himself to working class people on the basis of his class. In the same manner, he carries out and performs the roles and responsibilities of 'male' as members of his family. More remarkably he is an "anti- American" "fundamentalist" and "terrorist" from the perspectives of the neo-imperial power America. Thus, the protagonist lives the life of multiple identities, no matter, how much he strives for completeness and perfection. There is a perpetual shift in his identity in different contexts and situations. A number of socio-political, cultural and contemporary contextual factors and discursive practices define him.

Fundamentalism, the core of all what the adherents of an ideology believe and are expected to practice, appears to be surprising is what we never hear of democratic fundamentalism, capitalist fundamentalism, socialist fundamentalism or secularist fundamentalism. The term fundamentalism is almost exclusively used in the context of religion. What is disturbing is that whenever used, fundamentalism is spoken of in a highly value laden manner almost invariably with negative connotations something highly dogmatic, something that does not belong to the modern world, and something that has to be reckoned with. To the sensitive Muslim audience, then the term, Islamic fundamentalism seems to carry a message load and clear. Believe in Islam if you will; just so not practice it! Fundamentalism in America has lately developed a serious image problem presumably even among some of its traditional followers and contributors. Liberal Church leaders as well as secular opinion makers look down upon the Fundamentalists as being dogmatic, conservative arrogant and corrupt. Although weakened, Fundamentalism processes amazing resilience. It is still very much alive and has a large following, especially in the American South, where, once

it dirty linen is washed, its appeal may quickly translate into political power – a nightmare of the secular institution in American centers of power.

For many people in the west, the term 'Islamic Fundamentalism' evokes images of hostage crises, embassies under siege, hijackings and suicide bombers. But these images hardly present a comprehensive picture while some Islamic militants try to reach their goals through violence, the majority of Islamic activists work within mainstream society, participating in the electoral process. The ranks of Islamic Fundamentalists include member of non- governmental Muslim organizations that provide much- needed services to the poor through Islamic schools, medical clinics social welfare agencies and other institutions. At the fringes are extremist groups like the al-Qaeda network of Saudi-born millionaire Osama bin Laden that engage in a global war of terrorism.

The reassertion of Islam and Islamic values in Muslim politics and society over the past thirty years is often referred to in the west as the rise of Islamic Fundamentalism. However, the word Fundamentalism, which originated in Christianity can be misleading when it is used to describe Islam or Muslim countries. The conservative monarchy of Saudi Arabia, the radical socialist state of Libya, and clerically governed Iran have all been described as " Fundamentalist ", but this description fails to take into account vast differences in their governances and policies. Political analysts prefer to use the expressions, "political Islam" or Islamism" when discussing Islam's many –Faceted roles in current social and political movements.

The Reluctant Fundamentalist is a daring, fast- paced monologue of a young Pakistani man telling his life story to a mysterious American stranger. It is a controversial look at the dark side of American Dream, Exploring the aftermath of 9/11, international unease and the dangerous pull of nostalgia. Hamid's protagonist

Changez is a symbolic subject who is culturally and discursively structured and historically contingent and whose identity is always in the process of formation but never reach the complete shape. A Pakistani dreamer of American life, Changez goes to America in his college years to make success. Along comes September 11 which changes everything. Gradually both September 11 and the American reactions to it awaken him a mercenary for American interests. And so he abandons his ostensibly successful American imperialist tools to dismantle the house that the American imperialism has built. He has great sympathy to the Muslim race and religion which we can find in his appreciation of the terrorist attacks and his resentment at American achievement to the extent that he insists on viewing that achievement from the perspective of some Anti- American collective whose attachment to "terrorists" can be found through his expression:

I stand as one and then the other of the twin towers of New York's World trade centre Collapsed. And then I smiled. Yes, despicable as it may sound, my initial reaction was to be remarkably pleased . . . I was caught up in the symbolism of it all, the fact that someone had so visibly brought America to her Knees. (Hamid, 72-73)

Of course, Changez is so deeply structured in the Muslim culture and thus develops the antagonistic perspectives to the Americans. Though he was educated in American university, he has a remarkable job and even a beautiful girlfriend in America still he cannot detach himself from his cultures, and eventually expresses his resentment to America. He smiles at the terrorist attack at the Twin Towers. He internalizes the Muslim. Islamic perspectives and thus views the west through biased perspectives.

Hamid's *The Reluctant Fundamentalist* is colored by the cultural confusion, multiplicity of perspectives and the feelings of attachment to his race, religion and

nationality. Commenting on the novel, Satya Bhabha, a noted critic and an inept lover of cultural aspect of writing responds:

Hamid Grabs hold of the American Dream as seen through the eyes of a young Princeton grad from Pakistan in a post- 9/11 world. As the protagonist, changez finds moderate business success and romantic love in New- York city his heritage and identity will be lost in the sea of subtle and blatant bigotry as well as international politics. In relating this journey from loving to loathing of all things American, changez speaks to a nameless and speechless American whom he encounters in the market place of his home city Lahore Pakistan. (56)

Bhabha talks about multiculturalism and the characters paranoid crisis of identity.

Hamid sounds autobiographical in his portrayal of the character of Changez . Like

Hamid himself his character brings a deep sense of contemporary reality. Like

Changez, his character, Hamid also grabs hold of the American dream and longs for a

grand success in America. As a result of multiculturalism, his identity remains in

crisis in the west. Another critic Christine C. Menifee responding on its narrative and

style comments:

Changez, a Pakistani, confronting on American Spy bent on assassinating him, manipulates the encounter, seizing the chance to tell his story and to be heard. His narrative style (monologue or perhaps an imagined dialogue) can be distracting, but clearly reveals his interior world and motivations [. . .]. He is now, in America's view, an enemy. Multiple cultures shock him over a short space of time. (144)

In Menefee's view, the style is compatible to the theme and subject matter of the

novel. During the course of the narrative Changez reveals his background, origin,

class, nationality and even solidarity with his race and ethnicity. With the attack on the Twin Tower on September 11 by the terrorists America's view to the Muslim race changes suddenly and he rebels against America. Furthermore, he criticizes America's role in the world. In this context, he says that any one who does not agree with America is its enemy and fundamentalists.

East west tension and the term existence of protagonist is highlighted in the Kirkus reviews:

"This is the story of leaving America", says Mohsin Hamid, who delves deep into the tension between east and west in his latest novel [. . .]. It's like the way American and the Muslim world look at each other," Says the author. "Is America, the country that produces the music we love, or is it the country that will bomb us? Is Pakistan full of normal people like us or crazed terrorists? "Neither Side really knows. So there's this weird suspicion on both side [. . .]. Wherever he goes, he will always be torn. (5)

Hamid in his work unfurls the picture of the Muslim world, especially the east which is misrepresented by the west, especially by America. America views the Muslim countries as the world of crazed terrorist. There is a vast misunderstanding between both sides and therefore there is suspicion and prejudices. Publishers weekly reviews Hamid's novel as:

. . . an intelligent and absorbing 9/11 novel, written from the perspective of Changez, a young Pakistani whose sympathizer , despite his fervid immigrant embrace of America, lie with the attacker [. . .] after the towers fall, Changez, is subject to intensified scrutiny and

physical threats, and his coworkers become remarkably less affable as his beard grows in (in a form of protest, he says). (42)

With the terrorist attack on the Twin Towers, the protagonist is viewed through biased perspectives not only by the Americans but also by the fellow colleagues. He is fired from his job. He expresses his hope and frustrations, love and hatred and after all a sense of 'self' and 'other' mentality. Before the attack, he was almost equal to all the Americans whereas there is the paradigm shift in the perspectives after the September 11 attack on the Twin Towers of the World Trade Center. Hamid, through Changez, expresses the diverse range of religious, ethnic, geographical and cultural confusion of the non- Westerners in the West. This situation further compels us to raise question whether one can really assimilate himself into a different culture; there is the question whether it is possible for true portrayal of one's identity when it depends on a community and ethnic group thousand of miles away.

Hamid's *The Reluctant Fundamentalist* can be claimed as a fine creation written by a Non-Western writer in English, which is characterized by dazzling shifts of socio- cultural, political and ideological encounters that exposes the assortment of a member of such issues in the post-September 11 Muslim experience in the West. In this novel, he deals with the distinctive predicament of the Muslim people as represented by every Western discourse from every aspects and angle. Hamid's intention of selecting the setting of his novel as the post-September 11 Pakistan, a Muslim country, and the protagonist with multiple identities has its own significance. Is Changez really a Muslim terrorist and fundamentalist? How is his identity shaped by the discourses created by the neocolonial power America? Such questions are very significant in this context. But the critics brought here for analysis do not seem to

analyze how the social discourses have caused the multiplicity of Changez's identity within neo-imperialism.

