REPRESENTATION OF MUSLIMS IN 9/11 FICTION: MULTICULTURALISM AND ITS DISCONTENTS

A Dissertation

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ENGLISH

By

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LETTER OF RECOMMENDATION

We certify that this dissertation entitled REPRESENTATION OF MUSLIMS IN 9/11 FICTION: MULTICULTURALISM AND ITS DISCONTENTS was prepared by Saleem Dhobi under our guidance. We hereby recommend this dissertation for final examination by the Research Committee of the Faculty of Humanities and Social Sciences, Tribhuvan University, in fulfillment of the requirements for the Degree of DOCTOR OF PHILOSOPHY in *ENGLISH*.

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This dissertation entitled **REPRESENTATION OF MUSLIMS IN 9/11 FICTION: MULTICULTURALISM AND ITS DISCONTENTS** was submitted by **Saleem Dhobi** for final examination to the Research Committee of the Faculty of Humanities and Social Sciences, Tribhuvan University, in fulfillment of the requirements for the degree of **Doctor of Philosophy** in **English**. I, hereby, certify that the Research Committee of the Faculty has found this dissertation satisfactory in scope and quality and has therefore accepted for the degree.

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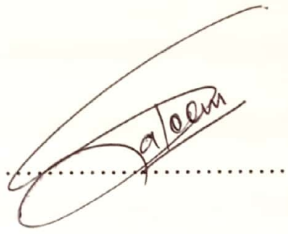
DECLARATION

I hereby declare that this dissertation is my own work and that it contains no materials previously published. I have not used its materials for the award of any kind and any other degree. Where other authors' sources of information have been used, they have been acknowledged.



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ABSTRACT

The September 11 attacks also known as 9/11 carried out by the Islamic terrorist group al-Qaeda against the United States in the morning of 11 September 2001 generated debates, cultural backlash, and more importantly a body of literary texts popularly known as post-9/11 fiction. Published as a response to a unique and traumatic historical event with national and global implications, the 9/11 novels not only commemorate the tragic event of immense historical importance but also interrogate a range of issues such as intercultural relations, multiculturalism, global security, trauma, and healing. Focused on representative 9/11 novels—Amy Waldman's *The Submission,* John Updike's *Terrorist,* Mohsin Hamid's *The Reluctant Fundamentalist,* and Don DeLillo's *Falling Man,* this dissertation explores the novelistic response to the repercussions of the 9/11 attacks on intercultural relations and by implication on the very discourse of American multiculturalism. As such, the project underscores the discourse of othering as a technique of investigating predicaments related to the American notion of multiculturalism based on the existing scholarship. The exploration leads me to argue that the 9/11 novels provide a unique vantage point to interrogate the culture of othering, especially minority Muslims.

The writers under this study demonstrate how the event of 9/11 and its aftermath not only question the deep-seated culture of othering in the US society but also reveal the resurgence of inherent cultural fissures marked by fear, suspicion, hatred, intolerance, bigotry. The novels as such unravel the diverse dimensions of multiculturalism in the post 9/11 situation. The perpetuation of marginalizing and stereotyping minorities in the US makes multicultural set-up of American society questionable. The portrayal of Muslim characters and their intercultural relations with non-Muslim characters suggests that reluctance to accept cultural differences and intolerance of diversity among ethnic groups lead minorities particularly minority Muslims to isolation. Consequently, the continued

othering in the post 9/11 American society reflected in the social exclusion of minority Muslims questions the promise of multiculturalism–acceptance, recognition, and respect among ethnic groups–in the US society.

In this regard, the dissertation investigates into the portrayal of the Islamic fundamentalists, such as Shaikh Rashid, and Amir in *Terrorist* and *Falling Man* respectively who become obvious obstacles to the minority Muslims' integration into the American society. Contrarily, the portrayal of liberal Americans, including Claire Burwell, Martin, Nina implicates to the possibility of reconciliation between Muslims and Americans as exemplified in the reunion of Keith and Lianne in the aftermath of 9/11. While revealing the cultural fault-lines, the study explores that the 9/11 fiction advocate and envision American multicultural society based on the practice of acculturation and provide alternative vision of American multiculturalism through social integration. The integration of Muslims requires individuals' readiness to come together, irrespective of their cultural differences. Besides, the respect for each other's culture can contribute to keeping the promise of multiculturalism.

This study is a qualitative research. I employ the narrative analysis as the technique. To discuss the concepts–othering, representation, multiculturalism, integration, the dissertation incorporates Stuart Hall's theory of representation and John W. Berry's theory of acculturation.

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Chapter One

Discourses of Othering and Multiculturalism in 9/11 Novels

Introduction

1.1 Background

On 11 September 2001, the United States experienced attacks on the World Trade Center and the Pentagon, embodiments of the country's economic and militaristic power. The attacks on the tallest buildings in Manhattan, New York of America are popularly referred as 9/11. For the attacks, 19 members of al-Qaeda, an international terrorist group, had hijacked four commercial jet airliners and three of those airliners were crashed into the Pentagon in Arlington, Virginia, and the Twin Towers of the World Trade Center in New York City, and the fourth plane was crashed in a field in rural Pennsylvania. The victims of the tragic and horrific attacks were from more than eighty countries, and the explosions resulted into economic and security implications across the world (Enders and Sandler 261). These shocking incidents in individuals' lives caused tremendous loss of both human and physical resources. Besides, the 9/11 traumatized the survivors, and the victims' families. Two thousand nine hundred and ninety six people lost their lives and the wounded and injured survived the traumatized experiences. Media of almost all levels rang out the tragic incidents and their repercussions on the Americans, and the very attacks were used as the means to generate political momentum. George W. Bush rode by declaring "war on terrorism" (Ruthven 7) that amplified fear among Americans in general and minority Muslims in particular, since the perpetrators of the tragedy had been Muslims of the Arab origins.

These attacks received responses from different avenues: politicians, media pundits, fiction writers, and so on. Discourses on the 9/11 in media and fictional representations targeted the Muslims in general and the American Muslims in particular. The literature created in response to 9/11 demonstrates that media portrayed Muslims and Islam

manipulatively. Literary and media discourses about Muslims and Islam became the crucial aspects of global debate. The event also led to the production of a body of novels, categorized in academies as 9/11 fiction. Such novels not only commemorate the event but also bring the issues of representation–the description of someone in a particular way–to the public.

The fictional representation of the intercultural relations between the minority Muslims and mainstream Americans–Americans referring to heterosexual, white, male, Judeo-Christian, and upper middle class–reveals that 9/11 attacks brought the cultural conflict between Westerners and American Muslims–a religious minority following Islam in the US–to the surface. The cultural fissures in forms of suspicion, fear, misconceptions, hatred, and intolerance of differences inherent in the American society made multiculturalism–a word describing a society with many different cultures living together–policies questionable that the US had officially accepted.

In fact, the othering and persecution of the ethnic minorities in the United States began in the 17th century. While tracing the history of the ethnic fissures, Ann Kathryn Griffith elaborates that immigrants have ceaselessly transformed the face and norms of the US positively. Their contributions to the economic, social, and cultural development of the US have been praiseworthy. Despite their relentless inputs, some hostile and restrictive immigrant policies have created a milieu for hatred and crimes. The "rise in hate crimes against Latinos, and other immigrants as well as shift towards targeting immigrants by hate groups, to discriminating and problematic media portrayal of media" (7) shows the inhuman treatment against immigrants by the Americans. Even the Chinese minorities suffered the exclusionary situation in the US, which is evident "in the case *Chae Chan Ping v. United States* the court ruled that the exclusion of a Chinese resident in 1889 based on the recently passed Chinese Exclusion Acts was within the bounds of the government's power" (Griffith 17). The Chinese Exclusion Acts demonstrates the reluctant unacceptability among the

Americans. Even German ethnicity, African Americans, Asian Americans and so on underwent hostile situations in the US. Michael Barone asserts that German ethnicity carried on as a political part into the 20th century. "Many German Americans opposed American entry into World War I and were understandably resentful of the heavy-handed, even authoritarian way in which Woodrow Wilson's administrative suppressed German culture" (347). Despite the fact that German Americans were racially alike to the mainstream Americans, they had to suffer the backlash of their resentment.

In the similar way, most African Americans were not allowed to vote for several years. "The inrush of blacks into the southern electorate in the 1860s and early 1870s was followed by moves by white Democrats to bar them from voting" (348). Depriving the Americans of African descent implicates the fissure prevalent in terms of racial differences in the US. Including both Irish and African Americans are concentrated heavily in ghettoes of big cities in the US (Barone 353). Besides, the Asian Americans including Chinese, Vietnamese, Koreans, Moslems and Hindus of 2000 alike the Jews of 1900 have been subject to persecution in the US (357). The anecdotal cases of the racial and religious persecutions and discriminations in the American society infer the cultural fissures extant even before the 9/11. However, the tragedy engrossed American Muslims as the targets of hate and persecution.

The study on representation of the intercultural relations of Muslims with non-Muslims in the 9/11 novels particularly in John Updike's *Terrorist* (2006), Don DeLillo's *Falling Man* (2007), Mohsin Hamid's *The Reluctant Fundamentalist* (2007), and, Amy Waldman's *The Submission* (2011) unveils the cultural cleavage in the aftermath of the 9/11. These novels portray cross-cultural dialogues through both Muslim and non-Muslim characters who seem reluctant to accept differences in the multicultural set-up of the US society. The texts deal with the intercultural relations of the minority Muslims with the mainstream Americans by foregrounding the implications of 9/11 attacks in the American society. The novelists

accentuate that both American supremacy and religious extremism–the advocacy of extreme views–are the barriers to the integration process of the minorities especially Muslims. The exploration reveals that the 9/11 novelists employ othering– a pattern of exclusion and marginalization based on different identities from the norm– as a technique of representation to demonstrate the cultural misconceptions and lack of understanding between the minority Muslims and the mainstream Americans. This culture of othering results in questioning the American notion of multiculturalism. Caleb Rosado defines multiculturalism as:

> a system of beliefs and behaviors that recognizes and respects the presence of all diverse groups in an organization or society, acknowledges and values their sociocultural differences, and encourages and enables their continued contribution within an inclusive cultural context which empowers all within the organization or society. (qtd. in Grishaeva 916)

Rosado's definition of multiculturalism suggests that an egalitarian situation for all the diverse groups is inevitable in society and all deserve respects and recognition irrespective of their beliefs and behaviors. The fictional representation of the American society in the aftermath of 9/11 attacks reveals that the beliefs, and behaviors of minorities especially minority Muslims in the US diversity are not accepted and valued. Besides, the American society does not seem to encourage and empower Muslims. Instead, they are othered as exemplified in the case of Ahmad in *Terrorist*, Changez in *The Reluctant Fundamentalist*, and Mo Khan in *The Submission*.

The concept of othering as defined by Lajos Brons relates to the characters othered in the novels. For Brons, othering can create distance between self and other by "means of a dehumanizing over-inflation of otherness" (72). Indeed this other is not inferior, though "radically alien" (72). In either case, the effect is a near impassable margin between the self and the inferior that justifies "social exclusion, discrimination, and/or subjection" (72). The

concept of othering reflects in the act of representation of other units as foreign through hierarchy in which the self is privileged, whereas the other is devalued in one way or other. Nevertheless, this process is not exhibited in order to assume this hierarchy extant in the "nature of the phenomena, rather than a motivated construction" (74). In the same vein, Shehla Burney argues that when the privileged use the knowledge of the Other to generate forcible stereotypes, they become selective and exclusionary so that their act of othering can negate "individual differences, internal diversity, and heterogeneity" (102). Burney adds that these differences based on economy, sexual orientation, faiths, academic qualifications, race, language, geography, and ethnicity are not acknowledged (102). This othering as a technique of representing minority Muslims and Islam pervades in the main plots of the 9/11 novels. The novelists interrogate the practice of othering Muslim characters. The practice of representing cultural differences has the linkage with Edward Said's *Orientalism,* in which he argues that representations can never be starkly objective. Not even the written language holds the delivered presence of the subject. It is just a representation. Therefore, the written document about the orient deserves little reliability (102). The 9/11 fiction portray both majority group and minority Muslims to explain the interplay of cultural differences in the American society and the implication of these differences in the integration process of minorities for the flourishing of multiculturalism. Most importantly, these novelists question the repercussions of generalization as practiced in the multicultural set-up of American society.

Since the cultural diversity is an integral part of multiculturalism, the study focuses on the way the American society as portrayed in the novels accommodates cultural differences. The research analyzes the 9/11 fiction to reexamine the representation of the minority Muslims. Since othering is a technique of depiction, the project examines the language of othering employed by the 9/11 novelists so that the repercussion of the culture of othering in

the cultural diversity of the American society can be assessed. The 9/11 writers, instead of othering Muslim characters, interrogate the continued othering of minority Muslims in the American society. The study also demonstrates the fault-lines reemerged in the post-9/11 situation and cultural nuances among ethnic groups and their reluctance in accepting differences as portrayed in the novels. The intercultural relations of the Muslim characters with the non-Muslim characters in the 9/11 novels reveal the culture of othering that weakens the multicultural ethos. However, the integrative model of acculturation can help the cultural groups particularly minority Muslims and mainstream Americans to have an intercultural communication.

Published in 2007, *The Reluctant Fundamentalist*, a widely read postcolonial novel, centers on the main character, Changez's inability to assimilate to his host country, the US. The key problem lies on his failed romance with an American girl, Erica, whose father treats Changez to be a Pakistani man without any right in the US. The dramatic monologue of Changez with an American in Lahore unfolds the account of his memory of his graduation from Princeton, his lucrative job at Underwood Samson and affair with Erica. His experience as a Pakistani immigrant in the US reveals the intercultural relations of the minority Muslims with the mainstream Americans in the aftermath of 9/11 attacks. The novel shows the protagonist's ambivalence as explored by Mohan G. Ramanan (125). Ramanan's analysis of the novel points out that Changez who endeavors to adapt to American culture also seeks to retain his culture of origin. Although Ramanan's reading reveals the protagonist's cultural dilemma, my exploration concludes that Changez is a guest and Erica, her father, and colleagues at Underwood Samson are the representatives of the host country who need to welcome him as he struggles to be accepted as an American. Contrarily, they treat him as an outsider. Changez's conversation with Erica's father reveals that the latter is unwilling to accept him. On the one hand, Changez cannot extricate himself from the lure of American

prosperity. On the other, he falls back to a more stable identity of a Pakistani man. Since Erica belonging to the upper middle class American society, she can be taken as the representative of the dominant culture. Contrary to her status, Changez struggles for American identity. His portrayal exemplifies the condition of Muslim immigrants in the post-9/11 American diversity.

On a similar note, Updike's *Terrorist* published in 2006 moves around its lead character, Ahmad Ashmawy Mulloy, the son of Teresa–an Irish American mother–and Omar Ashmawy–an Egyptian father. Ahmad devoted to Allah and to the Qur'an feels that the dominant culture–materialistic and hedonistic–threatens his faith. Shaikh Rashid, an *imam* of a neighboring mosque inculcates religious extremism in Ahmad. Subsequently, his relationship with Jack Levy, his guidance counselor and Joryleen Grant, his seductive African American classmate at Central High reveals the intercultural relations of the minority Muslims with non-Muslim Americans in the aftermath of 9/11 attacks. The novel unravels the subplot of transnational marriage that breaks down because of cultural differences of the spouses. Teresa and Omar could not sustain their intimate relationship, and finally broke up. The failure of transnational marriage reveals that the 9/11 results in cultural disintegration. The ramification of the 9/11 can also be seen in the intercultural communication of Ahmad with Joryleen, Tylenol and other non-Muslim characters. The failure of the intercultural marriage between Teresa and Omar symbolizes the misunderstanding among cultural groups in the multicultural set-up of the post-9/11 American society. The portrayal of both Muslim and non-Muslim characters also reveals that cultural fissures in the forms of hatred, hostility, disrespect, unacceptability, misconceptions come to the surface in the post-9/11 situation. Ahmad hates the dominant culture as exemplified in manners and behaviors of Teresa. His preoccupation with her illicit relationship with men reveals his unacceptability of openness and sexual freedom predominant in the mainstream culture. John Berry's theory of

acculturation can be employed to examine the intercultural relations of Muslim characters with the non-Muslim characters to establish my position that the unacceptability of differences prevails on the part of both the minority Muslims and mainstream Americans in the aftermath of 9/11. For Berry, when people avoid intercultural interaction, they incline toward cultural isolation (9). The lack of intercultural communication leads the cultural groups to separation. Initially, Ahmad behaves as if he is a social outfit. However, the author portrays his interpersonal relations with Jack Levy to show that Ahmad prepares him to integrate by not blasting the tunnel. His move for social integration infers the possibility of reconciliation among the cultural groups in the multicultural set-up of American society.

In a similar line of argument, the representation of Muslims and non-Muslims in DeLillo's *Falling Man* centers on the endeavors and aspirations for reconciliation and coming together. The novel, published in 2007, tells the story of Keith Neudecker who has lived through 9/11 attacks. The subplot comprises of Hammad, a Muslim immigrant prepared to commit suicide bombing influenced by Mohamed Mohamed el-Amir el-Sayed Atta, a radical Muslim leader who recalls the heyday of the Muslim Empire especially the Ottoman Empire to the Muslim youths. The relations of these Muslim characters with the non-Muslim characters reveal the ramification of 9/11 attacks on the intercultural relations of minority Muslims with the mainstream Americans. Besides, other non-Muslim characters such as Lianne, the former wife of Keith, her mother Nina, and Martin Ridnour and their opinions about the US and its relationship with the Muslim World suggest that 9/11 as an event has both political and cultural significance. The 9/11 attacks widened the cultural gap between mainstream Americans and the minority Muslims by disturbing the multicultural values as shown in the novel. The representation suggests that the conflict reflects in the US national interest with the Muslim World, whereas the former aims at taking over the oil resources extant in the Middle East but the intent of the latter has to change the Americans' ideology by

radicalizing the minority Muslims. The destruction of the twin towers, as observed by Simoes et al., symbolizes the downfall of the American empire (363). Their succinct analysis reveals that the radical Islamic movement and the US occupancy in the Middle East were the specific causes of 9/11 attacks. The tragedy was a revengeful reaction to the US political hegemony as exemplified in the case of Amir who counsels Muslim youths for avenging on the US. Hammad, a Muslim youth, does not agree with Amir's logic in the beginning. Later on, he is prepared to perform suicide bombing. The portrayal of Hammad leads to the conclusion that Muslim youths reluctantly move toward radicalization. The exploration suggests that religious fundamentalists particularly radical Muslims exemplified by Amir are obstacles for the integration of minority Muslims. However, the representation of the reunion of Lianne and Keith shows the hope for reconciliation between the minority Muslims and mainstream Americans. The understanding can lead the cultural groups to accepting multicultural principles–tolerance, diversity, acceptance, recognition, and respect.

The aspirations for reconciliation can also be seen in *The Submission* despite some obstacles in the integration process of minorities. The novel, published in 2011, opens with a jury formed to select the design for a memorial of 9/11 victims in Manhattan. Mo Khan is a winner in the selection of the designs submitted by more than five thousand participants. The design for the memorial is deemed to have the national significance. The jurors choose an architect named Mohammad Khan–an American Muslim although not a practicing one–as the designer of the memorial that embodies the names of the victims of 9/11 attacks. Paul Rubin, the chairperson of the selection committee, debates on the cultural identity of Khan with other jury members especially with Claire Burwell. The interaction between Khan and non-Muslim characters such as Paul, Claire, airport police officers reveals that the intercultural relations of the minority Muslims with mainstream Americans become worse in the aftermath

of 9/11 attacks. The study analyzes the representation of implications of the tragedy in the US society.

The jury's refusal to accept Mo Khan as the designer of the memorial is one of the ramifications of 9/11 that reveals the loophole in the American society. Khan is a liberal and secular American Muslim who struggles to integrate into the American society. Although his integration in the diverse society can become contributive to liberal multiculturalism, the jurors are reluctant to accept him as the architect of the national memorial, which has cultural and political significance. The jurors debate on the ramifications of the design submitted by a Muslim. Their argument suggests that the memorial means to represent the victims of 9/11 with due respect to feelings and emotions of the families that lost their relatives. However, for the selection committee of the memorial, Khan's design represents the Islamic heritage.

Actually, the garden concept in the memorial design can equally be taken as a Christian image that embodies the Christian heritage. The garden is modeled on the cloister of a typical monastery garden that forms the centerpiece of the Christian Garden. Within the garden, modern-designed texts from the Bible are textured and expanded with quotations from Western philosophy and culture. The texture has significance as reflected in the relationship of human to nature and addresses the garden as a symbol of Christian life. Benjamin T. Laie in his article "Garden of Eden" explains that the Garden of Eden is the biblical earthly paradise created for Adam and Eve (*Ancient History: Encyclopedia*). Despite tremendous significance of Garden in Christianity, the jury members are unwilling to accept Khan's design. Their reluctant acceptability makes the memorial selection complicated that appears in the prolonged debates among the jurors.

The selection committee discusses Khan's design with due respect to the reactions of victim families. Besides, they are mindful of the consequences of their verdict about the victory of Khan in the competition. The jurors fail to assess the design, although there are

many bases of accepting it. The first basis is his design has Christian significance. The garden is symbolic of Christian heritage because it has the features of the biblical earthly paradise with the water flowing and trees pleasant to the sight. Contrarily, the jurors connect it with the Islamic tradition, which shows their racial and religious prejudices. Their debate on the symbolic representation of the design suggests that both Christianity and Islam prioritize the garden in their memorials. It also shows how closely related Islamic and Christian traditions are. The jurors' discussion about the rights of minorities depicted in the case of Khan makes the multicultural set-up of American society questionable. Members of the committee link Khan with the perpetrators of the 9/11, although he is an American Muslim by birth. He is a liberal American who believes in the quality of actions evident in the selection of his design. However, Paul, the president of the committee does not treat him as American because of his Muslim ethnicity.

Isolation and marginalization of ethnic minorities are key issues in *Terrorist*. Hostilities in Ahmad's interpersonal relations with Joryleen Grant and Tylenol Jones–African American students, at Central High– reveal the cultural bigotry amplified in the aftermath of 9/11 attacks at the societal level. Tylenol bullies Ahmad, and treats him as if the latter is not an American. Contrary to Tylenol's intimidation, Ahmad perceives the Western culture materialistic and hedonistic. Since students at school bother with cultural differences exemplified in their intercultural relations, Tylenol and Joryleen can be taken as the representatives of mainstream culture, whereas Ahmad represents minority Muslims. Ahmad fails to reciprocate cultural differences when communicating with Joryleen. Religious fundamentalism leads him to despair and hatred. Consequently, he remains culturally sidelined in the sense that he cannot integrate into the diversity. Berry's model of acculturation named separation refers to minorities' denial of adapting to the dominant culture. The cultural separation can be seen in Ahmad in *Terrorist*, in which he stays away

from the Americans culturally but not geographically. His faith in Islam does not allow him to participate into the dominant culture. The portrayal reveals his hatred toward hedonism predominantly engrossed in the dominant culture. Ahmad despises the American way of life that leads him to prejudice toward American students at school and his mother at home. Because of the Muslim way–the religious path as dictated in the holy Quran–, his mates and teachers bully and tease him at school. Instead of encouraging him to integrate in the American society, the American students isolate him because of ethnic differences. The portrayal of Ahmad's social exclusion questions the American notion of multiculturalism. Naila Kabeer, in "Social Exclusion: Concepts, Findings and Implications for the MDGs", defines social exclusion "has to be seen as an institutionalized form of inequality, the failure of a society to extend to all sections of its population the economic resources and social recognition which they need in order to participate fully in the collective life of the community" (4). For Kabeer, a society must include all sections of the population through equal distributions of resources and recognition. From this perspective, the American society fails to accommodate minority Muslims as exemplified in the case of Ahmad. Neither American friends accept his ethnicity, nor do they stop bullying Ahmad. Consequently, Ahmad becomes susceptible to radicalization–a process of developing extremist beliefs, emotions, and behaviors.

The portrayal of Ahmad's relations with his friends at school reveals the exclusionary practices based on cultural differences. This is equally pertinent to Jewish minorities as well as exemplified in the depiction of Jack Levy. Despite his long experience in teaching, he has been working as a guidance counselor to troublesome children at Central High over last six years. His deprivation from respectable positions at school questions the liberal ideals of American schools. The exclusion of minority Muslims and Jewish minorities represented by

Ahmad and Jack respectively substantiates the obstacles in the multicultural practices in the post-9/11American society.

The cultural conflict between majority group and minority Muslims as fictionalized in *Falling Man* becomes worse in the aftermath of the attacks. Hammad, a Muslim youth trained to commit suicide bombing listens to Amir who explains why Muslims have to avenge on the West. Hammad is preparing himself to become a suicide bomber so that he could secure a place in the heaven. Amir prepares immigrant Muslim students like Hammad for suicide bombing by referring to the golden history of the Ottoman Empire when the Muslims had the most powerful armies. He implants the seed of hatred among the Muslim students against the Westerners so that the former can harm Americans. Amir also reflects on the American occupancy and invasion in the Muslim World. The portrayal of Amir's perspective toward the US administration suggests that religious extremists like Amir provoke minority Muslims to fight back against the American political arrogance exemplified in the military occupancy in the Muslim countries. The backlash to the American imperialism infers the failure of the US in accommodating minorities in the multicultural set-up. The representation of the prevalent cultural antagonism between the US and the Muslim World with a historical background suggests that the 9/11 as a water-shedding event was the ramification of the inherent cultural and political conflict between the West and the Muslim World.

On a similar note, the portrayal of the debate on the memorial design among the jurors in *The Submission* reveals unacceptability, misconceptions, cultural bigotry, and social exclusion as obstacles to multiculturalism in the post-9/11 American society. Raka Shome in "Mapping the Limits of Multiculturalism in the Context of Globalization" scrutinizes the limits of cultural inclusion. He questions the concept of transnational inclusion. He does not see any possibility of an eventual and utter ideal, a full and widespread transnational inclusion of all forms of otherness because of slippage that escapes from the framework and

practice of inclusion in diverse society (152). The ideal of inclusion of minorities in the multicultural set-up of American society as exemplified in the case of Khan is questionable, whereas multiculturalism as a sociological concept prioritizes inclusion of all sections of the community.

Lucia-Mihaela Grosu defines multiculturalism from the standpoint of an official state policy, as "multiculturalism deals with the management of cultural diversity of all minority ethnic and racial groups" (103). The representation of the minority Muslims and the mainstream Americans in the 9/11 fiction reveals the cultural differences. Particularly, Waldman portrays the lack of societal harmony and peace indispensable in the American diversity. The ramification of 9/11 attacks on the US is discouraging for liberal characters like Claire–a member of the jury from the community to come together. The exploration reveals that Waldman does not generalize mainstream Americans. Instead, she shows the possibility of reconciliation and cultural harmony through the social integration of minority groups. Claire, the mouthpiece of the writer, advocates for the inclusion of minorities and protection of their rights. Solidarity among all cultural groups can help heal the wound caused by 9/11 attacks. She advocates for reciprocating cultural differences as a way of surviving traumatized experiences. Nevertheless, the exclusion and cultural prejudice leads Khan to isolation that makes multiculturalism questionable. Othering of minority Muslims as exemplified in his case widens the cultural crevice between them and mainstream Americans.

In a similar vein, the representation of Changez, a Pakistani immigrant graduated from Princeton in *The Reluctant Fundamentalist* reveals that even educated Muslim immigrants become victims of cultural prejudices, which come to the surface in the aftermath of 9/11 attacks. Hamid shows a bit special picture of otherness that Changez's culturally marginalized position in the US is similar to that of the American in the remote part of Pakistan. Nevertheless, Changez's experience of otherness in the American society is different that the

Pakistanis are hospitable, whereas the Americans were not as exemplified in the case of Changez's meeting with Erica's father.

The portrayal of Changez's monologue with the interlocutor reveals perceptions and reactions of the former toward the American society as reflected in his intercultural communication with the American in Pakistan. Erica–an American girl–who seems to be in love with Changez, appreciates him, and expresses curiosity for his culture before the 9/11. She receives him warmly and endeavors to strengthen their bond by connecting him with her father. Contrarily, her father is suspicious of Changez's loyalty for the US and therefore he interrogates Changez about his Pakistani ethnicity. When communicating with Changez, Erica's father reminds him of poor economic condition of Pakistan and lets Changez know his marginal immigrant position in the US. The representation of their conversation reveals that although the immigrant Muslims struggle to integrate into the American society, the mainstream Americans do not accommodate them. The resurgence of cultural fissures in the forms of unacceptability, misconceptions, stereotypes, and intolerance leads Muslims to radicalization. The spacing of Changez from Erica's life also reveals the similar ramification of the tragic attacks in the post-9/11 American intercultural rubric.

The 9/11 terribly affected Changez's relationship with his colleagues at Underwood Samson and with Erica. She refuses to accept Changez as her friend despite the death of Chris, her previous boy friend. The portrayal of Changez's professional and interpersonal relationship with fellow workers and Erica respectively suggests that the host refuses to accept the guest in the aftermath of 9/11. Mireille Rosello, a postcolonial theorist, views that the guest remains guest and so does the host (167). For her, when something goes wrong, then charity takes place of hospitability (167). Because of the 9/11, Changez becomes a burden for the Americans represented by Erica, her father and workers at Underwood Samson. Changez's experience of cultural prejudices that increased abruptly in the aftermath

of 9/11 leads him to radicalization. He develops anti-American concept and comes back to Pakistan. He stays engaged in campaigning against American racism and imperialism. The representation of Changez implies that disrespect and unacceptability are the barriers to the intercultural communication among cultural groups. I believe reciprocal acceptance in a diverse society contributes to the flourishing of multiculturalism.

Robert E. Goodin in "Liberal Multiculturalism: Protective and Polyglot" argues that liberal democracy should protect the ruled from oppression by the rulers. It means the majority community and the government are responsible for protecting cultural minorities from oppression (289). For Goodin, the mainstream community and the power holders are more responsible for protecting the helpless and minorities from cultural bigotry. Contrary to this, the portrayals in the 9/11 fiction reveal that the mainstream Americans do not seem to be responsible for accommodating minorities especially Muslims in the aftermath of 9/11. Instead, the former become more hostile and unwelcoming to the latter.

The existing literature on the 9/11 novels reveals that the culture of othering of minority Muslims is pervasive. Critics such as Isam Shihada, Albert Braz, and Aysem Seval explore the misrepresentation of Muslims and Islam in the writings of Updike, DeLillo, and Waldman. This research shows that the aforementioned critics are culturally biased. I argue that the 9/11novelists undertake the otherness of minorities especially minority Muslims as the inherent fault-line in the American society. Instead of othering Muslim characters, the writers portray repercussions of otherness and stereotypes. The investigation into the 9/11 fiction leads me to the conclusion that the tragedy revived cultural fault-line that becomes an obstacle to the integration of minority Muslims.

This study analyzes the continued otherness of minority Muslims that mars their intercultural relations with the mainstream Americans in the aftermath of 9/11. On a different note, my project examines the way othering reverses when the location of the narrator

changes as exemplified in the case of Changez, who others the American in Lahore is analogous to Changez's experience of being othered in the US. Hamid, from the postcolonial location, portrays Changez and the American in such a way that Changez takes advantage of his location by controlling the voice of the interlocutor. He frightens the listener while communicating at *chaikhana* (teashop) in Lahore. Changez's ethnicity emboldens him to stay dominant during the conversation with the American. Their imbalanced role in conversation shows that the origin of discourse ascertains who others whom and who is being othered against whom. Since the vantage point of the narrator affects the literary discourse ubiquitous in the 9/11 fiction, the study investigates into different forms of othering to assess the cultural position of both Muslim and non-Muslim characters.

1.2 Research Gap

Scholars have responded to the 9/11 novels undertaken for the study primarily in three ways. The first group of scholars comprises of Anna Hartnell, Mathew Leggatt, Aysem Seval, and Albert Braz whose scholarship exhibits that Muslim characters misrepresent Muslims and Islam. John Leonard belonging to the first strand of scholarship argues that Updike does not write from the viewpoint of the victim. Ahmad, a victim of 9/11, is othered. Hartnell, while agreeing with Leonard's observation, states that the Muslim community survived an increased rate of "vigilante attacks" within America throughout "the so-called War on Terror" that Updike's fictional writing has failed to address (485). Her reading does not reflect on Ahmad's marginal position at Central High, although the novel adequately illustrates the way Ahmad is bullied at school.