Thus, the present research work proceeds with the contention that neo-colonialism is a discourse which is culturally and discursively structured and historically contingent. The term 'Imperialism' was used to describe the process by which more powerful countries, would exert control or influence over less powerful countries, primarily through the use of their militaries. Neo- imperialism is similar in meaning to imperialism in that it is a process by which more powerful countries exert control over or influence less powerful countries; however, instead of achieving this influence or control through primarily military means, control or influences is achieved by primarily economic means.

A later usage developed in the early 20th century among Marxists, who saw 'Imperialism' as the economic and political dominance of "monopolistic finance capital" in the most advanced countries and its acquisition- and enforcement through the state- of control means of production in less developed regions. The novel *The Reluctant Fundamentalist* displays a unique interest on poststructuralist and specially the issue of redefining Islamic fundamentalism as a discourse shaped by the voice of political emancipation and strong anti- imperial spirit- the geography, ethnicity, race and religion class, gender and ideology etc. Hamid's idea of presenting the characters and protagonist in diverse situation and mounding according to socio- political and cultural context being represented through multiple perspectives matches the postmodern condition of an individual. The book unfolds some of the formative principles of Islamic fundamentalism which is often taken as a discourse of pointless xenophobic hatred on the basis of irrational and eccentric sentiments.

This thesis has been divided into four different chapters to alleviate the study of identity with respect to the central character. The first chapter includes the general introduction to the study, and it also presents the hypothesis, elaboration of the statement of problem against the backdrop of different critic's commentaries on the novel. The second chapter elucidates the methodology employed to study the text. The principle of theoretical tool employed in this research is neo-colonialism with theorists – Kwame Nkrumah, Edward W. Said, Ellek Boehmer, Leela Gandhi, Homi K Bhabha and Robert Young in reference. The third chapter presents an extensive textual analysis to reveal how the novel documents the instances of discourse, representation, situatedness, contingencies and the identity formation of the central character in restrictive socio- political, cultural, national and ethnic boundaries. The fourth chapter concludes the research with a brief recounting observation of the work affirming the hypothesis. Finally, all the chapters will attempt to revolve around the post-structural make up of the character in the society with respect to the rules, norms and systems.

II. Theoretical Modality

Neocolonialism

The term neocolonialism developed from Lenin's definition of imperialism, as the last stage of capitalism suggested that although countries like Ghana and India had achieved technical independence, the ex-colonial powers and the newly emerging powers such as the United States continued to play a decisive role through international monetary bodies, through the fixing of prices on world markets, multinational -corporations and cartels and variety of educational and cultural institutions. In fact, Nkrumah argued that neocolonialism is more insidious and more difficult to detect and resist than the older overt colonialism.

Neo-colonialism has come to signify the inability of so- called third world economies to develop an independent economic and political identity under the pressures of globalization. It is manifestation of ongoing nature of imperialism Neocolonialism is used in reaction to any unjust and oppressive expression of western political power. It is a form of control by colonial western or the imperial power of new- actors. The term has since been widely used to refer to any and all forms of control of the ex-colonies. Recently the term has been associated less with the influence of the formal imperial powers than with the role of the new superpowers, especially the United States, who's colonial past, it has been argued, has been replaced by its own dominant neocolonialist role in establishing a global capital economy. The role of the erstwhile Soviet Union the period of "cold war" mirrored the role of the United States, with aid and development programmers from both sides having many political strings attached, despite the claims of the Soviet Union at the time to be a leading supporter of the many national liberation movements. The term has been

particularly prevalent in discussion of African affairs, and in Latin American and south Asian circles.

Post-colonialism deals with the effect of colonization on culture and society. As originally used by historians after the World War II in terms such as the post colonial state. Post-colonial has a clearly chronological meaning, designating the post independence period. However from the late 1970s, the term has been used by literary critics to discuss the various cultural effects of colonization. Post colonial literatures are proliferating and changing as the critical approaches to them. One of the noteworthy developments over the 1980s has been the convergence between some political writing and post structuralism critical theory in the western academy. The writing in English from the former colonies including Asian and African countries has proved itself as vital and as important as the literature in English rather than of English literature. This theory has played a central role in organizing both the perception and the reception of writing after the empire. Some scholars however, extend the scope of such analysis also to the discourse and cultural productions of such countries as Australia, Canada and New Zealand which achieve independence much earlier than the third world countries. It can be used to imply a body of theory or an attitude towards European essentialism.

At the time of 1960s, the former colonies were busy producing literatures of their own, the idea that English literature was mutating into literatures in English in which the literary production of England was only important. English critics interested in the writing that come out of the former colonies developed the idea of a Commonwealth literature. It creates hierarchy between other literature and put at the centre at literature of Great Britain. Commonwealth literature is traditionally humanistic; its critical practice focuses on characters as free moral agents and on

characters development and mostly ignored the historical and cultural contexts within their creators. The perspective of this liberal humanism was specifically English, a writer like Chinua Achebe is not primarily as Nigerian but as contributing to the English literary tradition and as an output of the great humanistic European civilization on which that tradition is based. Commonwealth writers are working within the English tradition that gave hopelessly heterogeneous field of Commonwealth studies. No matter how different writers say, New Zealand and Trinidad might be what they were supposed to have in common been the heritage of English literature. The rank of English literature might for writers from former colonies like Australia or Canada still have counted as an official stamp of approval. However, Asia and African writers were not happy with the western or Europe- centric perspective of commonwealth criticism. In the course of the 1970s Achebe's colonialist criticism and other critiques began to find a serious echo in the writing of a number of British literary academic who had begun to question universal validity of humanist values. The writers must have been within specific context of the culture. Culture is not inferior but only different from.

The publication of Said's *Orientalism* in 1978 is generally regarded as the principle catalyst and reference point for postcolonial theory but sufficient attention has to be paid to the fact that text evolved within a distinctly post structuralism climate dominated by Jacques Derrida and Michel Foucault. Orient is almost European invention and had since antiquity a place of romance, exotic being, hunting memories and landscapes remarkable experiences. Relation between occident and orient is the relationship of power. Said uses Foucauldian notion of discourse as representation to say that Orientalism as a discourse is rooted in real least orient. It is a discourse by west upon east not to find truth but to create truth. So he writes:

Taking the late eighteenth century as a very roughly defined starting point, orientalism can be discussed and analyzed as the corporate instructional about, it, authorizing views of it. Describing it, by teaching it, setting and ruling over it. In short, orientalism is a western style for dominating, restructuring, and having authority over the orient. (3)

Saidian concepts are pertinent to the issue of colonialism, post colonialism and even beyond post colonialism. Orientalism is not an airy European fantasy about the orient but a created body of theory and practice in which for many generations there has been considerable material investment. Orientalism is a distribution of geopolitical awareness into aesthetic, scholarly economic, sociological, historical and philosophical tests. Orientalism belongs where its predecessors left off at around 1970. This is the period of great colonial expansion into the orient. Now it shifts from British to American hegemony. Here, Said is trying to sketch the present intellectual and social realities of Orientalism in the United States. It is not only a positive doctrine about the orient; it also an influential academic tradition as well as an area of concern defined by travels, commercial enterprises, governments, readers of novels, accounts of exotic adventure.

Edward Said argues that Orientalism can be found in current western depictions of Arab cultures. The depiction of Arab is irrational, untrustworthy, anti-western and dishonest. Perhaps most significantly, prototypical ideas are those into which orientalist scholarship has enrolled. Those nations are rusted as foundations for both ideologies and policies developed by the occident. In this context, Said writes:

Orientalism is not only a positive doctrine about the orient that exists at any one time in the west; it is also an influential academic tradition

(which one refers to a orientalism), as well as an area of concern defined by travelers, commercial enterprises, government, military, expeditions, readers of novels and accounts of exotic adventure, natural historians, and pilgrims to whom the orient is a specific kind of knowledge about specific places, peoples, and civilizations. For the orient idioms become frequent, and these idioms took firm hold in European discourse. Beneath there was layer of doctrine about the orient; this doctrine was fashioned out of the experiences of many Europeans, all these converging upon such essential aspects of the orient as the oriental characters oriental despotism, oriental sensuality, and the like" for any European during the nineteen century- and I think one can say this almost without qualification orientalism was such as system of truths, truth in Nietzsche's sense of the word. It is therefore correct that every European, in what he would resist an imperialist, and almost totally ethnocentric. (203-4)

The mission of western people to decolonized nations after independence is like that of colonial period. The neocolonialists are involved in various academic and business fields. They came as traders and commercial men, historian as school teachers, and military men to rule the decolonized nations. The decolonized countries' people failed to rule themselves because they have no education, no money and no political ideology. Thus, neocolonialism has involved on the same colonial principles.