Instead of othering Muslim characters, *Terrorist* unveils the culture of stereotyping minority characters. Similarly, Leggatt in "Deflecting Absence: 9/11 Fiction and the Memorialization of Change" argues that *The Submission* unravels the design of the Memorial being politicized by the jury members. The process takes a political turn when the jury delays

the decision because Khan, a Muslim submits the design. Finally, his selection becomes the scapegoat for a "reignition of the hatred and division within America between the American Muslim population and those who see their religion as responsible for the attacks of 9/11" (216) in the aftermath. Khan's sacrifice indicates giving up certain rights by American Muslims to continue their living in the US. Actually, the novelist seeks to make a balance by sympathizing with the victims of 9/11 and their family members and underscores prejudice and racial hatred facing Khan (Leggatt 217). Considering the position of the jury members, I think they debate on the design submitted by a Muslim, since they fear the backlash. They also have a prejudice against Muslims. Therefore, they seem to hide their cultural prejudices by engaging in debate on reactions and wraths from survivors and the victims' families if the design submitted by Khan was publicly accepted. For me, the jury's reading of the memorial design with the concept of the garden is prejudiced, as they take the garden as the symbol of Islamic heritage, whereas the garden primarily carries significance of the Christian heritage.

In a similar fashion, Richard Gray remarks that the Other in the post-9/11 world dominantly appears as a "radical in the perception of the host community" (qtd. in Seval 102). Both Waldman and Hamid demonstrate cultural differences between minority Muslims and mainstream Americans. For Gray, the dramatic monologue in *The Reluctant Fundamentalist* eases understanding of the intercultural communication of Changez with the American in Lahore. Gray also mentions that Hamid states that when Changez meets Erica's father at a dinner table, the former feels awkwardness of his situation as the" tolerated Other". Besides, Changez's pronouncement of becoming "the dictator of an Islamic republic with nuclear capability" shocks the tolerant guests, as Gray analyzes (qtd. in Seval 106). Here, the misplaced joke reflects in the conversation. The analysis suggests that Changez fails in winning the positive response of Erica's father because of his failure in adapting to the American society. For me, although there is the communication error, her father misinterprets

the situation. Accordingly, he judges Changez's patriotic feelings toward the US. Rather he defends his Pakistani ethnicity as a representative of his homeland that apparently loosens his bond with Erica.

In the similar line of argument, the investigation of *The Submission* reveals the pretended tolerance and influenced perceptions of the Other in the aftermath of 9/11. For Seval, the novel reverses the perspective on victims and their family members as well as the 'ideals of American multiculturalism' by highlighting public reactions to the finalist design submitted by an American Muslim. Both Hamid and Waldman unveil the "illusory nature of the liberal discourse of tolerance and the impossibility of maintaining that illusion in emerging representations of self and Other after 9/11" as Seval analyzes (102-3). Seval's reading reveals that Claire, the only jury member of the victim families reacts to the design submitted by a Muslim liberally. Initially she seems positive about Khan's design, but slowly interrogates his intention and the implication of the design as analyzed so far. Her integrity as a tolerant host shatters when the identity of Khan dominates the media coverage (Seval 112). I think that despite Khan's dedication and loyalty to the US, the jurors and the police officer at the Immigration treat him as if he was an intolerant guest in the American society. The repercussion of the revived cultural prejudice reflects in Khan's susceptibility to Islamic practices. The jury members' refusal to accept Khan's design insinuates Americans' cultural prejudice against Muslims. Besides, their failure in accepting the garden as the symbol of Christian heritage imparts their bigotry in the aftermath of 9/11. Even Khan's portrayal that his unwillingness justifies in cooperating with the survivors and the family members of the victims questions Waldman's authorial position. The integration of Changez, Khan, Ahmad, Jack, and Hammad portrayed, as minorities in the US can be possible when the proportional efforts from both minority and majority groups reciprocate cultural differences.

On a similar note, Braz, the first group of critics, in "9/11: Chile and Mohsin Hamid's *The Reluctant Fundamentalist*" questions why Changez attempts to hide his ethnic identity and what has led him to pretending of being American in the Filipino capital. However, he comes out of the illusion of being American when the immigration officers check and interrogate him separately in New York (247). Braz's reading displays Changez's otherness in the US. He argues that Changez's identity crisis is the ramification of his baffling perceptions. I think Erica, her father, and co-workers at Underwood Samson do not accept Changez since they want him to assimilate in the American society, which he does not. Rather, they treat him as though he is not patriotic of the US despite his struggles for integration. The refusal to accept cultural differences leads Changez to fundamentalism. Besides, it implies that mainstream Americans seek minority Muslims to melt into the dominant culture. Contrary to their expectation, Changez shows affinity toward the culture of origin more by detaching himself from the melting pot–a place where people from different backgrounds create a new identity by losing their previous identities. The interpretations and judgments of critics of the first strand reveal that the portrayal of Muslim characters misrepresents Muslims and Islam. The readings of the first group critics suggest that the 9/11 novelists particularly Updike have not written the novels from the perspective of the victims such as Ahmad, Hammad, and Khan. Besides, their analyses unveil that Changez is treated as a tolerated other in the post-9/11 American society because of his ethnicity. On a similar note, the disclosure of Khan's religious identity uncovers cultural prejudices inherent in the selection committee. I argue that the more Americans isolate Muslims, the more the latter are discouraged from integrating into the US society. As a result, Muslims seem to stay separate from the dominant culture. The cultural isolation makes multiculturalism questionable.

The second cluster of scholars from the postcolonial location focuses on the relations between the West and the Muslim World. Ahmed Gamal in "Encounters with Strangerness in

the Post-9/11 Novel" claims that Updike observes the postcolonial relation between the US and its Arab others, which reflects the writer's intense concern with middle, white America in relation to his "construction of race, ethnicity, sexuality and religion" (96). However, DeLillo demonstrates his concern with strangeness and terrorism–the unlawful use of violence against a government or its citizens–in line with his suspicions, disappointments, and anger regarding the dream of American corporate capitalism. Elleke Boehmer states that an “alternative reading of terror allows us to examine its occurrence in the reciprocally violent historical contexts of colonialism and global neocolonialism rather than of the ahistorical ‘war on terror’ in which terror is viewed simply as savage and irrational, an eruption of the primitive” (qtd. in Gamal 147). Boehmer readdresses the problematic relationship between the histories of colonial and postcolonial terror. Gamal emphasizes that Western media and the US State Department use *terrorism* as a self-evident notion of the non-Western other or enemy (96-7). Gamal's reading discloses the othering of the non-Westerners by the American Administration. Largely, the US experienced terror attacks perpetrated by the 19 people of the Arab region. The American Administration terms these acts of terror savage, irrational, and primitive. This reaction is natural.

Of course, violence is irrational, as it cannot be justified on any ground. Catherine Morley in her article, "How Do We Write about This? The Domestic and the Global in the Post 9/11 Novel" investigates into *Falling Man*, wherein she explores Hammad portrayed as a Muslim other standing opposite the Western White. The novel demonstrates the way Western and Eastern values touch and collide (724). Morley's analysis reveals the inevitable collision between Western and Eastern values. On a similar note, even Braz's reading focuses on the representation of the US and Americans. For Braz, the American supremacy reflects in its foreign policy. He states, "It is the power of American culture to penetrate every wall, home, life, and mind" (242). In Braz's analysis, America prides in its technology and muscles

that can lead Americans to taking over the world. DeLillo's narrative reveals that the perpetrators cannot accept what Americans mean "in the world-an idea, a righteous fever in the brain" (Braz 242) because their legacy of free expression and justice system's provisions for the rights of the accused can only seem offensive to people bowed on "suicidal terror" (Braz 242). Braz's reading suggests that the attackers seek what they used to have before the waves of Western influence. For him, the terrorists are associated with the Muslims who held power before the Western influence in the world. The portrayal of the US and Americans in *Falling Man* suggests that technology is Americans' fate as analyzed by Braz. The readings of the second strand scholars imply that the 9/11 novelists particularly, Updike and DeLillo express their anger and disappointments against American capitalism by fictionalizing the dichotomy of the Westerners and non-Westerners. My argument contradicts to the scholarship that underpins the American capitalism but fails to reflect on the marginal state of minorities that becomes worse in the post-9/11 situation.

The third strand of critical scholarship exhibits 9/11 fiction as a discourse of trauma. Richard Gray explores the portrayal of Ahmad Mulloy as "the so-called other" problematic. Rather, the narrative depicts a big national trauma (qtd. in Morley 718). Gray's reading of *Terrorist* undermines the theme of othering. In the similar way, DeLillo's *Falling Man* is "preoccupied by the traumatic impact of a large-scale event on individuals and couples. Besides, it mediates on the role of the artist, the politics of reshaping memory and grief and even the redundancy of the artist in effecting change or bringing about illumination"(Morley 722). Morley, however, does not explain the portrayal of the protagonist that affects the post-traumatic national image.

In the same vein, *Falling Man* demonstrates the contrast between those who experienced the attacks first hand and those who watched the disasters on television sets. Matthew Leggatt mentions that the survivors, Keith and Florence dealt with the attacks in

opposite manners. For him, Florence fanatically retells the story of her journey down the stairs of the tower, whereas Keith keeps his understanding "bottled inside and his trauma is not revealed" (211) until he endeavors to rescue his injured friend Rumsey. Leggatt, the scholar of the first group, is also the critic of third group who analyzes *Falling Man* by underscoring the portrayal of reactions of 9/11 survivors and the repercussions of the tragedy. Mo Khan's reaction stands against both the "sacrificing the healing essence of the design" and the associations of his work with his religious identity (Seval 118). Seval, the critic of the third group, devalues Khan's reactions.

On a different note, Margarita Estevez-Saa and Noemi Pereira-Ares in "Trauma and Transculturalism in Contemporary Fictional Memorial of 9/11" analyze *The Reluctant Fundamentalist* and *The Submission* from the perspective of cultural trauma theorists. For them, the 9/11 fiction continually dwell on the psychological and cultural traumas caused by the tragedy. Both of the novels focus on learning to live with the emergent sociopolitical circumstances rather than mourning by engaging in the discourse of trauma. For the critics, the transcultural positioning of the novels underscores the unavoidability of human exchanges even after the tensions caused by the terrorist attacks. These scholars' reading, "highlights the need to approach the "other" involved in the events and to accept difference and commonality, communication and silence, failure and success" (268). This scholarship is an advocacy for solutions rather than regrets and complaints.

Angeliki Tseti comes in the third strand of scholarship. She in "Richard Gray, After the Fall: American Literature since 9/11" brings about the view of Richard Gray who argues that the trauma of 9/11 has shaped the contemporary American writing. More than this, the shifting multicultural populations that constitute the United States have highly influenced the American writing, as Gray underscores. For him, the multicultural elements have availed opportunities for the writers to use their imagination (2). Tseti's illustration of Gray's

argument suggests that the 9/11 novels are influenced by the trauma along with the cultural diversity.

The third strand of scholarship also incorporates Hamilton Carroll who, in "Like Nothing in This Life": September 11 and the Limits of Representation in Don DeLillo's *Falling Man*" explores the novel to examine the symbolic traumatic impressions. For Carroll, the white shirt and the image of falling relate the readers to the problems of traumatic memory. Besides, "having made his way back to the apartment of his estranged wife, Lianne, Keith is taken by her to the hospital for minor surgery on a wounded hand" (Carroll 112). Such analysis of the novel implies that DeLillo has tremendously used symbols and images to discuss the traumatic effect of the 9/11. The scholarship of the third group constitutes of Morley, Leggart, Estevez-saa and Pereira Ares, and Tseti whose readings of 9/11 fiction reveal that the 9/11 fiction deal with the traumatic effect. Morley explores *Terrorist* that portrays a national trauma. Leggart's reading of *Falling Man* shows that the novel depicts characters engaged in dealing with the trauma memory propelled by media. Estevez-saa and Pereira Ares focuses on sociopolitical situation rather than psychological and cultural trauma in the aftermath of 9/11. Tseti's analysis suggests that multicultural elements rather than trauma of 9/11 have highly influenced American writing.

These readings of the 9/11 novels mirror the representation of 9/11 attacks, repercussions, and misrepresentation of minority Muslims and Islam. My study departs from the points of the aforementioned scholars as I argue that the 9/11 attacks revived cultural fissures inherent in the American society. Although the rigidity of minority Muslims seems as one of the causes of otherness, I again argue that their integration is aggravated in the post-9/11 American society because of the resurgence of the cultural fault-line that significantly affects intercultural relations between Muslims and mainstream Americans as portrayed in the novels. Besides, Updike, Hamid, DeLillo, and Waldman question the act of othering

instead of othering Muslim characters and demonstrate that the revival of intolerance, prejudices, suspicion, fears, and discriminations based on cultural differences problematizes the American notion of multiculturalism.

The portrayal of majority and minority groups is ubiquitous in the 9/11 novels. The impact of 9/11 on the cultural integrity and harmony of the US in the novels relates to the interruption in the integration process in the multicultural set-up. The representation of both Muslim and non-Muslim characters shows the relevance of Hall's theory of representation. For him, representation is a complex business, which engages feelings, attitudes, and emotions in the audience, particularly when dealing with difference (*Representation: Cultural Representations and Signifying Practices*26). The 9/11 writers employ othering as a technique of demonstrating the intercultural relations between minority Muslims and mainstream Americans. Because of the deep-rooted ethnic bigotry, cultural fissures are revived by 9/11 attacks as exemplified in *The Submission,* wherein the refusal of Khan's submission is the reflection of othering that tarnishes the integration process. Similarly, in *Terrorist* schoolmates and teachers bully Ahmad at Central High. Jack Levy's marginal position at school is suggestive of the collective position of the minorities in the American society. Othering as a technique of representation in the novels unearths the American society's failure in building trust among cultural groups for solidarity and harmony in the post-traumatic situation. 9/11 novelists interrogate the failure of the US in coming together at the societal level as demonstrated in the fictional worlds wherein Muslims experience cultural bigotry, and the survivors, and the victim families express their hostility, wrath, and reactions. The representation of minority Muslims in all of the novels differs based on the vantage points of the narrators. The US is the fictional location of all the novels. However, the authorial positions are different. Updike, DeLillo, and Waldman question the American establishment as they find it to be largely responsible for 9/11 and its subsequent disasters,

whereas in *The Reluctant Fundamentalist*, mode of othering the American interlocutor reverses the way the West others the Muslims and Islam.

Building upon the scholarship, my study analyzes the discourse of othering as a way of investigating into problems besetting the multicultural set-up of the American society. The project goes beyond the predictable conclusion that often looks at othering as one-way exercise of metropolitan gaze onto the Muslim others. Actually, I am using these texts as a way of looking in from the outside not as inside looking outside. The novelists look into the societal issues and portray the events. They interrogate the culture of othering minorities in general and minority Muslims in particular from the vantage point of the Muslim characters. The novelists demonstrate how 9/11 revived the residual cultural fissures as obstacles to the integration of minority Muslims and unravel challenges to multiculturalism in the aftermath of 9/11.

1.3 Inquiry Questions

Since my research focuses on issues of representation, othering, integration and multiculturalism as portrayed in the 9/11 novels, the inquiry centers on the following questions:

- How do the 9/11 fiction represent minorities especially Muslims?
- What are the implications of such representation of minority Muslims?
- Why do the 9/11 novelists employ different forms of othering to represent cultural groups?
- What possibilities of integration of minority Muslims do 9/11 fiction show through reconciliation in the multicultural set-up of American society?

1.4 Hypothesis

An analysis of the discussion of othering reveals that Muslim characters experience cultural bigotry and discrimination. Their intercultural relations with non-Muslim characters

reveal obstacles to the multicultural practice in the American society. Social exclusion of minority Muslims makes the US notion of multiculturalism questionable. The 9/11 as a historic event revives the cultural fissures in the forms such as hatred, stereotyping, misunderstanding, misconceptions, prejudices, intimidation, and cultural bigotry. The resurgence results in isolating minority Muslim characters from the mainstream culture. The portrayal of Muslim characters implies that othering continued in the aftermath of 9/11 makes the integration of minority Muslims questionable. However, the representation of liberal characters such as Claire, the reunion of Keith and Lianne, Jack Levy, and the cordial welcoming of the American in Lahore trigger hopes for reconciliation and integration.

1.5 Limitations

This research has some limitations at the level of texts selection, research design, and scope of argument. I have selected four 9/11 novels for analysis. The selection is based on similar themes, location, period of production of these novels, multicultural issues, othering of minorities, endeavors and aspirations for reconciliation among cultural groups, and representation of cultural conflicts between the minority Muslims and mainstream Americans. These factors are common in all of the selected novels. Since this study focuses on the multicultural issues such as integration, social inclusion, and adaptation, I draw data for analysis from *The Submission* and *Terrorist* more than from other two novels: *The Reluctant Fundamentalist* and *Falling Man*. Besides, the dissertation includes other texts and articles for analysis to justify the argument. However, the materials other than the primary texts have been used to establish the historical and cultural context of the novels. As a researcher, I play the role of an advocate.