However, now day's economics is playing a dominant role on it. Edward Said calls into question about the assumptions that form the foundation of orientalist thinking. The rejection of orientalism entails a rejection of biological generalizations, cultural constructions, racial and religious prejudices. It is a rejection of greed as a primary

motivating factor in intellectual pursuit. It is an erasure of the line between the west and the other. Said argued the use of narrative rather than vision in interpreting the geographical landscape known as the orient.

Said's *Orientalism* represents the first phase of post colonial theory. Rather than engaging with the ambivalent condition the colonial aftermath or in deep with the history and motivation of anti-colonial resistance, it directs our attention to the discursive and textual production of colonial time. Colonialism involves the consolidation of imperial power. It is manifested in the settlements of territory, the exploitation, the development of resources and the attempt to govern the indigenous inhabitants of occupied lands.

Colonial literature, which is the writing concerned with colonial perceptions and experience, is written by metropolitan. About the colonial literature Ellek Boehmer writes about the colonial literature in her book *Colonial and Post-colonial literature*:

From the early days of colonization, therefore not only text but literature, broadly defined, under pinned efforts to interpret other lands' offering home audience a way of thinking about exploration, western conquest, national velour, new colonial acquisitions. Travelers, traders, administrators, settlers, 'read' the strange and new by drawing on familiar books such as the Bible or 'Pilgrims Progress'. Empire was of course as powerfully shaped by military conflict, the unprecedented displacement of peoples, and the quest for profits. (14)

We can compare colonialism and imperialism within a delicious dinner (meal), appetizer, main course and dessert. The earlier days of colonization were appetizer for colonizers. Those days, they tasked the inferior people. In the beginning

of colonialism, Europeans wanted to know the other. They started entering other countries as travelers first, become traders, and lastly they started running them.

Now it is better to discuss about imperial literature and how it produced the stereotypical images of the non-west as "the other" of Europe. Imperial literature, through it is difficult to give precise definitions because of its heterogeneity, reflects imperial ethos. In general imperial literature exhibits a tinge of local imperial color, or feature imperial motifs- example the quest beyond the frontier of civilization. They exhibit imperial experiences and perceptions, and are written from the imperial perspective. It is, as Boehmer writes "[I]nformed by theories concerning the superiority of empire"(3).

Imperial writing is important of revealing the ways in which that world's system could represent the degradation of other human beings as natural, an innate part of their degenerate or barbarian state. The blacks (representing all African, Yellow, Brown and Red) were represented as less human, less civilized as child or savage or headless mass or, they were depicted as inferior only because they were different from the whites. Thus, over determined by stereotypes, the characterization of indigenous people tended to screen out their agency, diversity and resistance, during the time of high imperialism, the writers cherished the idea of white superiority: they maintained and celebrated the dichotomy between "us" and "them". Boehmer reminds us this idea when she writes:

Stereotypes of the other as indolent malingerers, shirkers good for nothing, lay about, degenerate vision of the pastoral idler, and were the stock-in-trade of colonialist writing. In contrast, the White man represented himself as the archetypal worker and provident profit maker. (939)

The imperialist writing represented the white's as the civilizers of the world and apostle of light, and the black as degenerate, barbaric and in heed of European master to civilize and to uplift them out of their filth.

There is no fundamental difference between the earlier and today's imperialism and colonialism. The sources of these early interpretations were as extensive as their knowledge and experience of stories - specifically the source included colonized people, their oral narratives, fantasy and ancient sacred books. The subject matter of literature is either 'narratives', 'culture', or 'landscape'. Therefore, erotic and fantasy led in the native cultures. But the literature writers were dedicated to the imperialists'. The forms are changed but the content is almost the same.

British Empire was a vast communication network and the world map flushed pink. It was also represent by texts. Present day readers anyway experience empire textually, through the medium of nineteen and twentieth country novels, periodicals and travels writings. Yet empire was itself, at East in part, a textual day was conceived and maintained in an array of writing such as political treaties, diaries, acts and edicts, administrative records, reports, memories and government belief. Colonial settlement too was expressed textually. Writing in the form of treaties was used to claim territory. The text as a vehicle of imperial authority, symbolized and in some cases indeed performed the act of taking possession. They transferred familiar metaphors, which are already bridging devices, to unfamiliar and unlikely contexts. Strangeness was made comprehensible being everyday matches, defensible textual conventions, other rhetorical and syntactic.

In Daniel Defoe's *Robinson Crusoe* (1719), an early paradigmatic text of European colonial experience the practice of interpretation as replication is memorably demonstrated Crusoe, the long shipwrecked settler words of starvation

and the anxiety of the unknown by building him a small estate. He lays claims to land by investing it with his labor, developing it in true protestant radiation and protecting it with high will. He works strictly to conventions and rules retrieved from memory, using tolls he saved from the wrecked ship. On the absence of society, writing journal becomes a way of objectifying and confirming the surrounding reality. He also trains his parrot to speak to him his own name. Thus, the signifiers of his past life are repeated back to him.

The futures of speech through which travelers and colonizers pictured the exotic from Shakespeare's *The Tempest* or the traveler's tales, developed through the process of reiteration and re-borrowing other lands. In a continuing process of historical sedimentation travelers wrote memories preserving the fascinations which had tempted them out in the first place. In their turn, these interpretative symbols fed the anticipations of futures explore, map making scientists and the colonizers those who took over glands or long-established traditions of symbolic interpretation. They, too, sought to interpret the obscure by using the symbols exotic in signification. Manipulating their inheritance, building on the generalogy of the past, the Victorians becomes probably the most active and impassioned disseminators of imperial dream which modern history has seen. However, interpreting the beyond even where they dismissed local cultures as primitive, Europeans did not necessarily cancel as the scripts and artifices made by colonized peoples.

Post-colonial theory is instrumental in bringing the matters of colony and empire in prominence; it is not the only unique or inaugural in its academic concern with the subject of imperialism and its consequences. So it is methodologically and conceptually indebted to a variety of both earlier and more recent western theories. It is highly indebted to the intellectual tradition of Marxist, anti-imperialist thought and

radical rupture of western metaphysical tradition by post- structuralism and post modernism. As Leela Gandhi writes:

Intellectual history of postcolonial theory is marked by dialectic between Marxism and postmodernism on the other. So this theoretical contestation informs the academic content of postcolonial analysis, manifesting itself in an on going debate between the competing claims of nationalism and intellectualism, strategic essentialism and hybridity, solidarity and dispersal, the politics of structure and totality and the politics of the fragment. (VII-IX)

Former colonics share certain qualities and experiences. There is both continuity and break in the nature of government and structure of power from colonial to post colonial societies. The postcolonial governments are obviously different from the colonial regimes, but the freedom and self-rule for which the colonized fought bitterly proved to be unexpectedly illusive. New forms of domination and dependence pervaded the so called independent nations.

The difficulties arise in defining the term ' postcolonial' stem from the semantic implication on the actual words. Semantically, post colonialism means after colonialism. The definition is too restrictive and too limiting, for it implies only political independence and suggests that colonialism has completely ended. It, does take into account the continuing far reaching effects of colonialism.

So, postcolonial study directs its critique against the cultural hegemony of European knowledge in an attempt to assert the epistemological value and agency of non-European world. As we know there was always unequal distribution of power among cultures by the other. On the line, regarding post-colonial perspective Homi K

Bhabha in *Redrawing the Boundaries* directs our attention to “bear witness” to inequalities in various modes and process of representation. He opines:

Postcolonial criticism bears witness to the unequal and uneven forces of cultural representation involved in the context for social and political authority within the modern world order. Postcolonial perspectives emerged from the colonial testimony of the third world countries and the discourse of “minorities” within the geo- political divisions of east and west, mother and south. They intervene in those ideological discourses of modernity that attempt to give hegemony “mortality” to the uneven development of the differential often disadvantage, histories of nation races, communities and people. They formulate their critical revisions ground issues of cultural differences, social authority and political discriminations in order to reveal the antagonistic and ambivalent moments within the rationalizations” of modernity. (437)

Colonialism involves the consolidations of imperial power. It is manifested in the settlement of territory, exploitation, the development of resources and the attempt to govern, the indigenous inhabitants of unoccupied lands.

The colonizers ruled many countries. European countries, especially Britain, France and Spain, for instance ruled the countries like Africa and India. After the independent eras, the colonization did not end politically the colonized countries were free but other aspects like economic and ideological domination remaining unchanged. This is the dessert for colonizers. Today we call this new form of colonialism as neocolonialism, which remains as an "apple pie" for western colonizers.

The form is changed but the content is almost the same. There is no fundamental difference between the early and today's imperialism and colonialism. The sources of these early interpretations were as extensive as their knowledge and experience of stories. Specifically, the source included colonized people, their oral native, fantasy and ancient sacred books. These subject matters of literature are the native, their culture, or the landscape. Therefore, erotic and fantasy led in the native cultures. But the literary writes were dedicated to the imperialists.

Postcolonial criticism, licensed with cultural discourse of suspicion on the part of colonized people seeks to undermine the imperial subject; it has forcefully produced parallel discourses which have questioned stereotypes about myths. The power and authority of western colonial representations have been questioned and challenged by the discoursed by the people supposed to be subordinates. Those postcolonial writes and critics turned the table from the real situation of the colonial countries and presented the colonial history from the perspective of colonized peoples' experiences. By doing this, they revealed what the colonizer authority diet in the name of progress, Science and civilization. Frantz Fanon, one of the eminent postcolonial writers and critics, seems to be more radical on this issue. Said in his cultural and imperialism writes about Fanon:

Fanon revises the hitherto accept paradigm Europe gave the colonies their modernity and argues instead that not only were the well being and the progress Europe built up the sweet and the dead bodies of Negroes. Arabs Indians and the yellow races but Europe is literally the creation of the Third world. (197)

Emerging from displacement and dereliction of social marginality, the post colonial writes produced parallel discourse in order to re- inscribes and relocate Cultural

differences. Many writes of the colonial period influenced and encouraged by the postcolonial tenants, based their narrative on ideological premising regarding cultural differences. From the perspective of colonized people, colonizers debunked western colonial misrepresentation about themselves.

The colonial and postcolonial countries can be the appropriate places to analyze nation and nationalism rather than the west. The felling of nation and nationalism affected the whole social and political life of the colonizer and colonized during the period of direct colonial involvement and postcolonial time. The national and independent movements caused trouble to the colonized and decolonized people. However, Bhabha's project is theoretical model which manifests the difficulties that a writes has to face with reference to culture ambivalences of both Bhabha and other cultural critics because the nation is the conglomeration of cultural policies. Nation can formulate its identity only through cultural manifestation. But only through nation and nationalism, cultural projection is possible. In his book *nation and Nationalism*, Bhabha writes; " The nation, as a form of cultural elaboration, is an agency of ambivalent narration that holds culture at its most productive position, as a force for subordination, fracturing, diffusing, reproducing, as much as creating, producing forcing and guiding"(9).

The nation in this sense is the sum total of cultural practices, which ultimately contribute national identity. It describes other cultures in superior position where cultures in terms of difference so as to put the self in the superior position when culture alts as force for subordination. Bhabha disseminates about the time narrative and the magic of the modern nations. However, he is concerned with the formulation or " the complex strategies of cultural identification and describes address that functions in the name of the people' or 'the nation' and make then the immanent

subjects and objects of range of social and literally narrative" (192) His focus on the nation is a form of the locality of cultural paves and the way f or the temporal dimension in the study of the nation as narration. The locality of culture for Bhabha is:

It is neither sociological study of these terms nor their holistic history that gives than the narrative and psychological forces that they have brought to be a cultural production and projections. It is the man of the ambivalence of the nation as the narrative strategy and an apparatus of power that is produced as continual slippage into analogous, even metonymic categories, like the people, the minorities and cultural differences that continually overlap in the act of writing the nation.

Such an argument shows that there is always a kind of controversy between the idea of historical necessity of the nation and the arbitrary signs and symbols. It signifies the effective life of the national culture as Bhabha quotes E. Gellner's words and says that "nationalism is not what it seem and above all nor what it seem to itself... cultural shared and patched used by nationalism are often arbitrary and historical investments" (293). Writers like Hamid showed the short comings of nationalism. He finds nationalism nowadays. He questioned about the socio- cultural aspect of neo-colonial power America. The ideologies, awareness and consciousness grow rapidly. He saw life in third world countries without neo-colonial power is very progressive as well as productive.

To gain Indian, African and West Indian efforts, it is important to examine the self obsession of the colonialist, metropolitan interlocutors and the voice of cultural authority. One common argument among postcolonial intellectual is that the imperialism has ended. This occurred when the European empires relinquished their

colonies during the few decades after the Second World War. The use of the terms, neocolonialism is manifestation of ongoing natures of imperialism. Neocolonialism is often used in reaction to any unjust and oppressive expression of western political power. The use of the prefix 'post' in colonialism is questioned. So, Boehmer is right because she defines new colonialism in her book *Colonial and post-colonial literatures* in this ways; "Neocolonialism and post colonialism refers to post independence period. A term from economic theory, neocolonialism signifies the continuing economic control by the west of the once colonize world under the guise of political independence" (9).

In other words the continuing western influence located in flexible combinations of the economic, political, military, and the ideological is called neocolonialism in terms of technology, business and industrialization. Lying underneath all these various meanings, neocolonialism is a tacit understanding that shows colonialism something more than the formal occupation and control of territories by a western metro pole. Hence, the formal methods of colonial governance are administrative structures, military forces and incorporation of the natives in the metropolitan governance, neocolonialism describes the continued control of former colonies through ruling native elites. The neocolonial powers are alleged to exploit the population of colonized for their labor and resources in order to feel an insatiable appetite for finished physical or cultural commodities made by the metro pole. Postcolonial text and their writes talk about the decolonized natives or former colonial cultures. There is some theoretical consensus and development of neocolonialism as well.

Robert Young has also discussed about neocolonialism. Young, in his book *Post colonialism: An Historical introduction*, describes neocolonialism as consents of

development and dependency theory and also critical development theory. For the dependency and development theorists, the third world faces difficulty in escaping from the western nation of development. Classifying third world in terms of economic growth, the method of measuring economic output and the linear model of development adopted in developed world have been so deeply entrenched in the neo-colonized world that they have no other recourse but be part of that system. Consequence theories depict a world made up of developmental equities, metropolitan centers and under developed periphery through trade exploitation. More recently critical development theories go beyond because the notion of neocolonial actions is so easily explained, especially with the economic successes of Asia/ Africa. In this regard, development can no longer be theorized in purely economic terms but has to incorporate other dimensions like culture, gender, society and politics as well. Yung asserts that there has been a movement towards popular development with reference to critical development theory. This is the empowerment of civil actors to address fundamental human needs. Hence, it emphasizes sustainable development, self reliance and pluralism and rights. A number of post- development logic. This logic looks towards postcolonial politics as the future direction development theory. Young notes the potential convergence developmental theory and post colonialism. We can not separate economic and development theories from literature always concerns common people. The above non-literary ideas are essential to analyze a piece of literary work

On the one hand, revolutionary force of decolonized nation attacks the idea of globalization and universal brotherhood. The decolonized nation suffered from the internal crisis and external domination. We can find this situation in Mohsin's novel. Hamid's idea about the colonial rural is no doubt negative. He always sees miraculous

peace in colonial eras. Former colonizers influence him. Neocolonial ruling is essential for the decolonized nation where natives are failing to rule their own countries. The natives have high expectations after the independence but their hopes are shattered. Then they start revolting against the rules, Decolonized people have no ideological consciousness. The neocolonial writers ignore the exploitations of natives or decolonized people. Now the neocolonial writers and scholars are influenced by west.

Scholars in postcolonial studies like Robert Young, Bill Ashcroft, Gareth Griffiths, and Helen Tiffin agree that in spite of the looseness of the term, neocolonialism originated with Ghana's first president after independence namely Kwame Nkrumah. Nkrumah became aware that the independence and national sovereignty in African states were partly taken and in no substantial way they altered the relationship between the colonial powers and the colonized states. This awareness arose when parts of a burgeoning consciousness among postcolonial elites in Africa progressed. Thus, this exposition resulted in the formal granting of independence of dependence of dependency and exploitation. Nkrumah says:

Neocolonialism is the worst form of imperialism. For those who practice it, it means power without responsibility and for those who suffer from it, it means exploitation without redress. In the days of old fashioned colonialism, the imperial power had at least to explain and justify at home the actions it was taken abroad. In the colonial world who served the ruling imperial power could at least look to its protection against any violent move by their opponents. With neocolonialism neither is the case (*Neocolonialism: The Last Stage of Imperialism*, xi)

Kwame Nkrumah, in his book *Neocolonialism: The Last Stage of Imperialism* argues that neocolonialism actively controls to affirm of the newly independent state. In most cases neocolonialism is manifested through economic and monetary measures. For example, the neocolonialism territories (on imperial centers) become the target markets for supports. Neocolonialism may be a form of control by colonial western or the imperial power by new, actors. These new actors may be international and monetary organizations. The ruling elites see neocolonial masters differently as a result the need of population; education and development are often ignored. The resultant outcome of this negligence is poverty.