The study focuses on descriptive, analytical, and interpretative research designs. Descriptive research design as a scientific method involves observing and describing the behavior of a subject without any influence. The analytic research focuses on the comparison

among groups of subjects. The method involves critical thinking skills and evaluation of facts. Interpretive research design takes texts as public opinions that can be subjectively interpreted. There are multiple levels of understanding of the same text. On this note, the study undertakes the narrative analysis as a method of interpreting the 9/11 novels. The design of the research comprises of character analysis, and language interpretation to develop the argument. As the project explores different forms of othering employed as a technique of representation in fiction, the dissertation primarily analyzes the language of otherness and cultural biasness in the intercultural relationship of minorities with the majority group. For this, the dissertation makes significant uses of theory of representation, acculturation, and concepts of multiculturalism.

1.6 Objectives

The primary objective of the study is to analyze the portrayal of the intercultural relations of Muslim characters with non-Muslim characters in the 9/11fiction.

- This study analyzes the 9/11 fiction to investigate into the representation of minority Muslims.
- The exploration reveals the effect of the representation in the intercultural relations of Muslims with the mainstream Americans.
- The study examines the 9/11 fiction to explore the implied possibilities of integration and reconciliation between minority Muslims and mainstream Americans.
- The project establishes that the 9/11 novelists employ the othering as a technique of representing cultural conflicts between minority Muslims, and mainstream Americans to illustrate the obstacles to integration of the minorities especially Muslims.

1.7 Significance

The novelists such as Updike, Hamid, DeLillo, and Waldman responded to the 9/11 by representing cultural groups to demonstrate intercultural relations between Muslims and

mainstream Americans. Since cultural fissures in different forms such as hatred, bigotry, fault-line, prejudice, misconceptions, stereotypes and so on intrinsic in the US society, the 9/11 brought such fault-lines to the surface. These writers undertook the culture of othering as a technique of portraying barriers to multicultural practices.

The study questions the culture of othering because it does not allow ethnic groups to accept differences. The Muslim characters in all of these four novels cannot integrate into the American society and non-Muslim characters do not accept cultural differences. As a result, their intercultural communication is disturbed. The project questions the practice of othering on the part of both Muslim and non-Muslim characters who do not accept differences in the multicultural set-up of American society. The unacceptability leads Muslim protagonists to isolation, and radicalization. The exploration suggests that both Islamic fundamentalists and Americans reluctantly accept cultural differences. Consequently, the integration of minority Muslims becomes obsolete. I employ John W. Berry's models of acculturation–assimilation, separation, integration, and marginalization–to analyze the intercultural communication. Integration is the most appropriate model of acculturation as it allows minorities to adapt to the dominant culture by retaining their native culture. The study refutes assimilation as a model of acculturation since it seeks the minority groups to adapt to mainstream culture by forgetting their culture of origin. Although Muslim protagonists struggle to integrate, they fail because of racial supremacy and religious extremism. Nevertheless, the study explores some possibilities of reconciliation and coming together between minority Muslims and mainstream Americans. Claire in *The Submission*, Jack in *Terrorist*, Lianne and Keith in *Falling Man*, and Changez with the American in *The Reluctant Fundamentalist* move for acceptance, recognition, and respect.

1.8 Main Findings

The existing literature shows that 9/11 novels portray Muslims as others but my reading reveals that the 9/11 novelists, instead of portraying Muslims as others, interrogate the act of othering of minority Muslims in the multicultural set-up of American society. The analysis of the 9/11 fiction in the light of theories of representation and acculturation demonstrates that othering continued in the aftermath of 9/11 is an obstacle to the integration process of Muslim protagonists such as Ahmad, Khan, and Changez in the American society. The portrayal of Muslims and Americans infers that the 9/11 augmented the cultural fissures. The resurgence of cultural bigotry impeded their intercultural relations. Consequently, the American multiculturalism becomes questionable.

Muslim characters such as Changez, Khan, and Hammad fail to integrate because the 9/11 revived the cultural fault-lines that led the representative characters of the mainstream American culture such as Erica, her father, and Paul to accepting differences reluctantly. The portrayal of the intercultural communication reveals that cultural prejudice leads Muslims to isolation and radicalization. As a result, the multicultural set-up of the US society becomes questionable, although the US has officially accepted multiculturalism over the last sixty years. The promise of multiculturalism– to protect minority rights and to privilege the powerless in a diverse society–becomes superseded in the aftermath of 9/11 due to the revival of cultural fissures. The investigation also shows that the portrayal of religious fundamentalists such as Shaikh Rashid and Amir Ahmad and Hammad suggests that extremism becomes an obstacle to the integration of the Muslims. Besides, the representation of Erica, her father, co-workers at Underwood Samson, Paul, Tylenol, and Joryleen infers that mainstream Americans refuse to accept Muslims because of the cultural prejudice. Thus, both religious extremism and ethnic intolerance lead Muslims to radicalization as exemplified in the case of Changez and Khan. The study of the portrayal of liberal characters such as Claire, Martin, and Nina advocating for the rights of minorities suggests the possibility of the

reconciliation between Muslims and mainstream Americans. The reunion of Keith and Lianne, Ahmad's cancellation of the tunnel blast, and the cordial intercultural communication between Changez and the American in the remote part of Lahore can substantiate the possibility.

1.9 Methodology

My study employs a qualitative research paradigm. I analyze the 9/11 fiction by drawing the content that focuses on the issues such as othering, intercultural relations, integration, and reconciliation. Qualitative research focuses on collecting data through open-ended and dialogic communication. This method is about why people think so rather than what they think. M. Kohlrabi defines:

> Qualitative research is a form of social action that stresses on the way of people interpret, and make sense of their experiences to understand the social reality of individuals. It makes the use of interviews, diaries, journals, classroom observations and immersions; and open-ended questionnaires to obtain, analyze, and interpret the data content analysis of visual and textual materials, and oral history (qtd. in Mohegan 3)

Qualitative method helps us to analyze the content. Fiction is a form of social reality constructed by the writers. I primarily undertake the 9/11 fiction as the content for analysis to justify my point of argument. I interpret the behavior, beliefs, tone, emotions, experiences, and reactions of the characters. I employ narrative analysis, and interpretative analysis as techniques to study both the primary data–9/11 novels–and the secondary materials–critical reviews on the primary books, and theories– validate my major argument. I especially use Hall's theory of representation and Berry's theory of acculturation to interpret the novels. By discussing integration and assimilation–models of acculturation –I interpret different dimensions of multiculturalism.

The philosophy of the qualitative research centers on the discussion of ideas related to ethnicity, culture, race, gender, identity, indigenous and so on. My study includes ethnicity, culture, and race as issues of interpretation in the 9/11 novels.

1.10 Analytical Framework

The study employs a broader theoretical framework of representation to study othering as portrayed in the 9/11 novels. I use the theory of acculturation to interpret the Muslim characters' struggles for integration in the multicultural set-up of American society. Since I am studying multiculturalism as a concept, I employ Berry's theory of acculturation to interpret cultural fissures revived by the 9/11. Muslim protagonists such as Changez, Ahmad, Hammad, and Mo Khan can be taken as the representatives of minority Muslims and Claire, Paul, Erica, her father, Lianne, Keith, Joryleen, Tylenol can be termed as the representatives of mainstream Americans. Othering as a technique of representation is employed to demonstrate the cultural fault-lines in the post-9/11 American society. This othering worsens the intercultural relations between Muslim protagonists and non-Muslim characters. The continued othering makes the multicultural set-up of the American society questionable. The dissertation follows the exploratory method of analyzing the othering–a technique of representation–in the 9/11 novels. I mention the contextual and theoretical definitions and concepts of representation, othering, multiculturalism, acculturation, assimilation, integration, separation, and marginalization, and Islamic fundamentalism.

1.11 Chapter Synopsis

I have structured the study into seven chapters. In the first chapter, I make an overview of 9/11 context and analyze the discourse of othering and multiculturalism. This chapter presents the preview, proposition, as well as the overall plan, inquiry questions, objectives, methodology, and rationale for literature selection. The commonalities in the novels are 9/11, the US as a prime location, Muslim characters, repercussion of 9/11 in intercultural relations of Muslim characters with non-Muslim characters, conflict between the US and the Muslim

World, and limitations of the study. The chapter embodies the preview of the dissertation that begins with the 9/11 attacks perpetrated in the US. The resurgence of the cultural fissures impeded the intercultural relations of minority Muslims with mainstream Americans in the aftermath of 9/11. The portrayal of the 9/11 demonstrates that Muslim characters are othered in the American society and the othering continued in the US makes the multicultural set-up of American society questionable.

The second chapter comprises of the qualitative method, narrative analysis, theory of representation, theory of acculturation employed as the interpretative strategies in this study. Qualitative research as a form of social inquiry centers on the characters' behaviors, perceptions, and experiences. The qualitative method of study underscores why individuals think in a particular way. The interpretative approach to social reality is an inquiry of the subjective understanding of the fictional world. This approach helps explore the psyche of the characters and interpret their emotions, attitudes, beliefs, and reactions. The chapter undertakes multiculturalism, integration, assimilation, representation, othering as prominent issues in the 9/11 novels. The chapter also deals with the relationship of Islam with multiculturalism and the American multiculturalism to study the intercultural relations of Muslim characters with non-Muslim characters.

The third chapter reviews the relevant scholarships on the 9/11 novels. The chapter studies Hall's theory of representation and its different aspects. The theory of representation focuses on culture, othering, language, mediation, and constructed meaning. The chapter comprises of three strands of scholarship. The first strand of scholarship focuses on othering and misrepresentation of Muslims and Islam. The second strand of scholarship is about the postcolonial reading of the 9/11 novels which centers on the relations of the West with the East. The scholarship unravels that the Muslim World replaces the East. The third strand of scholarship focuses on the post-traumatic situation that affects the intercultural relations of

the Americans as shown in the 9/11 fiction. Finally, the chapter demonstrates a research gap based on the existing scholarship of the novels.

The fourth chapter deals with the representation of the intercultural relations of Muslim characters with non-Muslim characters. The 9/11 revived the cultural fissures–fear, suspicion, prejudices, hatred–which deteriorate the cultural harmony, and integrity in the multicultural set-up of American society as shown in the novels. The cultural prejudice leads Muslim characters to isolation. Although Muslim protagonists such as Ahmad, Changez, Khan struggle to integrate, the non-Muslim characters especially European American characters are reluctant to accept them. The cultural differences, which mainstream Americans are reluctant to reciprocate, become the causes of cultural disintegration.

The fifth chapter employs the theory of representation to analyze cultural differences and recognition of Muslim and non-Muslim characters. The chapter unveils that particularly mainstream American characters seek Muslim characters to assimilate in the dominant culture by forgetting their culture of origin, which the latter do not want to do. Rather, they struggle to integrate by retaining their native culture. The mainstream Americans are reluctant to accept cultural differences as shown in the novels. On the other hand, Muslim characters such as Shaikh Rashid and Amir advocate for the *shari'a* law and seek for the *ummah*–the Islamic Empire under a Muslim ruler–can be taken as Islamic fundamentalists, who train Ahmad, and Hammad respectively to discard the dominant culture. Thus, cultural supremacy among mainstream Americans and Islamic fundamentalism–a belief in the original form of a religion–lead Muslim protagonists to radicalization.

The sixth chapter comprises in the analysis that shows that non-Muslim characters reluctantly accept cultural differences. They seem to suspect Muslim characters as threats in the aftermath of 9/11, and therefore, they are reluctant to reciprocate cultural values. Their reluctance in accepting cultural differences makes the multicultural set-up of American

society questionable. It further withholds the possibility of reconciliation and coming together among the ethnic groups. Nevertheless, non-Muslim characters such as Claire, Martin, Nina, and Jack work to bring both Muslims and mainstream Americans together for reconciliation. The reunion of Keith and Lianne shows the hope of coming together. In this chapter, I undertake integration as the appropriate model of acculturation, since this model allows minorities to adapt to the dominant culture by retaining their cultural heritage. Thus, the chapter unveils avenues for reconciliation and solidarity, which can contribute to the success of multiculturalism.

The final chapter recapitulates the possibility of the intercultural communication between the Muslim characters and non-Muslim characters, the ramifications of the 9/11 that revived the cultural fissures at the societal level. The reconciliation between Muslim characters and non-Muslim characters who represent minority Muslims and mainstream Americans respectively can help the cultural groups to come together that eventually contributes to strengthening the foundation of multiculturalism. The chapter summarizes the contributions of the research to the existing knowledge in the area of multiculturalism, representation, and acculturation. It also comprises the findings and shows new directions for the prospective researchers in the area of the study. At the end, materials used in the project so far are acknowledged under Works Cited.

1.12 List of and Logic for Literature

I have selected 9/11 novels for the content analysis and Hall's theory of representation, and Berry's theory of acculturation as theoretical materials for analysis. The selection ranges from novels to non-fictional documents. The texts studied are Updike's *Terrorist* (2006), DeLillo's *Falling Man* (2007), Hamid's *The Reluctant Fundamentalist* (2007), and Waldman's *The Submission* (2011). These novels bring multicultural characters into a single fictional nucleus. They refer to politically and culturally changed context of the multicultural set-up of

American society at the time when race relations received prominence. The rationale for the selection of these novels is that the texts are the 9/11 novels, and their location is the US. More than this, they deal with the representation of 9/11 and the writers employ othering as a technique of representation. The intercultural relations of Muslim characters with non-Muslim characters are pervasive in all of the four novels. Besides, the novelists portray Muslim characters as the protagonists. They mention 'othering' as a discourse that does not respect multicultural values. Actually, the selection allows me to carry out an interdisciplinary inquiry into the issues like representation, othering, acculturation, integration, assimilation, multiculturalism, trauma, reconciliation, and healing in the aftermath of 9/11.

Chapter Two

Methods, Materials and Interpretive Strategies

This study employs qualitative research paradigm. Qualitative research as a form of social investigation underscores the way people interpret their experiences of the world around them. A. P. Viswambharan and R. K. Priya assert, "The purpose of qualitative research is to describe and interpret issues or phenomena systematically from the point of view of the individual or population being studied, and to generate new concepts and theories" (qtd. in Mohajan 3). The viewpoint of the target group in the qualitative research is pivotal in generating concepts and theories. P. Atkinson and S. Delamont explicate the concept of qualitative research that most of the approaches to qualitative investigation seek to recognize social realities at individual, collective, and cultural levels (7). For these scholars, qualitative approaches examine human behaviors, perspectives, feelings, reactions, and experiences. In their view, the usefulness of the qualitative methodology inquires changes and conflicts in a society. The discussion reveals that qualitative research largely relies on interpretative approaches to investigating people's social experiences.

In the similar vein, Kaya Yilmaz defines qualitative research, "as an emergent, inductive, interpretive and naturalistic approach to the study of people, cases, phenomena, social situations and processes in their natural settings in order to reveal in descriptive terms the meanings that people attach to their experiences of the world" (312). For Yilmaz, a constructivist epistemology is the foundation of qualitative research. It investigates socially constructed realities which are flexible and progressive by employing a framework that is "value-laden, flexible, descriptive, holistic, and context sensitive; i.e. an in-depth description of the phenomenon from the perspectives of the people involved" (312). Qualitative research endeavors to recognize the way social knowledge is constructed and meaning is given. For Yilmaz, social and psychological experiences are created and researchers must understand the

socially constructed nature of the world and should realize that values and interests are the part of the research process.

I employ the interpretive approach to analyze the 9/11 fiction. Actually, this approach emphasizes the way people respond to social realities subjectively and decode the objective materials to derive meanings. Fiction is itself a socially constructed reality. To derive meanings, I interpret the fictional realities. I also employ narrative analysis as a technique of interpretation. The researchers employ narrative analysis as a method of interpreting the constructed realities in the literary texts. This narrative analysis, according to Sarah Earthy and Ann Cronin, is "a means to gain greater understanding of the social world and the production of data" (3). There are various approaches to data collection and analysis such as biography, autobiography, life history, oral history, auto-ethnography, life narrative, and the sociology of storytelling and so on that can be used to analyze the texts. However, narrative analysis is relevant to the process of interpreting the literary texts. Since all the sources of primary data in the study are 9/11 novels, I use the narrative analysis as a methodological technique. The narrative analysis approach also focuses on the social construction of the story.