Recently, the irrational antipathy towards the west is that there have been attempts to frame new form of colonialism. Nkrumah's views on neocolonialism can not be explained early because such views are firmly elaborate historical and deterministic structures. Particularly, Nkrumah sought to develop the ideas of imperialism advanced by Lenin in imperialism sustains itself because of the continued lust for power to govern. There exists higher logic driven by capitalism and the never ending need of accumulation and production sustained on a global scale. Nkrumah follows the Marxist themes and points out the problems of new capitalism (like class conflict) occurring at the metropolitan centers. Nkrumah does not provide a solution to neocolonialism in *neocolonialism: the last stage of imperialism*.

Nkrumah makes tacit suggestions including the need for pan- African unity which make one difficult for neocolonialism to sustain. But there are numerous allusions to Marxism about Nkrumah's expositions on colonialism as a potentially self- defending project. In some sense, through post- colonial resistance and revolt of neocolonialism reaches a culmination in the peripheries. However, they indirectly destabilize the neocolonial centers.

Foremost among the neo-colonialists is the united states, which has long exercised its power in Latin America .Fumblingly at first she turned towards Europe, and then with more certainly after world war second when most countries of that continent were indebted to her. Neo-colonialism is the invisible form of colonialism which is a relatively new institution. It came into being as a result of the rise of the United States after world war second to a position of pre-eminent world power. Neo-colonialism is not a sign of imperialism's strength but rather of its hideous gasp. It testifies to its inability to rule any longer by old methods. Independence is a luxury it can no longer afford to permit its subject peoples, so that even what it claims to have 'given' it now seeks to take away. Slowly and gradually, neo-colonialism can and will be defeated. All the methods of neo-colonialists have pointed in one direction, the ancient, accepted one off all minority ruling classes throughout history-divide and rule.

To sum up, neo-colonialism is the symptom of imperialism's weakness and thus it is defeatable. Unity is the most powerful weapon for destroying neo-colonialism. The same idea is expressed by Hamid, in his well read novel *The Reluctant Fundamentalist*. He wants to dismantle the ideology of neo-colonial power America. Hamid blames neo-colonial power by stating that all anti-imperial movements are the cause of neo-colonial power. Hamid wants to eliminate the neo-colonial ideology. To Hamid, New form of imperialism is promoting the discourse of pointless xenophobic hatred especially to the Muslim world. Neo-colonialism is also the different means of exploitation as well as the last stage of imperialism.

III. Textual Analysis

Anti-Imperial Voice of Emancipation in *The Reluctant Fundamentalist*

Power in the novel embodies a critique of human exploitative attitude towards their fellow men. Changez offers in this novel a vision of human society especially of Western society is depicted as justifying its transgression against nature and logic, which in turn constitutes the pillars of the humanistic belief in scientific and social progress. This is one of the senses in which the novel questions the hierarchies embedded in Western thoughts which valorize culture over nature, man over women, logos over pathos, the historically important point made by Derrida.

Changez suggests that power can also be a creative psychologically and morally enabling force needed to active in automatic selfhood that empowers the individual against victimhood. We can thus deduce from the novel an ontologically neutral definition of power, which would imply that power is inherently on why, how, by whom and over whom it is used.

Mohsin Hamid's *The Reluctant Fundamentalist* is fairly based on a one-note story of Changez, the protagonist, in which an immigrant's experiences of discrimination and ignorance cause alienation, multiplicity of identity and identity crisis as a whole. Hamid's novel is distinguished by its portrayal of Changez's class aspirations and inner struggle; while at the same time, the sense of nationalism, Changez's sympathy for his race, ethnicity and religion, his inclination to his tribesmen and intent sympathy for the terrorist attackers etc. Keep him in the state and position of confusion and paranoid crisis of identity. In this backdrop, Publisher's weekly reads the novel as "a superb cautionary tale, and a grim remainder of the continuing cost of ethnic profiling, miscommunication and confrontation" (7). This

review highlights that the novel obviously deals with the issue of racial confrontation. It focuses on the dialectics between Muslims and Christians; east and the west which results multiplicity of Changez's identity. However, it does not focus on the other issues like class, nationality, gender etc. Which are also the main concerns in this research. It partially supports the idea that identity is culturally and historically contingent, and a matter of representation.

A young Muslim's experience in America raises his consciousness and shapes his future in this terse, disturbing novel. It has been presented as a "conversation" of which we hear only the voice of the protagonist and narrator Changez, speaking to the unnamed American stranger he encounters in a cafe in Changez's native city of Lahore. Changez describes his arrival in America as a scholarship student at Princeton, his academic success and lucrative employment at Underwood Samson, a 'valuation firm' that analyzes its clients' business and counsels improvement via trimming expenses and abandoning inefficient practices, i.e. going back to "Fundamentals". Changez's success is crowded by his semi-romantic friendship with beautiful, rich classmate Erica, to whom he draws close during a summer vacation in Greece. But the idyll is marred by Erica's distracted love for a former boyfriend who died young by the events of September 11, which simultaneously make all "foreigners" objects of suspicion.

Changez reacts in a manner sure to exacerbate such suspicions by supporting the attack. A visit to a home country under siege, the breakdown of the fragile relationship with Erica, and the increasing enmity with the Non-Whites all take their toll and Changez withdraws from his cocoon of career and financial security. He feels that his 'days of focusing on fundamentals were done' (88).

Finally, Changez exits at the country that had promised so much becoming himself the bearded, vaguely meaning "stranger". Changez's resentment against America and Americans, his sympathy and support for his race, nationality and religion, his advocacy for his working class is in part self-loathing, directed at the American he had been on his way to becoming. Such confusions, confrontations and reactions keep him under doubt and suspicion. For him, to be an American, is to view the world in a certain way—a perspective with a sense of domination.

Changez, the protagonist, is overwhelmingly conscious about his class and origin from the very beginning to the end. Changez relates himself sometimes to the upper strata of his own country Pakistan and sometimes to the working class people in America. From the very opening of the novel, we confront in Changez a man whose articulate cosmopolitanism makes an overwhelming narcissism, obsession with status, and sense of superiority to almost everyone around him. Changez comes to the US to attend university at Princeton; his first moments at Princeton inspire him. He says "the feeling that my life was a film in which I was the star and everything was possible" (3).

This narcissistic admiration, revealing both of his pomposity as well as its detachment from reality, sets the stage for the obsessively invidious comparisons that follow. Whenever Changez compares himself to the people around him in America, he comes invariably to the conclusion that he is some way superior to them; more intelligent, hard working, thriftier, pluckier, and better at working in a hierarchical setting; also more gracious, more reserved, more polite. It's an incongruous set of traits, at once bourgeois and aristocratic, the cosmopolitan gentleman as go-together. But Changez conveys it best: "Princeton students were clever, he says, but he was

something special like a perfect breast, if you will-tan, succulent, and seemingly defiant of gravity. . .” (5).

Similarly, Changez relates himself to the higher class as well as to the working class. He presents the neocolonial nature of America as:

. . . I am not poor, for from it: my great-grandfather, for example, was a barrister with the means to endow a school for the Muslims of the Punjab. Like him, my grandfather and father both attended university in England. Our family home sits on an acre of land in the middle of Gulberg, one of the most expensive districts of this city. We employ several servants including a driver and a gardener-which would, in America, imply that we were a family of great wealth. (10)

From Changez's description regarding his grandfather, father and his family, we can generalize that Changez relates himself to the upper strata of his society and categorizes himself as an extremely class-conscious man. Still he fairly talks about his declining position and social status: “But we are not rich – yes, the men and women, too – of my household are working people” (10), and he mentions that the half century since his grandfather's death was not been a prosperous one for professionals in Pakistan. Salaries have not risen in line with inflation; the rupee has declined steadily against the dollar. Changez claims status, as in any traditional class-conscious society, “not so different from that of the old European aristocracy in the nineteenth century, confronted by the ascendance of the bourgeois”(11).

As Changez claims, his family is a part of a broader malaise afflicting not only the formerly rich but much of the formerly middle class as well: a growing inability to purchase what they previously could. Confronted with his reality, one has two choices: “pretend all is well or work hard to restore things to what they were. I choose

both" (11). Of course, being aware of his situation, Changez both works and continues his study in Princeton. The key to this choice and to Changez's character generally is his tacit understanding of the points of his efforts. Hard work, for him, is neither a means of promoting one's own hedonistic pleasures, nor an end in itself. It's a redemptive exercise –a way of restoring "things to what they were" (12).

The 'things that were' is as unreal as their time and location. What Changez seems to have in mind by 'the way things were' is a rosy, hazy and protean conception of a collective past- implicitly, one gathers, a cross between the Mughal Empire and Muslim aliphate. So, Changez feels mortification when it's discovered that he needs a marital part-time job at Princeton to make himself in public like a " young prince, generous and carefree" (11). He conceives of Lahore, the easternmost city in Pakistan, as the last major city in a contiguous swath of Muslim lands stretching west as far as Morocco [. . .] as standing at the eastern edge of Muslim 'frontier' (127).

Unsurprisingly, Changez's desire to return to an imagined past is facilitated by the resolution to pretend to accept the realities of the present. The pretense produces disorientation, which in turn, produces resentment and shame. Thus on his first day of work at Underwood Samson, New York based financial firm, Changez begins by describing his sense of wonder at his New York place. The sense of wonder quickly gives way to an invidious comparison that strikes down his ethnic pride. "Their offices wee perched on the forty- first and forty second floors of buildings in mid town- higher than any two structures here in Lahore would be if they were staked on atop the other " (33-34). What might otherwise be a natural architectural tact becomes an occasion for envy, shame and the reflexive assertion of collective identity.

Furthermore, Changez, as a citizen of a poor country Pakistan, exclaims on the budget that America allocated for education. Changez says those four thousand years

ago, the people of the Indus River basin had cities that were laid out on grids and boasted underground powers, while the ancestors of those who would invade and colonize America were illiterate barbarians. Now, as Changez claims, his cities are largely unplanned, unsanitary affairs and "America had universities with individual endowments greater than our national budget for education" (36). To be reminded of this vast disparity was for Changez, is to be ashamed.

Similarly, Changez is also a victim of national, racial and ethnic identity. This novel is an absorbing and an intelligent novel written from the perspective of Changez – a young Pakistani, whose sympathies, despite his fervid immigrant embrace of America, lie with the attackers of the Twin Towers. Changez has a great sense of nationalism. He has affinity and sympathy with his race, ethnic groups and religion. The resentment and shame Changez feels while in America, is on behalf of an entirely national, indeed a prosperous sense of affinity with a civilization to which he could not possibly have any real connection. There is no sane sense in which the contemporary denizens of Lahore are the same people of the Indus River Basin, as those to whom Changez refers in the text. He always relates himself to the people and civilization of Lahore which marks the eastern boundary of Pakistan, but the Indus River Basin proceeds well past the boundary into India. Changez seems proud to be a Pakistani. When Erica, his beloved, in the very first encounter asks him where he is from, he narrates as:

I said I was from Lahore the second largest city of Pakistan, ancient capital of the Punjab, home to nearly as many people as New York, Layered like a sedimentary plain with the accreted history of invaders from the Aryans to the Mongols to the British. I hesitated because this question made me feel uncomfortable. (7-8)

Changez further replies boastfully her question, saying that Pakistan is “many things; from seaside to desert to farmland stretched between rivers and canals” (27). He talks more about Pakistani and Muslim culture; . . . " alcohol is illegal for Muslims to buy and so I had a Christian bootlegger who delivered booze to my hose in Suzuki pick up" (27).

Changez is not only the victim of a national identity, but of multiple and conflicting ones. As he moves through life, he cannot help but think of himself as a member of "we". He is at different times in the novel, a “Third worlder”, a “Muslim”, a “Pakistani”, a member of the Indus River Basin Civilization, a New Yorker, and a Princeton. Even his act of rebellion and assertion are expressions of collective identity- Changez as Muslim rebelling against America. This appropriation of collective identities produces an unstable mix of superiority and inferiority complexes as well as a sense of powerful and powerlessness. On the one hand, it mitigates Changez's sense of inferiority by making him of something larger than himself significant- an ethnicity, a nation, religions, and a culture. On the other hand, this very conception of power enervates him because it is the source of this obsession with invidious comparison making. He feels resentment at American achievement to the extent that he insists on viewing that achievement from the perspective of some anti-American collective whose identity he tries on. But he feels self contempt when he realizes that he is not in fact a genuine members of the entities, like Pakistan, to which he "Professes attachment" (128-9).

The ugliest and by intention the most dramatic manifestation of Changez's hitherto latent Islamist nationalist expression is seen through his reaction to the September 11 attack:

I stared as one – and then the other – of the twin towers of New York's World Trade Center collapsed. And then I smiled yes, despicable as it may sound, my initial reaction was to be remarkably pleased . . . I was caught up in the symbolism of it all, the fact that someone had so visibly brought America to her knees. (72-73)

Changez, as a Muslim, has a great sense of affinity with the attackers and thus has sympathy in a way towards those attackers though he sympathizes on the victims of the attack. He relates himself to those marginalized and minority Muslims and pours his sympathy upon them. In a sense, Changez internalizes and appreciates the event as a revolutionary response to American neocolonialism rather than a terrorist attack.

While viewing from American's perspectives, certainly, America was the bombing victim. However, Changez is lashing out against America. It's because at the core of his heart, Changez considers himself a man from Lahore, a foreigner and Muslim whom America will never truly accept as its own citizen. As an outsider, he feels personally insulated by America's foreign policy, particularly; its heavy hands in Asia. He resentfully reels off the list of American constant interference on Asia:

Vietnam, Korea, the strains of Taiwan, the Middle East and now Afghanistan: in each of the major conflicts and standoffs, the ringed my mother continent of Asia America played a central role. Moreover I knew from experience as a Pakistani- of alternating periods of American aid and sanctions- that finance was a primary means by which American empire exercised its power. (156)

In the novel, even the matter is reduced from geo-political to the individual and personal level. Changez finds changes are too much, the price too great. He withdraws; instead of the changes and progress that America likes to bring in his

country, he wants an end in such interference and changes from outside, he believes America's pursuit of single-minded goal, dressed up as self preservation, has terrible and far-reaching consequences and thus Changez must do what he can do to oppose it. Changez charges that as a society the Americans were always unwilling to reflect upon the shared pain that united them with those who attacked, further, he goes on accusing them of retreating into myth, of their own superiority; and acting out those beliefs on the stage of the world so that the entire planet was rocked by the repercussions of their traumas, not least only his family. Although in the very beginning Changez claims as "I am a lover of America" (1), as the story progresses it becomes ominously clear that he does not become entirely forthright. He is anti-American and claims as: "It was right for me to refuse to participate any longer in facilitating the project of domination; the only surprise was that I had required so much time to arrive at my decision" (45)

Certainly, Changez turns out to be an anti-American and opposes the American policy of domination. While he works for the American Underwood Samson valuation firm, he becomes to realize that to help any American agency for its betterment is to support American policy of domination and thus he finds himself to be like the "Modern day Janissaries" (151). Juan Batista, whom he meets in Chile, reminds him of his situation comparing with that of Janissaries who were the Christian boys captured by the Ottomans and trained to be soldier in the Muslim Army, at that time the greatest army in the world. They used to be ferocious and utterly loyal. They had fought to erase their own civilizations. They used to be taken in childhood so that it would have been so easy to devote themselves to their adopted empire and later on they would destroy their own civilization. He comes to the resentful realization that life in America has made him a traitor to his own identifies,

and made him a mercenary for American interests. He feels shame on what he is doing. Being panicked, he makes a nasty and hasty decision to leave America forever. He does not have any sense of remorse on the decision of leaving America forever but he regrets why he took so much time to arrive at my decision" (46). In this regard, Kirkus Reviews reviews the novel as: "This is the story of leaving America; [...], in the shadow of 9/11, the young man's life, love and cultural identity all suffer profound global shifts" (5). Changez leaves America because of his critical situation after the September 11 attack. America creates a discourse about the Muslims as terrorists and thus he decides to leave America by sacrificing his love. This review highlights the discursive representation of the protagonist.

The situation in Pakistan, with America setting out to attack Afghanistan in relation against the Taliban, and the tensions between India and Pakistan rising to dangerous heights, obviously affects him. Indeed he resents American attitudes both on the smaller, interpersonal scale, as well as on the global stage. Even as there are some who reach out to him, even when Jim, his American friend, extends a hand in friendship too, Changez finds he can no longer be a part of this establishment. He essentially saws off the branch on which he is sitting, assuring that he will have no other options. The pull of nostalgia proves too powerful for him when he winds up back in Pakistan. Still, he explains why he is so much aggressive to America:

I was not at war with America. For from it: I was the product of an American university; I was earning a lucrative American salary; I was infatuated with an American woman. So why did part of me desire to see America being harmed? I remained aware of the embers glowing within me. (106)

Certainly, in spite of having everything that a young man generally desires to possess a beautiful girlfriend, money and career, Changez is intermittently dissatisfied with his situation in America. In some inner provinces of his heart, he has a sense of jealousy; and a sense of revenge against American policy of domination and creating hegemony over the world. As a Muslim and Pakistani, he shares the feelings with those marginalized race in the U.S.A. That is why he hates America and part of him desires America's downfall.