To study the portrayal of Muslims and their intercultural relations with mainstream Americans in the 9/11 fiction, I employ Stuart Hall's theory of representation as a theoretical framework. C.K. Riessman et al argue that representation is indefinite and open to multiple interpretations, and reactions. They put forward five levels of representation inherent in the collection and analysis of data: attending, telling, transcribing, analyzing, and reading. For them, at each level, researchers are engaged in interpreting life experiences to which they have no access. Riessman et al elucidate:

> Meaning is ambiguous because it arises out of a process of interaction between people: self, teller, listener and recorder, analyst and reader. Although the goal may be to tell

> the whole truth, our narratives about others' narratives are our world creations … Meaning is fluid and contextual, not fixed and universal. All we have is talk and texts that represent reality partially, selectively, and imperfectly. (15)

They view that any text is independent of a definite meaning. The meaning comes out of interaction among the communicators. The interaction takes place in a particular situation that implicitly determines the meaning. However, no meaning is absolute as the reality represented through words, signs, images and so on is a just a social construct.

The Reluctant Fundamentalist demonstrates Changez's intercultural relations with non-Muslim characters such as Erica, her father, his co-workers at Underwood Samson. The non-Muslim employees at Underwood Samson suspect Changez because of his beard as the American society has a definite understanding of beard. Even, Erica–Changez's beloved, and her father react to Changez's dress and beard under the parameters set in the American society. The beard reminds Americans of the 9/11 perpetrators. Therefore, fear and suspicion as reflected in the intercultural relations of Changez with non-Muslim characters augment in the aftermath.

Similarly, children like Justin in *Falling Man* responds to the image of Bill Lawton under the parameters the dominant culture has about the Muslims. The children create myths about the people identical to Bill Laden. These children can be taken as representatives of mainstream Americans that construct realities about Muslims. Paul in *The Submission* assesses Khan's design using the parameters about Muslim memorials constructed in the American society. Therefore, the jurors fail to recognize the garden as a symbol of the Christian tradition. Their prejudice against Muslims and the Islamic memorials does not allow the jury members to accept the design by a Muslim in the aftermath of the 9/11. Actually, the concept of garden inherent in the Islamic memorials is besetting with the preoccupied mindset of the Americans. Besides, in *Terrorist,* Ahmad misinterprets Joryleen's

frank and open behaviors. He understands her as an unclean girl because of her outgoing personality. Indeed, Ahmad reacts to the dominant culture under the parameters set by Islamic fundamentalists. Muslim fanatics have a mindset about the Westerners that the latter are corrupt, materialistic, hedonistic, and immoral. Accordingly, the Muslim characters respond to that culture. Such socially constructed realities adversely affect the intercultural relations of Muslim characters in the 9/11 novels. The portrayal of the disturbed intercultural relations questions multiculturalism.

The analysis of the 9/11 fiction requires the interpretation of the representations in 9/11 narratives. Particularly I discuss representation of Muslims and Islam to interpret how the 9/11 novelists portray Muslims and mainstream Americans. Hall argues that in language, signs, and symbols are used to stand for or represent to other people, concepts, ideas, and feelings. Culture expresses thoughts, ideas, and feelings through language. By using language through representation, meaning is constructed. Actually, representation is a process of secondary importance that enters into the field when things have been shaped and "their meaning constituted" (Hall 1). This representation is entwined with identity, knowledge, and belonging. The illustration can be analyzed by interpreting the actual signs, symbols, figures, images, narratives, words and sounds in which representational meaning is transmitted (Hall 9). Characters in the 9/11 novels represent both Muslims, and non-Muslims who usually receive information about the 9/11 attacks transmitted by visual media and literary works. The writers constructed characters and images about 9/11. The mediated realities cast in the novels are the subject of interpretation.

Fiction is itself a social reality constructed by the writer. The author reflects into the fiction about the observed realities. I use narrative analysis, representation and acculturation as methods of analyzing the 9/11 novels. Narrative analysis has its variables such as characters, authorial comments, narrators' comments, and language and so on. I undertake the

language of othering to analyze the 9/11 fiction. The language of othering reflects the misrepresentation of ethnic minorities especially Muslims in the 9/11 novels. On a similar note, the variables of representation can be symbols, images, language, and so on. Since language is a medium of constructing realities, I interpret language to analyze the representation of cultural groups. I discuss Hall's three approaches of representation: the reflective, the intentional, and the constructionist.

In the reflective approach, meaning apparently lies and language mirrors the signification inherent in the material world. The intentional approach demonstrates that the author imposes her separate "meaning on the world through language" (25). I particularly use the constructionist approach to representation since it helps to recognize social characters constructed out of signs and images. For Hall, this approach unravels that neither things in themselves nor the individual users of language can ascertain meaning in language. The author constructs significance, using representative systems-concepts, and signs (25). In the same vein, the 9/11 novelists portray Ahmad, and Jack, Changez, Hammad, Keith, Lianne, Amir, Bin Lawton, and Khan, Claire, and Paul to demonstrate that their intercultural relations are social constructs. The portrayal of minority Muslims and mainstream Americans insinuates that the Muslims as the Other is a social and psychological construct. The constructed reality about Muslims in the aftermath of 911 becomes more tangible in the intercultural relations between Muslim characters and non-Muslim characters.

Hall's constructionist approach reveals that representation is an essential part in the process of producing and exchanging meaning between people in a culture that involves language, signs, and images symbolic of things (15). Besides, meaning is produced in a language through different representational systems. The act of representation produces meaning constructed through signifying practices (Hall 28). The 9/11 fiction are constructed

social realities, which can be analyzed in the light of Hall's constructionist approach of representation.

On a similar note, Stephen Spencer clarifies the concepts of representation and othering in *Race and Ethnicity: Culture, Identity and Representation.* He argues that the other as a being embodies characteristics different from ours based on "gender, race, class, custom or behavior". Our background influences our behaviors on understanding of differences. This Other "represents an area of consensus" (8) and the shared values of the mainstream culture or minority cultures. Spencer's perspective on Other can help me to interpret the 9/11 novels by investigating the way the novelists have employed othering in the portrayal of Muslims and non-Muslim Americans. Spencer elucidates the concept of othering by projecting the other as opposite of the self. By using Hall's theory of representation and Spencer's concept of other, I analyze the 9/11 fiction by undertaking othering as a technique of representation employed in the novels to demonstrate how the intercultural relations of Muslim characters with mainstream Americans.

I study the intercultural relations between Muslim characters and non-Muslim characters in 9/11 novels as a condition of being in the 9/11 novels. Since I am interested in multiculturalism, I employ Berry's theory of acculturation as a method of interpretation. He intersects acculturation into four models: assimilation, separation, integration, and marginalization. Assimilation refers to a situation in which immigrants receive the dominant culture by forgetting their culture of origin. Contrary to this, separation denotes a condition when immigrants totally reject the receiving culture and retains the native culture. Integration indicates a situation in which immigrants adopt majority culture and at the same time, they retain their cultural heritage. Marginalization implies a condition when immigrants reject both the native tradition and receiving cultures (238). I use these models of acculturation to assess the American multiculturalism as embodied as a major concept in all of the four 9/11

novels. Particularly, the study focuses on assimilation and integration as models of acculturation to contextualize the fictional multiculturalism.

R. Redfield, R. Linton et al define acculturation as the "process of cultural change that occurs when individuals from different cultural backgrounds come into prolonged, continuous, first-hand contact with each other" (146). This first hand-contact of immigrants with the host culture initiates the journey of acculturation, wherein all different cultures exchange their cultural traits and practices. In this regard, Berry asserts that the first-hand contact results in changes at individual's values, attitudes, beliefs and identities as well as group level's social and cultural systems. These individual and collective changes create acculturation. Moreover, acculturation refers to changes that take place because of contact with culturally different people, groups, and social influences (qtd. in Gibson 19-23). Acculturation research mostly focuses on immigrants, refugees, and asylum seekers assumed to settle in their new homeland. Muslim minorities in the US as fictionalized in the 9/11 novels belong to different cultural backgrounds. Muslims' cultural practices juxtapose those of Americans. Because of contrariness in terms of cultural assumptions and values, Muslim characters as shown in the 9/11 fiction suffer prejudices and discrimination. Mainstream Americans want minority Muslims to totally forget their cultural heritage and assimilate into the dominant culture. The assimilation theoretically devalues the core aspect of multiculturalism. I believe that integration–one of the acculturation models–can help strengthen the multicultural set-up of the American society, as this model respects both the culture of minorities and that of mainstream Americans.

Discussing Said's notion of othering, I make it a point of departure by moving into the representation of minority Muslims and mainstream Americans in the 9/11 fiction. The 9/11 revived cultural fissures in different forms such as bigotry, stereotypes, fear, mistrust, and suspicion as reflected in the behaviors and attitudes of both Muslim characters and non-

Muslim characters in the 9/11 fiction. The ramification of the revived fissures results into being intolerant of cultural differences. Although the American society seeks both Muslims and Americans in the novels to come together for reconciliation, neither of these groups seems to move ahead for negotiation. Besides, even those Muslim characters such as Changez, and Khan who struggle to integrate into the multicultural set-up of American society, the non-Muslim characters refuse to accept them. Unacceptability in both Muslim characters and non-Muslim characters makes the fictional multiculturalism questionable. The process of educating members of different ethnic groups about the "history of white privilege and racism" in the multicultural society has increased the number of the individuals to believe that they are "racial and multiracial subjects" (Pellegrini 172-73). The racist behaviors and perceptions of both majority Americans and minorities especially Muslims in the aftermath of 9/11 make the multicultural set-up of American society questionable. The othering of Muslim characters and vice versa is an obstacle to multiculturalism.

The study analyzes 9/11 novels to establish that the integration as a model of acculturation contributes to multiculturalism in the post-9/11 American society. The general concept of multiculturalism as a fact refers to the presence of people of dissimilar ethnic backgrounds within a single society wherein large-scale migrations result into the heterogeneous peoples. This multiculturalism as an ideology assumes that differences in culture come with the populous diversity (Citrin et al 249). When these different cultures reciprocate the respect for each other, multiculturalism sustains. Otherwise, they stay in isolation and unwillingly respond to the act of coming together. The proponents of hard multiculturalism insist, "Liberal individualism is egalitarian in theory, but ethnocentric in fact" (Citrin et al 250). My study undertakes the version of liberal multiculturalism and employs othering as a technique of representation to study the intercultural relations of Muslim characters with non-Muslim characters in the 9/11 fiction. It endeavors to justify that

the portrayal of Muslims demonstrates the significance of integration in the multicultural set-up of American society.

Chapter Three

Literature Review: Representation, Othering, and Fiction

3.1 Representation

My study of 9/11 fiction requires literature on concepts, including representation, othering, multiculturalism, acculturation, integration, assimilation, separation, and marginalization. Stuart Hall defines representation as "a process of secondary significance which enters into the field only after things have been fully formed and their meaning shaped" (5). In Hall's idea, representation is the projection of original contents. In a way, Hall considers representation as a replica that holds secondary importance, in which society constructs the meaning by representing the world as its understanding. For him, meaning is thought, produced, and constructed. No meaning is already there. However, representation can be investigated. He further says that culture is primary and its representation into different forms is a social construct. In his view, representation is a means of transmitting culture. "Culture is conceptualized as a primary process equally significant to the materialistic world in constituting social subjects and historical events" (Hall5-6). For him, the capitalistic world constitutes social subjects and historical events. Relating the significance of representation to the material forms, he asserts:

> Representation can only be properly analyzed in relation to the actual concrete forms which meaning assumes, in the concrete practices of signifying, 'reading' and interpretation: and these require analysis of the actual signs, symbols, figures, images, narratives, words and sounds-the material forms-in which symbolic meaning is circulated. (9)

The concrete forms of signifying, analyzing, interpreting needs the analysis of signs, symbols, figures, images, words, and sounds– the means of representing the occurrences, which can only help grasp meanings. For him, meanings are context-based, and therefore,

meaning is implied. The context helps us to understand symbolic significance of the represented objects, as there is the interconnectedness between events and circumstances. Discourses about events are constructed through language and finally language constructs. Thus, discourses become medium of constituting knowledge about events and occurrences (6). Hall's argument suggests that the power holders make discourses using language and the media help construct the knowledge and represent a particular section of the society in order to construct the intended knowledge.

For Hall, the three broad approaches–the reflective, the intentional, and the constructionist, can help elucidate the way representation of meaning through language functions. In the reflective approach, meaning is considered to lie in the object, person, idea, or event in the real world, and language works like a mirror, to reflect the true meaning, as it already exists in the world; in the intentional approach, the speaker imposes her /his distinct meaning on the world through language. Hall grants an agency to the author as authors construct signification. In the constructionist approach, objects do not have any meanings. The authors create meaning using representational systems-concepts and signs (24-5). In Hall's view, things do not carry values. Rather, their values are constructed. Besides, the author holds the power and control on the signification of the objects. Hall's idea of representation is worthwhile because the study explores the way 9/11 novels portray the constructs of both Muslims and Americans.

Likewise, Hall avers that national cultures, their representation systems and symbols are the means of constructing meanings, which lead people to think and act in a particular way. He highlights the constructed meanings that affect the conception of identity and the idea of a nation within which people can identify themselves (qtd. in Muukkonen 23). Representation systems and other signifying elements prepare the readers for thinking differently. The majority White society affects the psyche of the Black in the Western world

and consequently the latter internalize the attitudes of the former, because of contact with the White civilization. Black people moved to the Western world from non-Western civilizations (Hall 14). The White people through the misuse of power have influenced even the thoughts of Black people. Connecting the power relation with the social dynamics, Hall points out that the more dominant groups exercise the symbolic power of representation by stereotyping in a cultural and symbolic context (193). In fact, the dominant groups use the language to ascribe meaning to the Other. Thus, Hall's observation on the dichotomy between the White and the Black enables the readers to question difference and otherness created by the power holders. The discourse structured around the binary oppositions via the White and the Black is racialized and adds that this discourse positions the black as signifiers of difference and the white as humans through stereotypes. The white develop stereotypes for the black people to essentialize the latter. Thus, the white establishes the demarcation of the "we" and "the Other". Eventually, this frontier between these two races shows the inequalities of power. This is how Hall shows the interconnectedness of representation, difference, stereotyping, and power (243-258).

For Hall, representation is done to comprehend the world around by interacting with human understanding. In his view, human beings translate systems of values, ideas, and practices into a social reality for themselves and for others. The idea may be re-articulated in some way. He projects re-articulation as representation. Hall further avers that this representation is always a relational, collaborative, and deeply political process (qtd. in Philogène 12). This process of communication, causes change and stability, resistance and containment in the genesis of knowledge, as seen in both primary communicative genres and secondary communicative ones. Hall also explores the deeply ideological and restrictive nature of representations and their very agentic and transgressive nature (qtd. in 74). In communication, not all of a representation is open to elaboration, development, or

contradiction. He points out diverse constituents: the core and periphery. Historical, sociological, and ideological conditions determine the core of a representation, which is stable, coherent, consensual, and historically marked (Hall 74-76). The periphery is more responsive to the communicative exchanges within which it occurs. Hall further asserts that peripheral elements are open to challenge and reconsideration, and are “flexible, adaptive, and relatively heterogeneous” (77). Hegemonic representations are relatively unchanging over time and the central point of ideas almost completely dominates these depictions.

On a similar note, Caroline Howarth defines social representation as "a system of common values, ideas and practices that enable people to understand each other and communicate about similar issues" (2). For Howarth, social representation includes a degree of personal understanding leading to differences in interpretation, and diverse interactions with the texts. She further states that these "representations may be hegemonic, negotiated or oppositional" (2). Thus, Howarth shows many possibilities of social representations. In this way, Shehla Burney in "Re-doing the Narratives of Empire": Representation and Re-presentation" defines representation as a "means by which society re-presents itself" (61). For Burney, representation helps us to define our position in life; it mediates our identity; it discloses the ways in which we look at others and us. He further argues that representation recognizes our subjectivity in art, literature, academic curricula, media, and politics. In this context, such representations influence the way we make meaning and recognize ourselves as human subjects (61).

Moreover, Burney reemphasizes the crucial roles of representations in cultural theory through a frontier between the orient and the occident. Burney relates the cultural binarism with that of Edward Said's Orientalism, which as a practice discloses the way the Western media represent women. Burney further avers that the media depict women as helpless and mindless commodities of desire and attraction. These media portray the minorities as exotic

or strangers and stereotype them as murdering villains opposite to normal human beings. In his view, orientalism manipulates the reality and depicts the Arab, the Middle East, and Islam as the Other. He points out that orientalism is still alive in the West's hegemonic representation of the Arab Muslims (63-64). Said is critical of the hegemonic representation of the Muslims and Islam by the Orientalists in his uniquely popular book, *Covering Islam: How the Media and the Experts Determine How We See the Rest of the World*. He writes, "the iconography of Islam was uniform, was uniformly ubiquitous, and drew its material from the same time-honored view of Islam: hence the frequent caricatures of Muslims as oil suppliers, as terrorists, and more recently, as bloodthirsty mobs" (6). The Eurocentric representation of Muslims and Islam is questionable. This line of argument relates to the generalized understanding of Muslims that leads to resistance. Meanwhile, the West misrepresents Islam, because Westerners think that "the West is modern, greater than the sum of its parts, full of enriching contradictions and yet always "Western" in its cultural identity; the world of Islam, on the other hand, is more than "Islam" reducible to a small number of unchanging characteristics" (Said 10-11). The Western notion of understanding the Muslim World is a stable cultural entity.