Changez narrates the incidents after the September 11 attack. After the attack on the Twin Towers, Changez's team, which is in Manila, is unable to leave for the USA for several days, on accounts of flights being delayed. Even at the airport, Changez is escorted by armed guards in to a room where he is made to stripe down to his boxer shorts. He has, rather embarrassingly, chosen to wear a pink pair. He explains that he flies to New York uncomfortable in his own face... "I was aware of being under suspicion; I felt guilty and became self conscious" (74).

American perspective to the Muslim suddenly changes after the 'terrorist' attack on the Twin Tower – Changez as a Muslim feels guilty and worried about his situation. All the Muslims of the world are supposed to be the terrorists and are behaved differently. America creates a discourse and represents the Muslims as "terrorist". Changez further complains that when they arrive at the airport, he is separated from his team at immigration. Other colleagues join the queue for American citizens; he joins the ones for foreigners. The officer who inspects his passport " was a solidly built woman with a pistol at her hip and masterly of English inferior to mine; I attempted to disarm her with a smile" (75). After being inspected by the American officer at the airport, Changez is asked many questions. When Changez replies that he

lives there, she rudely responds that that is not the answer she expects. Thus, Changez is behaved as a terrorist.

Changez in his anguish reacts and asks his American audience in the narrative that Pakistan is not a land of terrorists and that he is a believer in non-violence; the spilling of blood is abhorrent for him. He says that he is not "ally of killers; but simply a university lecturer" (81).

Changez's anti-American attitude and his sense of nationalism became particularly more poignant in his comments about the U.S. Attacks on Afghanistan after September 11. Changez complains that "Afghanistan was our friend , a fellow Muslim nation besides, and the sight of what I took to be the beginning of its invasion by your countrymen causes me to tremble with fury" (100). Being worried about the situation of his fellow Muslim nation Afghanistan, Changez cannot sleep the whole night on the day of the declaration of war against Talibans. He trembles with fury. This is Changez's expression of solidarity with his race. When his colleagues ask him why he is late at work he pretends to be calm but he is no longer capable for self deception:

My fury had ebbed, but much though I wished to pretend I had imagined it entirely, I was no longer capable of so through self deception. I did, however, tell myself that I had overreacted, that there was nothing I could do and all this world events were, playing out on a stage of no relevance to my personal life. But I remained aware of the embers glowing within me, and that day, I found – at which I was normally so capable – of fundamentals. (100)

Changez's 'fury' wipes out the preceding sixty years of Afghan-Pakistani relations, and with it, the preceding decade of Pakistani involvement in Afghanistan. It allows

him forget that it was Pakistan that supported the Taliban and it was Pakistan that secured Al Qaeda's military base there. Even it also makes him forget that it was Al Qaeda which declared the war against the U.S. And thus he becomes lop-sided to his fellow country.

The question on whether Changez is really a terrorist and an anti-American is also an ideological construct. Changez's identity as a terrorist is a representation in a certain context, after the terrorist attack on September 11, all the Muslims and foreigners were kept under suspicion and they were charged of being anti- American and radicals. Changez is just a discursive construct whose identity is changeable in the dynamic interplay of contending forces. Changez defends himself as:

. . . we were not the crazed and destitute radicals you see on your television channels but rather saints and poets and – yes – conquering king. We build the Royal Mosque and Shalimar Gardens in their city, and we build the Lahore Fort with its mighty walls and wide ramp for our battle- elephants. And we did these things when your country was still a collection of thirteen small colonies, gnawing away at the edge of continent. (102)

Changez here seems to be resisting the American neocolonialism by lauding his glorious history which is for older than that of America. He says that Pakistan is not only the land of craze radicals but also of the peace-loving people. Further, it is not the country that can not sustain without the foreign aid. According to Changez, his nation is a self sufficient country which could stand on its own without any support provided by the countries like the US with their neocolonial imposition through such means. So, he implies that any support from the foreigners is interference. On the other hand, what is represented by America is on the basis of its ideology, by crating a

discourse about the Muslims. America creates the truth about Changez and his race on the basis of power, by virtue of multiple forms of constraints. Satya Bhabha critiques the novel as:

"an American dream as seen through the eyes of a young Princeton grad From Pakistan in a post 9/11 world. As the protagonist, Changez, finds moderate Business success and romantic love in New York City, his heritage and identity will be lost in a sea of subtle and blatant bigotry as well as international politics." (56)

Changez's intense sense of nationalism is manifested by his hostile reaction to India. He criticizes India for preparing a war against Pakistan as a revenge of the terrorist attack on Lok Sabha in December 2001. He defends Islamist terrorist attacks and its possible revenge by India as an "Indo-American Conspiracy" (127), against Pakistan, with "India as the aggressor and American as accessory . . . India could do all it could to harm us, and that despite the assistance we had given America in Afghanistan, America would not fight at our side" (127). Changez's anger rises when telling America's role in Pakistan "...all America would have to do, would be to inform India that an attack on Pakistan would be treated as an attack on American ally" (143). He accuses America of "maintaining a strict neutrality between the two potential combatants, a position that favored, of course, the larger and at that moment in history- the more belligerent of them" (143).

Changez engages here in self removal : having identified himself with Pakistan and with Pakistani victimization. He subtracts Pakistan's actions from his narrative, thereby absolving himself of the need for a bit of intellectual honesty. The negative role played by Pakistan is simply not mentioned by Changez and thus he acts

as though they never happened. The act of dropping out the narrative is in a sense a kind of self effacement. Having identified his self with Pakistan, and preserving Pakistan's innocence, Changez effaces his own identity.

For Changez, a major source of the strength of national identity has been its inescapability. He can not remove his 'self' as a Pakistani. For him the national identity has appreciated itself the linguistic and cultural means. Changez's national identity has been used as an argument for the existence of especial obligations and moral responsibilities. For him, to be a Pakistani means learning to take responsibility for past events. But here, Changez turns out to be attempting to escape from the responsibility by effacing the events of the past. However, as he is the member of Pakistan he appreciates the events that were done by his fellow Muslims as a glorious past; no matter , this may be a source of pleasure and the pride and even of shame; in either case, he is morally implicated in his past. Changez's national identity, however, is not a chosen one, but determined by the contingencies of birth and upbringings. It is this very contingency that makes his identity seem morally suspect. As the counters of national identity are often most apparent to the expatriate and most poignantly to the political exiles , that exile is one of loss, Changez is absorbed in this fact and is more implicated by what has been done in the name of his nation.

The Reluctant Fundamentalist can be taken as a grim remainder of the continuing cost ethnic profiling , miscommunication and confrontation. Throughout the novel, we find Changez of being invariable lopsided to his ethnic origin and race; a great sense of protectiveness and sympathy has been offered from his side to the Muslims. Changez presents superiority/ inferiority complexes by means of race. His race is frequently linked to create hierarchy of social and material superiority as well as subordination. He resists historically and structurally subordinated Muslim race in

America. Changez's inclination to his race creates a social and cultural boundary, and becomes a means of fundamental means of division of society and crates a kind of fundamentalism. Changez says:

The FBI was raiding mosques shops, and even propels, houses; Muslim men were disappearing perhaps into shadowy detention centers for auctioning or worse. I reasoned that these stories were mostly untrue, the few with some basis in fact were some basis in fact were almost certainly beings exaggerated; and besides, those are cases of abuse that regrettably did transpire were unlikely ever to affecting because such things invariably happened, in America as in all countries, to the hapless poor not to Princeton graduates earning eighty thousand dollars a year (94-95).

When Changez finds the bombing on Afghanistani Taliban's, he avoids watching on television news. Hew does not want to see his fellow Muslim, being beaten and he finds the war between American and Afghanistan to be a "Mismatch" (99). The American bombers are with their twenty first century weaponry whereas the Taliban are: "ill- equipped and ill- fed tribesmen below" (99). On this regard, Changez remembers a movie 'Terminator' "but with the role reversed" (165). Changez here supposes that the villains are becoming heroes and vice versa. In the movies heroes seems to be powerful whereas in his real life, the heroes- his fellow Muslims, are in pitiable condition and the machines are 'casting' over them.

Even at Underwood Samson he can not entirely escape the growing importance of his tribe. Once he is walking with his rental car in the parking lot of the cable company, he is approached by a man whom he does not know. The man makes a series of unintelligible noises. -'Akhala-Malakhala" (117), and presses his face alarmingly close to his face, Changez shifts is stance, presenting him with his side and

raising his hands to shoulder height, thinking that he may be mad, or drunk, or a mugger and he becomes prepared for striking. Just then, another man appears and glares at him and takes his friends by the arm and tugs at Changez. The man pronounces "Fucking Arab" (117).