The precept of the Westerners about the Muslim-dominated countries is objectionable, as it seems to ignore the possibility of change in Muslim culture. Islam stayed for several Europeans as a kind of religio-cultural challenge that encouraged European imperialism to erect its institutions on Islamic land (Said 13). For the public in the US and Europe, "Islam is "news" of a particularly unpleasant sort. The media, the government, the geopolitical strategists, and–although they are marginal to the culture at large–the academic experts on Islam are all in concert: Islam is a threat to Western civilization" (144). In my view, these negative images of Islam culturally divide the American society. Besides, the intercultural relationship of Muslims with European Americans mires because of cultural bigotry.

When reflecting on the interpretive circle, "Knowledge of the social is, in short, *always* no better than the interpretations on which it is based. All our knowledge of so complex and elusive a phenomenon as Islam comes about through texts, images, experiences that are not direct embodiments of Islam . . . but representations or interpretations of it" (Said 168). For him, knowledge about other cultures, religions, societies, or peoples comes through mediation. The mediated knowledge is tainted with personal situation of the scholar who transmits information about. Said points out "time, place, personal gifts, historical situation, as well as the overall political circumstances" (168) affect the produced knowledge. In his view, the scholar produces knowledge to suit the interest of a particular situation.

In *Culture and Imperialism,* Said traces that culture is represented as there is the depiction of the Orient, Islam, and the Arab, in particular. "Culture means two things in particular. First of all it means all those practices. Like the arts of description, communication, and representation, that have relative autonomy from the economic, social, and political realms and that often exist in aesthetic forms, one of whose principal aims is pleasure" (Introduction xii). The representability of culture is the aesthetic property, which the author can use as a tool to transmit through writings. However, the representation of Islam and Muslims goes beyond the aesthetic limit. "The main battle in imperialism is over land, of course; but when it came to who owned the land, who had the right to settle and work on it, who kept it going, who won it back, and who now plans its future"(Introduction xii-xiii), are reflected, and decided in the fictional form. Hence, culture intersects the economic and political zone. The depiction of culture transcends the customary functionality of narrative. Said refers to Matthew Arnold and his time when the representation of culture was limited to the binarism: "us" and "them". Then, culture is "a source of identity, and a rather combative one at that, as we see in recent "returns" to culture and tradition" (Introduction

xiii). He shows a lacuna in the scope of culture in the sense that it was limited to identity formation, but now it has a political and economic significance.

Binarism prevails in both Western imperialism and Third World nationalism, which feed off each other. However, "even at their worst they are neither monolithic nor deterministic" (Said Introduction xxiv). This culture is neither monolithic nor the exclusive property of East or West. Rather it is dynamic and is therefore, subject to change and share. Implicitly, culture is devoid of purity. It is sharable and common property that anyone can adopt and own it. Because of empire, all cultures are hybrid and heterogeneous devoid of purity (Said Introduction xxv). The scope of culture demonstrates that the representation of a culture exclusively in narratives could be an authorial flaw. Since culture is not uniformly single, it cannot be generalized. If done, it becomes susceptible to interrogation.

Although no culture is monolithic, and deterministic, the US, the holder of greatest power because of its trans-national corporations that control the manufacture, distribution, and all section of news, subordinates and compels domestic American constituencies as well as weaker and smaller cultures (Said 292). This hegemonic role of the US becomes the cause of cultural resistance by minority cultures in the aftermath of 9/11. In Said's observation, media represent strange and foreign cultures crossing the geographic limits. To cater the home audience with the vested news, the US media go beyond the nation to manipulate the phenomena of "Others" (292).

The Western media portray Arabs as those who "only understand force; brutality and violence" (295) as the part of Arab civilization. "Islam is an intolerant, segregationist, "medieval", fanatic, cruel, anti-woman religion" (295). The depiction of Islam and Arab world by the Western media regardless of contexts unfolds the pages of the cultural hegemony of the West. Showing the relationship between the East and the West, Said in *Orientalism* asserts that orientalism spreads "geopolitical awareness into aesthetic, scholarly,

economic, sociological, historical, and philological texts" (12). The political and cultural power relationship becomes clear in Said's definition of orientalism as a discourse. He relates orientalism with the power politics that orientalism:

> produced and exists in an uneven exchange with various kinds of power, shaped to a degree by the exchange with power political (as with a colonial or *imperial* establishment), power intellectual (as with reigning sciences like comparative linguistics or anatomy, or any orthodoxies and canons of taste, *texts*, *values*), power moral (as with ideas about what "we" do and what "they" cannot do or understand as "we" do). (12)

It illustrates that the political, cultural, and intellectual relationship between the East and the West is unbalanced. The latter exercises its power in the world of the Orients through sciences and imperialism. By imposing their values, and ideas upon the Orients assuming that the Westerners are better in terms of politics, intellects, and moral values. Consequently, the demarcation between 'we' and 'they' becomes clearer. The cultural domination of the Westerners inherent in the American society revives in the post-9/11, but this time the Other is Islam rather than the East. While tracing the origin of orientalism, he elaborates:

> Orientalism derives from a particular closeness experienced between Britain and France and the Orient, which until the early nineteenth century had really meant only India and the Bible lands. From the beginning of the nineteenth century until the end of World War II France and Britain dominated the Orient and Orientalism; since World War II America has dominated the Orient, and approaches it as France and Britain once did. (Said 4)

Orientalism, which France and Britain undertook as a means of controlling the East intellectually, culturally and politically till the World War Second, becomes much useful for

the United States to dominate the Orient. However, this time American domination can be seen in the Middle East rather than in India.

The scholarly discussion on representation opens an avenue to look into the portrayals of the ramifications of 9/11 attacks in the 9/11 fiction. The portrayals of Muslim protagonists such as Ahmad, Changez, Mo Khan and Hammad reflect on the social realities in the aftermath of 9/11 American society. The depictions of both Muslim and non-Muslim characters in the 9/11 novels help us to comprehend the American society. The intercultural relations of Changez, Erica, Mo Khan, Claire, Paul, Hammad, Amir, Martin, Nina, Ahmad, Tylenol, Joryleen, Jack Levy, and other fictional characters demonstrate the socio-cultural relations of minority Muslims with mainstream Americans in the post-9/11 situation. The novelists construct these characters to exhibit the social realties in the aftermath of 9/11.

3.2 Othering

Othering is a technique employed to represent people or communities. The 9/11 novels depict religious minorities such as Muslims and Jews. The novelists portray Muslim characters to comment on their intercultural relations in the post-9/11 American culture. The writers dramatize the continued othering in the multicultural set-up of the American society. They employ othering as a tool of representation in the 9/11 fiction. I study 9/11 fiction using literature on othering to interpret the contexts of the novels. Scholars' viewpoints on othering are manifold. However, their core viewpoint is similar. Johanna Muukkonen defines othering as a means of including and excluding the concepts of identity and the foundations of national identities (19). Muukkonen argues that this othering has a long history of its practice. John Powell and Stephen Menendian in their article, "The Problem of Othering" assert that othering does not only encompass diverse expressions of prejudice based on shared identities but also the term provides a revealing set of common processes and conditions which flourish collective inequality and marginality. They further argue that the othering as a set of

dynamics, processes, and structures engenders marginality and continual inequality across all ranges of human differences based on group identities. Powell and Menendian expose different dimensions of othering such as religion, sex, race, ethnicity, social class, disability, sexual orientation, and skin tone (17). In their view, othering is a wide-ranging theoretical framework that "captures expressions of prejudice and behaviors such as atavism and tribalism"(18). These scholars also put forward the practical solution to the problem of othering. They believe the solution to othering is possible through the implementation of inclusion and belongingness. Their analysis unravels that as soon as the excluded groups are included in the dominant social and political affairs, the other feels belonging.

Powell and Menendian exemplify that the excluded receive the societal membership and consequently, they reach the position of decision-making. Thus, mainstream society can then start tolerating and respecting the excluded. In their observation, in such tolerant and welcoming milieu, the Others feel that they belong to the society–"the circle of human concern involves "humanizing the other", where negative representations and stereotypes are challenged and rejected" (32). Pluralism and multiculturalism are solutions to the problem of othering, for both of the circumstances prop up the construction of new inclusive stories, identities, and frames along with the space for acceptance of difference (33-4). In their view, multiculturalism is as a means to solving the problem of othering because multiculturalism as an inclusive concept respects all cultures equal and unique. In fact, pluralism as a solution to othering does not seem convincing. Pluralism does not necessarily respect all cultural groups equal. Rather, it refers to a state of having cultural groups.

Connecting otherness with identity, Jean-Francois Staszak takes otherness as the result of a discourse process by which a dominant in-group identified with "us" the self, and constructs one or many dominated out-groups as "them", or the other. The former discriminately stigmatizes the latter with a difference as a denial of identity. Difference

belongs to the territory of fact and otherness belongs to the sphere of communication. "Biological sex is difference, whereas gender is otherness" (2). The construction of otherness comprises of implementing a theory, which permits people to part into hierarchy between them and us. Staszak links the binary relation between them and us with out-group/in-group. Out-group is only consistent as a group because of its difference and lack of identity. The crisis of identity relies on stereotypes. The concept of 'the self' constructs one or more others giving itself a separate identity. Otherness and identity are entwined in such a way that the Other's existence relates to that of the self, and vice versa. However, the unbalanced power relationships rampant between the Self and the Other is pivotal to the construction of otherness. In my view, it is almost impossible for the out-groups to formulate their own values in the dominated society, wherein the dominated do not have any privileges to work independently for constructing their identity.

Reflecting on the origin of otherness, Sisay Mengstie asserts that otherness is predominantly an outcome of social, political, cultural, and other kinds of constructions. Education is one of several agents of otherness as revealed in history that education constructs "otherness" communities based on language, culture, religion, gender, ethnicity, geography and so on. The formation of otherness benefits dominant groups in society (7). Other major agents such as social interactions, media, literature, art, folklore, and so on construct otherness. However, education–an agency of creating otherness– determines individual and collective identity (8). Mengstie's argument infers that education imparts the knowledge about the individual identity and the roles she or he should perform as a member of a particular community.

While tracing the origin of othering, S. Q. Jensen avers that othering can be figured out by looking at its theories that evolved in the postcolonial period of the 1970s and 1980s. Gayatri Chakravorty Spivak was the first scholar to mention and elaborate othering as a

concept. She redrew the way colonial masters in India employed formulations of difference to subject the 'Other'. Spivak defines 'Othering' as the symbolic humiliation as well as the process of forming identity targeted to degrading (qtd. in Jensen 65). Based on Said's views on Orientalism, Spivak writes that the West creates identities of the orient fully in opposite to itself. B. Anderson says in "Imagined Communities" that Said takes difference as a social construct rather than a fact in cultural communities. For Spivak, this logic of distinction is politics of 'binarism' inherent in the postcolonial illustration of the 'self-other relationship'. The individual subjectivity is defined through a special moment. 'Othering' is a demonstration of characteristics that are "not defining for the (homogenous) in-group, to the collective of a non-western out-group" (qtd. in Barnett 147). Othering does not define homogeneity. Rather it characterizes individuality. N. Fairclough connects this logic to Foucault's statement that relations with others in turn always require relations with oneself, and vice versa (28).

For Ruth Wodak and Boukala, the formation of national identity motivates othering to a certain extent as well. They point out membership in the form of citizenship has a special character, since it labels who belongs to the in-group and who belongs to the out-group (253). However, they show the possibility of negotiation in changed societal circumstances. Muslim characters such as Changez, Ahmad, and Mo Khan in the 9/11 fiction endeavor to attain membership to integrate in the American society, but Erica, Tylenol, Paul, and other non-Muslim characters do not accept them as they are reluctant to share the membership of national identity with Muslims in the aftermath of 9/11. Cultural intolerance and reluctant acceptability lead Muslim characters to isolation. Consequently, Muslim characters that are considered to belong to the out-group remain excluded.

D. Bar-Tal relates the concept of othering with stereotypes of the out-groups in his article, "Delegitimization: The Extreme Case of Stereotyping and Prejudice". The history of the study of stereotypes emerged in the1950s. Stereotypes are as "a set of beliefs about the

characteristics of a social category of people" (342) such as personality traits, attributions, intentions, and behavioral descriptions. Stereotyping that people express, the behaviors and discourses smeared into stereotypes in interactions as they have internalized the stereotypes (493). Stereotypes: auto-stereotypes that regard people's in-group and hetero-stereotypes related to an out-group. Stereotypes are often static, limited, and lifeless. However, such stereotypes do not go consistent when not everybody shares their content. When focusing on the purpose of stereotyping, R. Scollon and S. Wong Scollon assert that stereotyping is contextually and individually determined. Stereotypes can serve the purpose of showing how superior one's group is. In their view, stereotypes have an ideological aspect (169). Scollon and Wong Scollon's argument on the ideological aspect of stereotypes is vague. While linking othering with the social portrayal, Abdullah-Pretceille states that othering is a form of social representation. This othering consists in "objectification of another person or group" or "creating the Other," that ignores the complexity and subjectivity of the individual. Besides, othering allows individuals to construct sameness and difference and to assert their identity (87). Othering is not only about the other but also about the self. This concept of othering sounds convincing.

3.3 Representation and Islam

The representation of Muslims emerged as a burning subject of intellectual debate in the West after the 9/11. It became the focus of the study as well. My dissertation centers on the way 9/11 novels portray Muslims and Americans. Therefore, the discussion on representation and its theoretical implication is relevant. My analysis of the 9/11 fiction reveals that the representation of Muslims and their intercultural relations with mainstream Americans in 9/11 fiction is related to prejudices, discriminations, harassment, and other forms of ill-treatment inherent in American culture. Abdelaziz El Armani's analysis of 9/11 novels reflects cultural conflicts inherent in the American society. The 9/11 brought about

religion into the limelight of worldviews. Subsequently, the resurgence of religion unveiled new forms of identity of immigrants in the US (49). In his view, religious differences became visible in the American society divided between 'us' and 'others'. Besides, the Westerners who considered them to be 'us' and the out-groups as 'others'. The others are minority Muslims in the aftermath of 9/11 in his observation.

Highlighting the impact of religious ideas, Peter Berger traces the resurgence of religious ideas in a wide-ranging spectrum, as 9/11 brings religion to the front for establishing identity and belongingness (qtd. in Armani 53). George W. Bush, the former President of the US, self-proclaimed to be the savior during a conversation with his counterpart of France. Emphasizing on the very issue, Abdelaziz El Armani asserts that Bush pronounced that the Almighty bestowed responsibility upon him to wage the war on terror. Bush made clear that those who opposed terrorism were with him, but those who supported terrorists in any way were his enemies (55). Armani's reading infers that the effort of the contemporary President in instigating ordain of the almighty refers to coloring the political issue with religious stroke that implanted the seed of religious clash especially between Judeo Christians and Muslims.

In a similar way, the media and the agencies of the US government portray Muslims as potential terrorists. This portrayal questions American Muslims' patriotism (Armani 57). Muslims suffered identity crisis in the aftermath of 9/11. Thus, the 9/11 disputed identity of Muslims. Despite their solidarity to the US Constitution, Muslims had to rethink of the American democracy. Bush spoke in the immediate gathering after 9/11 that either "You're either with us or against us" (qtd. in Armani 50). This declaration divided the world into the East or the West.

When connecting the cultural conflict between Muslims and Americans in the aftermath with Samuel P. Huntington’s *Clash of Civilizations* thesis that referred to post-9/11

debates, Armani asserts that debates in the aftermath of 9/11 reflect on the attacks as the latest expression of a hidden and emerging conflict between Western and Islamic civilizations. Huntington exaggerates the role of religion, but downplays the significance of economics and politics. Huntington divided the world into small boxes of unequal civilizations (51). Huntington's interpretation of the world in the cultural line cannot be discarded. Moreover, Armani cannot totally disprove this divide, as it has been since the medieval age between the West and the East. The continued fault-line between West and East revives in the aftermath of 9/11.