Although Changez is not an Arab, his blood throbs and calls out:

"Say it to my face, coward, not as you run and hide". . . . I unlocked the boot, retrieving the tire iron from where it lay; the cold metal of its shaft rested hungrily in my hands, and I felt, at that moment, fully capable of wielding it with sufficient violence to shatter the bones of his skull. We stood still for a few murderous seconds; then my antagonist was once again pulled at and he departed muttering a string of obscenities. When I sat in my car, my hands were unsteady. (118)

Although Changez is not an Arab, he is misbehaved as an Arab. Still what Changez realizes that Arabs are closer to him by race and ethnicity. A sense of racial sense of proximity instigates him to present himself violently in front of the American who misbehaved him.

Changez is invariably a male chauvinist; Hamid provides the traditional roles and responsibilities to his protagonist on the basis of gender. Changez boasts of his masculinity and presents himself as a protector and savior of his beloved Erica. He admires her beauty; he describes his first meeting with Erica as:

When I first saw Erica, I could not prevent myself from offering to carry her backpack – so stunningly regal was she. Her hair was piled up like a tiara on her head and her navel – ah, what a navel: made firm, I would later learn by years of tae kwon do – was visible beneath a T-

shirt [...] she smiled as she shook my hand – whether because she found me irresistibly refined her oddly anachronistic. (17)

As a male, Changez appreciates Errica's beauty. This appreciation is a tool to possess female body and impose power over them. By presenting him bold and brave and differentiating himself from Errica, whom he supposes to be fragile and meek, he tries to create binary oppositions; he, at the right of being a male, and she, at the wrong of being a female. He presents her typically a female highlighting her feminine qualities- “she blushed with uncharacteristic shyness” (24). Changez claims himself as a protector of Errica. He explains “perhaps it was the sense of protectiveness that prevented my attempting to kiss Errica; equally likely to was the shyness and awe that accompany first love” (87).

The role given to Changez is entirely based on the traditional ideas of gender construction. Errica is presented to be fragile and shy because of her social grounds on which her identity is created. On the other hand, changez is presented to be hold and superior in hierarchy to Errica. As a male, Changez gets the better role that of protector which has special sociological importance- a politics and policy that dominates female sex.

Further, Changez is also a member of minority group. He is distinguished from other people of dominant group on the basis of his racial, cultural and class differences. When he works in Underwood Samon, he is discriminated and marginalized specially because of his racial and ethnic origin. Muslim race is a marginalized one in America. And Changez feels sense of domination by the other races especially by the whites and Christians . When he attends the interview of the job in Underwood Samon's valuation firm, the interviewer Jim asks him many irrelevant questions which infuriate him. He narrates the story of his interview as:

I was telling you about my interview with Underwood Samson, and how Jim had found me to be, as he put it, hungry. I waited to see what he would say next [. . .] I would like to think that I was in that moment, outwardly calm but inside I was panicking . . . I looked at Jim, but he did not seem to be joking. (12)

Of course, Changez as a member of minority Muslim in America is harassed by the people here. Even his employer Jim thinks him to be " Hungry". Changez is, thus, insulted, dominated and discriminated by the members of the dominant group who supposes them to be culturally and economically superior to him. Changez often suffers the political, economic, cultural and representational subordination as he often relates himself to his own Muslim race and culture.

Changez expresses his discontents with his inferior status in America. He can never assimilate and accommodate himself in America. He gets disoriented being marginalized in the environment of the foreign country. He remembers one more such occasion. While he is with his colleagues on the way to his office, his is mired in traffic, unable to move, and he glances out the window to see the driver of a Jeepney returning to his gaze. There is an undistinguished hostility in his expression and his dislike was so obvious" (67). But when he finds later, one of his colleges saying him that he looks "so foreign" (67), Changez at that time finds himself to be much closer to the unknown driver than his colleagues. Here Changez shares a sort of "Third World Sensibility" with the driver. Though he obviously does not say anything, he is sufficiently unsettled by such series of events. He says, "I found it difficult to sleep that night" (68). Changez, as a member of minority group, is under privileged in the USA. He is misbehaved, discriminated, dominated and suspected even by his colleagues, his employer and all the whites as a whole.

IV. Conclusion

Mohsin Hamid's *The Reluctant Fundamentalist* aims at redefining Islamic Fundamentalism as a discourse shaped by the voice of political emancipation and strong anti-imperial spirit. The novel dismantles some of the formative principle of Islamic fundamentalism which is often taken as a discourse of pointless xenophobic hatred on the basis of irrational and eccentric sentiments. This research is critical study of the novel *The Reluctant Fundamentalist* from neo-colonialist perspective.

East-west encounters are the major part of the novel. The novel revolves around Changez's class origin and his struggle in Pakistan and in the America for financial progress. Changez, as an expatriate Pakistani in America, relates himself to Pakistan and his fellow marginalized Muslim race by expressing a profound sense of sympathy and affinity to the attackers of the world trade center. He resents America and American domination to the Muslim race and rents his furry against constant American interference upon Asian countries. He turns out to be an anti-American and a rebel by resisting what America does to his nation and race. Changez's ugliest and the most controversial manifestation of his latent Islamist- nationalist and anti American's can be sensed in his expression of profound satisfaction on the terrorist attacks on September 11. Although he is sympathetic to the victim, he becomes happy to see America's destruction. Because of his Islamic background, he finds himself being insulted by America's aggressive foreign policy and its because of this, in an inner provinces of his heart, he has a sense of jealousy and revenge and thus he desires America's downfall in spite of having a job with lucrative salary, a beautiful American girlfriend in America. Further he realizes that any support from his side to any American agency would be a support for America so he decides to leave America

forever. It's an act of resistance against American policy of colonization and domination.

Contemporary criticism, by contrast, tends to subvert the imperial authority. Critics like Philip G. Altbach are of the opinion that Neo-colonialism is partly a planned policy of advanced nations to maintain their influence in developing countries, but it is also simply a continuation of past practices. It is a discursive practice of European domination over non-western territories. As an expatriate, Changez always defends Pakistan. He removes the Pakistan's action in his narrative. Changez is absorbed in this fact and is more complicated in defenses on part of his nation. Changez becomes invariably furious at the American attack on Afghanistan which he considers his fellow Muslim nation and a neighbor. In this he forgets the fact that it was Pakistan who supported the Taliban and it was his nation which shattered the military base of al-Qaeda. He criticizes India too. He blames India and America being involved in conspiracy against Pakistan as being India and aggressor and America and accessory. He does not like America's apparent neutrality which becomes on favor of the powerful one. Having identified himself with Pakistan and preserving Pakistan's innocence Changez fulfills his responsibility and intellectual honesty to his birth place. Certainly, Changez cannot efface his identity as a Pakistani. His national sentiment is determined by the contingencies of birth and upbringing rather than neo-colonial power America.

On the other hand, the research also delves into the issue of western exploitation over non-western worker Changez as a Muslim, is marginalized and exploited in the USA while in the Underwood Samson also, he is misbehaved, dominate and sub-ordinate. The writers like Jim and his fellow colleagues think themselves to be superior to Changez not because they are more efficient than him but

only because they are white and Christians. In this way the politics of race is concerned here just as a means to exploit and subjugate another race (Muslim) which is in marginalization. Changez, thus, gets an arbitrary identity as a Muslim in the community of the whites.

Another issue that the research raises is the anti-imperial sentiment of the protagonist Changez caused by neo-imperial discursive practices. Identity crisis of protagonist is the cause of American domination and colonization. Changez's identity shifts from one to another. His identity is determined by class, race and ethnicity nationality gender etc. which is the neo-imperial policy of exploitation. It is the neo-imperial policy, his situations and contingencies which condition him through out the novel. He is at first a Pakistani, then a Muslim, a terrorist and anti-American rebel, and a member of the minority group of America. He can never satisfy with neo-imperial policy of identity formation to create domination over non-western Muslim people in America. His identity is created and hence shifted from one to another because of neo-imperial policy.

Thus, this dissertation presents an extensive analysis from Neo-colonialist perspective. This research reveals how the novel documents the instance of discourse, representation, situations, contingencies and the identity formation of the center character in restrictive socio-political, cultural, national and ethnic boundaries. It can be claimed as a fine creation written by a non-western writer in English language, which is characterized by dazzling shifts of socio-cultural, political and ideological encounter that exposes the assortment of a number of such issues in the post September 9/11 Muslim experience in the west. In this way it can be seen that he is a symbolic being who is conditioned by different situations. Protagonist inconsistencies are the cause of neo-colonialism.

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