Connecting to the debate on identity of Muslims in the post-9/11 American society, Lori Peek states that, "Identity results from internal subjective perceptions, self-reflection, and external characterizations" (216). Identity is an evolving process of becoming rather than being; identity is dynamic. Therefore, individual identity can shift over time because of subjective experiences and larger social changes. Individuals are conditioned to think and act in the social structure constructed by identity (qtd. in Peek 216-7). Peek's argument based on the views of the scholars highlights the significance of identity in individuals' lives. However, his explanation does not clearly present the formation of identity. I think identity does not end at the discourse of self. Rather, it goes beyond, and holds political significance in a diverse society.

Tracing the significance of religion among immigrants, Peek states that religion can hold crucial position among immigrants for defining their self and group formation (218). In his view, the religious identity may not be as significant in the homeland as it is in the host country. Besides, it plays a major role in the situation of being discriminated and religiously isolated. His argument insinuates that people of the same faith/religion are unified for their protection and agendas. They develop the sense of belongingness and affiliations with their respective religion to defend both faith and individual's identity in overseas. However,

contradicting to Peek's position on religion, Warner asserts that religion is not valued much in the multicultural and secular conditions of the US. Therefore, believers become more aware of their traditions and often more strong-minded to broadcast those beliefs, values, and behaviors (qtd. in Peek 219). Had religion not been taken for granted as the identifying factor of American Muslims they would not have had to define them in the religious line more than in the time prior to the 9/11. Islam and Muslims became the subject of both attention and discussion in literary and media discourses that led minority Muslims to get closer to the religious identity than to other social categories such as class, ethnicity, gender, race, and nationality in the aftermath of 9/11. Some identifying symbols of religious identity such as religious dress, practices, and organizational affiliations smarten individuals' confidence and heighten self-awareness (219). American Muslims appeared in religious dresses more frequently and grew more disciplined in cultural practices. Consequently, this change shocked the non-Muslims and challenged the American culture.

Although religious beliefs are considered private, religion became a public issue in the aftermath of 9/11. The 9/11 led Muslims to educate non-Muslims about Muslims and Islam by practicing Islam. Their inclination toward Islam led Muslim students to otherness. Students became "the victims of varying levels of mistreatment following September 11, ranging from stares to verbal and physical confrontations. Such incidents confirmed their feelings of being excluded from the American community and provoked various emotions, including anger, sadness, and fear" (233). The American society failed in accommodating cultural differences as exemplified in the case of minority Muslims who experience adverse conditions. Their exclusion and marginalization questions the promise of multiculturalism. Peek's analysis of the intercultural relations of Muslims with non-Muslims supports my argument that the 9/11 fiction demonstrate Muslim protagonists as victims of exclusionary politics in the aftermath of 9/11 attacks. The portrayal of Changez, Mo Khan, Ahmad, and

Hammad–the main Muslim protagonists in the novels– suggests that the post-9/11 American society becomes more intolerant and exclusionary, as it fails to accommodate differences. Its failure leads Muslims to isolation, and radicalization.

Contrary to the aforementioned scholarship, some Western critics claim that the public reactions to Muslims and Islam were not hostile in the aftermath. Highlighting the positive reactions of the Americans toward Muslims, Christopher Smith asserts, "In fact, despite feeling intensely threatened by Islamic fundamentalism immediately after 9/11, the public actually then expressed more favorable sentiment toward Islam and Muslim-Americans than at any time before or since" (1). The position of Smith that American public became sympathetic with the Muslims and Islam contradicts to the Peek's position on Muslim immigrants. I do not find Smith's claim reliable because the data presented by researchers like Peek demonstrate that American Muslims were deported, detained, discriminated, and fired in the aftermath of 9/11. The scholarship further exhibits that American Muslims struggled to justify their patriotism. Nevertheless, Smith points out the 7/7 bombings in London as the reminder of the public in the US to change their attitudes toward American Muslims that they would have to encounter more attacks by Islamic fundamentalists. This situation as Smith argues turned the public negative toward Muslims and Islam (2). Portraying Muslims as suspects of terror, Smith emphasizes that Americans were more affable to Muslims than to Islam (5). The data tell us more about American Muslims who may have endeavored to integrate in the American society were more acceptable. Americans believe that Islamic teachings are dangerous, since radical ideas of Islam have been contributing to the rise of terrorism.

Relating Islam with peace, Ibrahim, Weston, and Dunsky state that the perpetrators of 9/11 did not represent peace. Rather they stood by evil and violence, but American Muslims are moderates contrary to foreign Muslims represented as violent radicals (qtd. in Smith 8).

Smith seems to justify that the immigrant Muslims are dangerous, whereas American Muslims are liberal. I think the portrayal of Muslims by Smith is questionable. Smith does not clearly state the standard measures of moderate Muslims. Rather he portrays foreign Muslims as either radicals or allies of terrorists. Besides, the public opine about Muslims and Islam based on media. Media construct realities about Muslims and Islam.

Contrary to Smith's depiction of Muslims, focusing on the sentimental representation of Muslims, Evelyn Alsultany states, "sympathetic portrayals of Arab and Muslim Americans proliferated on US commercial television in the weeks, months, and years after 9/11, hate crimes, workplace discrimination, bias incidents, and airline discrimination targeting Arab and Muslim Americans increased exponentially" (161). The depiction of Arabs and Muslim Americans is sympathetic as it aimed to draw the attention of viewers toward commercial goods. The US media imparted messages to the believers in Islam or to those who could convert to Islam to remind them of the repercussions of the 9/11. Besides, the American government apparently took certain measures to control hate crimes, but those measures were insufficient to ensure citizenry and human rights of Arabs and Muslims. The government accelerated the rate of hate crimes and discrimination against Muslims in and out America (162). Alsultany unveils that constitutional rights of American Muslims were not ensured. Here, he fails to specify the context in which the constitutional rights of American Muslims were suspended.

Although the stereotyped depiction of Muslims is not a new phenomenon in the West, the excessive involvement of the US government diminished human rights of Arabs and Muslims, as Alsultany argues. The sympathetic portrayal of Muslims is questionable, since it is a tactic of the US to justify its liberal spirit toward Muslims and Islam. It may be a tactic to pacify the hostile reactions from the international community (162). "Positive representations of Arabs and Muslims have helped form a new kind of racism, one that shows antiracism and

multiculturalism on the surface but simultaneously produces the logics and effects necessary to legitimize racist policies and practices" (162). Even the positive representation of Muslims becomes problematic because it helps to constitute a new form of racism, which makes multiculturalism questionable. The reading shows that the US sought after an international opposition; therefore, it chose Islam against the West.

Focusing on the portrayal of Muslims, Alsultany states that "Simplified complex representations are the representational mode of the so-called postrace era, signifying a new standard of racial representations" (162). In his idea, such depictions often dispute earlier stereotypes. However, these representations significantly promote a postrace illusion. The depiction of the American society multicultural and secular is an endeavor to keep the international communities in illusion. To retain the multicultural illusion, TV dramas and news reporting and many other mechanisms are used to create positive imagery of Arabs and Muslims that can eventually help validate discrimination, mistreatment, and war against Arabs and Muslims (Alsultany 163). The portrayal of the US being benevolent, generous, tolerant, and peace loving is questionable. Besides, not only news telecasted but also pluralistic narratives portrayed Arab or American Muslims as the undeserved targets of hate crimes, violence, and harassment. The effort was just to win the sympathies of audiences with adverse conditions of Muslims. A very few episodes were shown wherein agents of the US government detained helpless Arab Americans illegally for investigation (Alsultany 163). The role of the US government has remained debatable. On the one hand, the US government deploys different media and literary agents to portray Arabs and Muslims as patriotic and commendable community and on the other, its agents detain Muslims without due process of investigation.

The portrayal of Muslims is related to their identity in the aftermath of 9/11. For Hogg and Abrams, a social identity is individuals' knowledge on their affiliation to social groups as

accorded in the social theory. For these scholars, individuals constitute a social group based on commonality and perceive themselves as the members of the very group (qtd. in Stets and Burke 225). They believe that the same thing happened to American Muslims in the aftermath of 9/11. In their observation, American Muslims experienced crisis and assaults because of their faith in Islam and cultural differences. Their reading shows that the collective judgment of American Muslims in the post-9/11 American society led them to isolation and social insecurity.

In a similar vein, highlighting the separation of Muslims, Yvonne Yazbeck Haddad and Nadir Nader Harb traces that the security measures of the US in the aftermath of 9/11 isolate Muslims and put them in a virtual confinement, wherein their identity is politicized and is portrayed as a security threat (483). In their view, instead of creating a milieu for Muslims to co-exist with Americans, the former were isolated. Their argument reveals that this isolation led Muslims to unite in the religious line. Furthermore, the early movies cast Arabs as lawless barbarians that oppose the developed civilizations of Europe (qtd. in Haddad and Harb 487). The biased portrayal of Muslims augments tension between the West and Islam.

The misconception about Muslims and Islam has been in the West over the centuries. Peek in *Behind the Backlash: Muslim Americans after 9/11* claims that the West has misunderstood the Islamic faith and therefore Muslims are suspected in the US. American Muslims were not prepared how to respond to the repercussions of 9/11. Only a very small number of Americans took initiatives for religious tolerance and cultural harmony. Religious leaders, politicians, media experts, and self-proclaimed terrorism experts demoralized the feelings of the terrified citizenry by offering horrible overgeneralizations of Muslims as fundamentalists (5). In his observation, the repercussions of 9/11 that led American Muslims to cultural fissures–hatred, deportation, detainment, suspicion, unnecessary interrogation, complicated customs checks, cancellation of boarding off the airplanes and so on. The

illustration of the adverse conditions of Muslims questions the American notion of multiculturalism.

Peek categorically studies American Muslims of diverse ethnicities and cultures of origins. The Muslim is a religious category. Nevertheless, the burning misconception about Muslims is their belongingness. Media have portrayed all American Muslims as Arabs. The depictions of Muslims by the US media and public officials are questionable (11). He points out that a small percentage of American Muslims are of the Arab origin and only about 20 percent of the world's Muslims live in the Arabic-speaking nation (11), which shows greater percentage of Muslims reside in the other parts of the world such as South Asia, Africa, East Asia, and elsewhere. Peek's observation can be exemplified in the case of Mo Khan, who is considered as an Arab Muslim, whereas his culture of origin is South Asia. Even American characters treat Changez as if the latter is an Arab. This generalization of Muslims in the US increases in the aftermath of 9/11.

Likewise, refuting the slogan "We are all Americans", Peek questions why American Muslims are judged based on their religious affiliation rather than their nationality, class, and other identifying categories. American Muslims have been patriotic as they demonstrated their patriotism by condemning 9/11 attacks and expressing their solidarity for fighting against terrorism. The principle of violence had guided perpetrators of 9/11 and Islam does not have to do anything with violence. Rather, Islam theoretically advocates peace and humanity. In addition, American Muslims were equally hurt and felt sorrow on the unnatural demise of the innocent (24-25). His analysis seems unbiased that shows that American Muslims and non-Muslim Americans endeavored to maintain cordial relations through collaboration and coordination. Keith and Lianne in *Falling Man* who parted from each other prior to the 9/11 reconcile in the critical time. Their reconciliation suggests that Americans need to collaborate and come together to face the repercussions of 9/11 attacks despite

differences. Claire's concern for the inclusion of Americans irrespective of differences as portrayed in *The Submission* also reflects the need of togetherness in American culture. Teresa and Jack in *Terrorist* get emotionally closer despite ethnic differences. More than this, Teresa and Omar, Ahmad's parents as portrayed in *Terrorist* were married off even if they belonged to different ethnicities. These instances as portrayed in the 9/11 fiction lead me to think that endeavors by cultural groups can contribute to the promise of multiculturalism. Actually, cultural differences are the properties and strengths of the multicultural set-up of the American society.

3.4 Multiculturalism

Multiculturalism as a philosophy started as a part of the pragmatic movement at the end of the 19th century in Europe and the US. Later on, it emerged as political and cultural pluralism at the turn of the 20th century. Its supporters take multiculturalism as a fairer system, as it enables people to express their identity in society. S. Gunew defines multiculturalism as a "concept by nations and other aspirants to geo-political cohesiveness who are trying to represent themselves as homogenous in spite of their heterogeneity. . .Multiculturalism is often perceived as a covert means of indicating racialized differences" (1). In Gunew's view, multiculturalism refers to the togetherness of differences for harmony. Instead of focusing on racial and ethnic differences, people represent themselves as a united society in multiculturalism.

Multiculturalism acknowledges and promotes cultural pluralism–a feature of diverse societies. It elaborates the concept of multiculturalism, which celebrates and attempts to secure cultural differences. Thus, multiculturalism highlights the unequal relationship of minorities to mainstream cultures (Wieviorka 881). Multiculturalism is closer to a policy of acknowledgment. It explores its conceptual harmony especially among those who hold to the so-called critical perspective. As a movement, it developed in social science studies and in history, wherein, it is mainly a "radical sphere of cultural studies" (Wieviorka 888).

Multiculturalism is the existence of cultural identities under tension in a democratic nation. These diverse identities are likely to contribute to 'destructuring', which is though not a problem as a response to the modern construction of identities with a proposal for a political and institutional procedure for dealing with those identity groups. In his idea, a permanent confrontation in democratic societies with cultural differences continues and consequently people keep questioning about human rights at both individual and communal levels. This phenomenon neither can dismiss, refuse, nor can it minimize without opening the way to practices. Multiculturalism is only the solution to the challenges because of cultural differences, since multiculturalism commands democratic arrangements that encourage people to judge the way cultural differences appear in the public space and confer those arrangements based on real information. These democratic arrangements have to encourage people to shun the oppression of the majority (Wieviorka 892-900).

Two different instances in which multiculturalism can be applied. In the first instance, it is easier to operate multiculturalism. However, there is the risk of excluding those groups that could legally attempt to benefit from multiculturalism. In the second instance, the application of multiculturalism may be significantly costly as its implementation is a set of social policies that seek immense endeavors and intimate cooperation with the people involved at the ground level. Multiculturalism remains limited to culture only, and then it will stay as a policy in the service of groups already well established either socially or as a policy for whom cultural recognition is not important (901-5). His reservation in the implementation of multiculturalism is questionable because he demands multiculturalism to expand beyond the boundary of culture(s). I would agree with his analysis if he specified what multiculturalism as a policy should incorporate besides cultural differences.

Focusing on the negative aspect of multiculturalism, Douglas Hartmann and Joseph Gerteis assert that multiculturalism represents heterogeneity as opposed to homogeneity,

since diversity stands against unity. The most common understanding of multiculturalism questions the cohesive attributes of multiculturalism (219-20). Many liberals and progressives ask if multiculturalism has to be acceptable and meaningful, it must adopt the politics of equity, economic redistribution, and social reconfiguration (221). People best understand multiculturalism as a critical-theoretical project that cultivates new ideas of solidarity when dealing with the realities of omnipresent and mounting diversity that seek for expressing the social conditions wherein difference can be included and harmony can be attained from diversity (221-2). When multiculturalism fails to provide new conceptions of unity, then social order and harmony from diversity cannot be achieved. Their discussion on multiculturalism unravels that they have generalized the people's views against the usage of multiculturalism.

Tracing the operation of definition of multiculturalism, Caleb Rosado avers that it reflects on attributes of social cohesiveness. Multiculturalism isa "system of beliefs and behaviors that recognizes and respects" (2) diversity, and acknowledges, and values socio-cultural differences. Multiculturalism encourages and enables their perpetual contribution in a comprehensive cultural set-up that empowers all the cultural groups within a broader society. Multiculturalism as a set of interrelated parts makes up the whole of how humans experience the current world. Multiculturalism is inclusive of what people believe about others, their basic paradigms, and how these affect, and how behavior affects them (3). This operational definition of multiculturalism is viable in a democratic society. As long as cultural groups have mutual respects with due consideration of differences, multiculturalism sustains. Multiculturalism in a diverse society is imperative.

Underscoring the positive aspect of multiculturalism, Tariq Modood disapproves the way multicultural principles are implemented in the West. Instead, he claims that assimilation is impractical, illiberal, and inegalitarian that began with Anglophone countries and spread to

others from 1960s onwards. He questions why politicians replace integration with assimilation. He suggests that critical inspection in public discourse on assimilation, and integration is required. Processes of integration are "both as two-way and as involving groups as well as individuals and as working differently for different groups" (3) in a multicultural set-up of society. Besides, multiculturalism takes diverse forms in different environments at different times. Nonetheless, his argument insinuates that the concept of equality is core principle of multiculturalism, which prioritizes the concepts of group and of 'multi' (3). Modood's ideas on multiculturalism can be related to the efforts of Changez in *The Reluctant Fundamentalist*, and Mo Khan in *The Submission* to integrate in the post-9/11 American society. They respect the dominant culture and seek equal respect for their cultures of origin. Nonetheless, they do not experience reciprocity. They endeavor to adapt to majority culture, but they are not accepted. The refusal of majority group to accept Muslim characters leads them to isolation.

While tracing the practice of multiculturalism in the United Kingdom, Gurharpal Singh explores that the experience of ethnic minorities in the large cities has influenced and shaped the understanding of multiculturalism as public policy. The first pioneering studies of multiculturalism began in the 1960s. Many disasters took place in many other urban set-ups in 1980s. The ethnic minorities survived many riots in the urban areas. This made the ideals of multiculturalism as public policy questionable (40). Here, Singh demonstrates the problem not with the principles of multiculturalism but with the mechanism employed to implement multiculturalism.

In a similar way, John Rex in "Multiculturalism and Political Integration in the Modern Nation State" asserts that more than multiculturalism, other few terms are generally in popular discourse, in the media, and in politics. People discussed multiculturalism as a positive attribute of national societies and cities over the recent years. Politicians including

monarchs appeared multicultural and cosmopolitan. However, there has been a shift in the use of multiculturalism from its soft version to the tough one. Because of ethnic conflicts focused on ethnic cleansing for example in the former Yugoslavia, older societies broke up. The attitude toward multiculturalism became negative. Violent conflict between Asians and native British citizens in the U.K. were diagnosed as being because of multiculturalism. Similarly, migrants including refugees were seen as the obstacles to social harmony and unity. Consequently, multiculturalism was blamed for the social disturbances (5-6). Rex's reading traces the challenges against multiculturalism across the West.

Refuting multiculturalists' blame to the majority culture, Maykel Verkuyten asserts that multiculturalism is concerned with not only the majority group's acceptance and recognition of minority groups but also the minority groups' acceptance and recognition of the majority. Rather it is a two-way traffic. If either of the groups fails to acknowledge the differences, multiculturalism cannot be successful. Ethnic minority group members have endorsed multiculturalism, whereas the majority group in many European countries has found multiculturalism as a threat to identity. Multiculturalism offers the minority groups the possibility of maintaining their culture and achieving higher social standing. The majority group members may undertake ethnic minorities and their willingness to preserve their own culture as a threat to the cultural hegemony of the majority group. The majority group members prefer assimilation of the ethnic minorities (283-4). Multiculturalism aims to create and promote a context for the wide acceptance and recognition of group(s). While defining multiculturalism, Berry states that it attempts to inculcate the feeling of confidence among group members in a diverse society. This confidence seeks for trust and acceptance of the other. However, the lack of confidence indicates the sense of threat and rejection of out-groups. Multiculturalism is contributive to ethnic groups for favorable interconnectedness (qtd. in Verkuyten 284-5). Verkuyten's concept of multiculturalism reflects in the portrayal of

Ahmad who seems reluctant to accept American culture. Updike depicts him as an antidote to Americans.

For the acceptance and recognition of their collective identities, the oppressed ethnic and cultural minorities struggle much, Jurgen Habermas argues. In his view, these minorities have launched the liberation movements to overcome an illegitimate division of society. Habermas further asserts that the process relates to the majority culture's self-understanding. However, the members of the majority culture view that the revised interpretation of the achievements and interests of others does not essentially change their own role in the same way that the reinterpretation of the relations between the sexes alters the role of men. Liberation movements by multicultural societies have caused diverse challenges depending on whether it is a question of endogenous minorities becoming aware of their identity or new minorities arising through immigration. The challenge becomes all the greater, the more reflective the religious, ethnic differences are. The very challenge becomes even more aching, the more the tendencies to self-assertion take on a fundamentalist and separatist character. Experiences of powerlessness "lead the minority struggling for recognition to take a regressive position or because the minority in question has to use mass mobilization to awaken consciousness in order to articulate a newly constructed identity" (117-118). In Habermas's reading, the struggle for recognition retains as long as the minorities experience liberation in a society. His analysis of ethnic minorities in a pluralistic society shows a difficult journey undertaken for recognition and acceptance. Thus, it becomes clear that although multiculturalism is favorable to both mainstream culture and minority cultures, the latter welcome it more than the former does.

3.4.1 American Multiculturalism

Multiculturalism emerged as a concept of understanding and promoting diversity in the 1960s. It was as a multiform revolt against the monocultural group that made American

multiculturalism debatable. While tracing the concern of multiculturalism, David Theo Goldberg in his book, *Multiculturalism: A Critical Reader* states that the American monoculturalism deeply informed by European cultural notions of high culture is based on a common transatlantic heritage. It is "deeply ethnoracialized Eurovision" now used in the United States to support domestic and geopolitical dominance in a time of Cold War and imperialism. Goldberg supports multicultural condition that came in politics, education, and many other discourses. In his view, this multicultural condition should not be reduced to a single definition (qtd. in Rubin and Verheul 8).

Configuring the history of multiculturalism in the US, Diana Owen avers that multiculturalism is a concept of promoting harmony and unity among diverse cultural groups in the West that replaced "melting pot" the phrase coined by the playwright Israel Zangwill. Zangwill used melting pot as a concept to describe the process of immigration from diverse cultural and ethnic backgrounds to the US. The melting pot metaphor refers that with the passage of time, "distinct habits, customs, practices, and traditions associated with particular groups would become invisible as immigrants assimilated into the majority culture" (1). In her observation, a distinctive American culture generated containing some elements of immigrant cultures such as holiday traditions, and language phrases. She illustrates the history of multiculturalism in the US and core values and ideals of Anglo Protestant settlers embedded in the American creed–liberty, equality, individualism, populism, privacy, independence–which reinforced the American model of assimilation (1). In the similar line of argument, Ben Wattenberg asserts that the American model of assimilation adopted the concept of American Exceptionalism–an assumption of nation's extraordinary history and development warranting its special place in the world. American Exceptionalism stands on the conviction that the country's extensive border provides limitless and equal prospects for individuals to set the goals and to achieve them through hard work and self-determination.

Although the US is culturally a diverse society, the American Creed and Exceptionalism provide the central point for American identity. Wattenberg relates the American identity to commitment to core values articulated in the American Creed and the standards of Exceptionalism raise a basic concern that has been the cause of significant debate (qtd. in Owen 2). Scholars and social activists identified that the "melting pot" as a popular concept, failed to acknowledge that the immigrant groups did not and should not completely give up their unique cultural identities from the 1960s. Finally, such scholars and activists replace 'melting pot' with multiculturalism and diversity (Owen 2). As a result, the cultural minorities continued many of their identity traits and cultural qualities.

The history of American multiculturalism traces that there have been many upheavals in promoting rights of ethnic minorities and building up the social harmony among the diverse identity groups. However, American multiculturalism rejoices the distinctive cultural legacy of racial and ethnic groups. Many Americans have held multiculturalism and political and social institutions and have formally strengthened it. The elementary and secondary schools have implemented curricula to endorse understanding of ethnic and racial diversity by persuading students to the norms and values of cultural and ethnic minorities. Even the government agencies and bodies campaign for tolerance and co-existence of diverse communities and traditions. For instance, the US Post Office has pioneered stamps representing eminent personalities from different ethnic backgrounds. However, the US has not been free from societal and political tensions and tussles (Owen 2-3). Eventually, because of consistent endeavors for fostering multiculturalism, the US has been able to keep the diverse communities in harmony. Nonetheless, multiculturalism focuses on inclusive curricula, tolerance, and co-existence but does not seem functioning in the US as exemplified in the case of Ahmad, whom school students and teachers do not accept as portrayed in *Terrorist*. Updike portrays Ahmad's schoolmates and teachers who are intolerant and

reluctant in addressing minorities. Ahmad does not like the school curricula, as he finds them exclusively about mainstream Americans.

Highlighting the affirmative role of multiculturalism, Gino Michael Pellegrini brings in the critics who failed to acknowledge the positive function of multiculturalism that has created "the larger historical and ideological context in which many people have explored and introduced themselves as multiethnic. Multiculturalism has empowered ethnic minorities to acclaim their distinctive identities in the American society (172). Multiculturalism has been as a means to empower minorities in the US. Tracing the background of multiculturalism, Jospeh Raz states that multiculturalism became politically feasible in the West when national and political liberalism failed to limit White racism and other forms of subjugation of identity groups. Multiculturalism is an ideology that confuses political liberalism's recognition of the natural dignity and rights of each individual with cultural pluralism's justification of group differences, identities, and cultures. In fact, liberal multiculturalism aims to change the possibilities of survival for minority cultures. For this purpose, liberal multiculturalism allows the nation-states to assign individuals to a specific cultural group and to educate them the cultural legacy of the respective groups. Besides, it makes more possible for the individuals to respect cultural differences (qtd. in Pellegrini 172). However, the postulate under which liberal multiculturalism in the US that each cultural minority group shares a common history of legally authorized and socially imposed subordination to European-Americans and their descendants. David A. Holinger's assumption is, "the principle of white racist hypovictimization or the one hate rule" (qtd. in Pellegrini 172). By applying this principle, Holinger asserts that the American multicultural state has helped to create a broad environment in "which the one-drop rule and racial passing, themes usually associated with the cultural history of African Americans, have become commonplace within the cultures of

other minority groups" (qtd. in Pellegrini 172). In Holinger's idea, the racial hegemony of European Americans persists even in the post immigration period of the US.

Showing the conflicting positions of multiracials, Pellegrini states that many multiracials advocate for multiculturalism, as they believe that it opens the door for additional multiracial and other cross-cultural groups to be acknowledged and respected. Contrary to them, some multiracials opine that multiculturalism changes personal identity over time and imposes a logical and consistent identity reference on those whose identities are univocal developed beyond the theoretically orderly politics of identity. Such multiracials may have experienced multiculturalism as a source of personal ambivalence and anxiety and perpetuate to take it significantly as an "ideology that limits and hinders the growth of the self" (173). Both groups of multiracials have controversial positions. The US has not acknowledged multiculturalism uniformly. Besides, Pellegrini's reading unfolds the pages of the historical and social context of racial and ethnic minorities. His argument implies the racial hegemony of European Americans continued as a dominant force in the American society.

When reflecting on the liberal aspect of multiculturalism, Jack Citron et al. aver that multiculturalism comprises in the liberal principle of non-discrimination on national, racial, or ethnic grounds that are not sufficient for achieving equality for racial and ethnic minorities. The history witnesses that the civil rights movements failed to overcome deep-rooted racial inequality, although discrimination was illegal. Cultural nationalism emerged as a push for race-conscious policies in the community of colors in the late 1960s. Immigrants from Latin America and Asia were interested in multiculturalism. Even in the post-colonial era, the principle of self-determination received the global legitimacy that ensured moral authority for cultural recognition.

Thus, multiculturalism emerged as a policy agenda. It created pressure on the state to take action for promoting the equal status of minorities in the US. In their observation,

multiculturalist proposals integrate affirmative action policies, and the right to educate children in their native languages, the legal recognition of the diverse cultural values and traditions, and the allotment of public space for diverse ethnic groups are some among many other demands (253). Multiculturalists and liberal conceptions of civic identity share many things, as numerous distinguished theorists of multiculturalism clearly introduce themselves liberals protecting a cultural group's right to live, as it would advance the liberal ideal of individual moral independence and self-progress (254).

Glazer limits the meaning of multiculturalism to a demand for cultural recognition by groups, which have not been the point of attention in American education. He argues that 'we are all multiculturalists now', as the need to respect group differences has been commonly accepted and the school curriculum to heighten attention on the contributions of minority groups to American history has been advanced. In his view, the soft departure of multiculturalism has created milieu for jobs, college admissions, and other social and economic benefits based on race, ethnicity, or gender contrary to the hard policies (qtd. in Citron et al 254). Jack Citron et al assert that both multiculturalism and liberalism reject nativism–a belief that only Anglo-Saxons hold moral qualities and cultural values. Nativists uphold that only certain groups, mainly Anglo-Saxons deserve to be Americans. Over the centuries, the European Americans launched a program of Americanization to sanitize immigrants of their homeland traditions so that the latter could conform to the European American culture.

Contrary to nativism, multiculturalism and liberalism respect the principle of equality and equity as they argue. Supporters of liberalism oppose separatism based on group differences led by hard multiculturalists. These liberalists hypothesize that the official recognition of illiberal cultures would risk basic liberties of their members especially women. Liberalists, however, advocate for a broadened definition of equality that includes economic,

social, and legal conditions to improve the status of racial and ethnic minorities, whereas only the labeled conservatives embrace the rhetoric of individualism and even color-blindness (255). In both soft and hard forms, multiculturalism seeks for schools and colleges to educate more about the experiences of racial and ethnic minorities in the US. Even the national policy of education has moved in that direction. The common people seem to support this kind of disclosure to cultural pluralism (260). However, both European Americans and people of color agree to discourage migrants to come to the US since they believe that there is negative impact of immigration on social harmony and national unity (262). European and African Americans are reluctant to welcome immigrants as exemplified in the case of Changez in *The Reluctant Fundamentalist*, and Mo Khan in *The Submission*. The 9/11 revived prejudices against Muslim immigrants who have seemed to be obstacles to social and national harmony in the US.

The 9/11 increased suspicion to the extent that European Americans started defining patriotism of ethnic minorities especially of American Muslims parochially, as Steven Salaita states. He termed a phrase, *imperative patriotism* that refers to disagreement in the decisions and policies of the government and its foreign affairs. In his interpretation, the American administration became so rigid in the aftermath of 9/11 that failed to tolerate resentments of American Muslims. The imperative patriotism originates from the "longstanding sensibility that nonconformity to whatever at the time is considered to be the national interest is unpatriotic"(154). Most likely, imperative patriotism arises in immigrant societies that usually have to form juridical attitude, which acknowledges some sort of divine command to legitimize their presence on native land (Salaita 154).

Speaking in the same line of argument, Hilton Obenzinger asserts that the juridical attitude was in early America, where settlers devoted New England settlement, and by extension all of America, with a sense of sacred destiny. Obenzinger's argument insinuates

that settlers concentrated in New England believed that they were destined to extinguish those indigenous communities that claimed land and independence. In his view, the new settlers took it as a re-creational act; therefore, they affirmed them supremacy as if the almighty had specially chosen them (qtd. in Salaita 154). The origin of imperative patriotism has been a colonial discourse that continues in the US, wherein politicians often speak that they are destined to occupy Arab countries for civilizing the native people of those countries and introducing them to democracy. However, these American politicians do not express their actual intent when controlling oil sources of the Arab world. Rather, the US administration often proposes to provide leadership in all areas of the world like Europeans did in the colonial period. The colonialists equated colonization with generosity and ethical strength. This imperative patriotism may inform xenophobia, that only those immigrants can continue their settlement in the United States, that conform to governance delivered by European Americans. Xenophobia implies that 'American' is an established identity ingrained in a physical and cultural Whiteness for which many immigrants are unfit (155). European Americans have narrowed the definition of American patriotism. As a result, the conflict between the immigrants and the new avatar of American colonialists reached a critical stage in the aftermath of 9/11 (155).

The principle of multiculturalism denounces imperative patriotism, as Walter Williams claims. In his view, multiculturalism seeks for full equality reflected in the law that ensures people of all races, ethnicities, religions, cultures, backgrounds, genders, and so on equal status (qtd. in Volokh 3). To some extent, the American Constitution has incorporated the multicultural principle manifested in federalism ensuring religious, or free speech and economic liberty. Many states of America preserve their cultures and "their own legal regimes, which reflect differing cultural values" (qrd. in Volokh 5). Such a political doctrine could be a multicultural demonstration in the US, as it allows the prospect of constructing a

harmonious and democratic society based on mutual respect–the core aspect of multiculturalism.

While relating religion with multiculturalism, Eugene Volokh states that religious freedom is arbitration in a multicultural system. The case of the US helps develop multiculturalism. Religious freedom in the US is prominent because of different faiths, views, and traditions. Let religious groups live free of deliberate discrimination is the principle of multiculturalism (7). Multicultural doctrines and demonstrations are ideals– tolerance, diversity, equality, respect, and harmony. Several issues complicate the growth of such values of multiculturalism. In his view, imposing English as the official language is one of those complicating issues in the sense that other cultural minorities deny the idea of speaking English–a language different from their ethnic language. Contrary to this, European Americans do not abandon the legacy of cultural dominance through language and religion. I think the continued European legacy is a threat to the principle of multiculturalism.

3.4.2 American Multiculturalism and Islam

While tracing the history of Muslims in the US, Y.Y. Haddad et al write that Muslims have been living in the US for more than a century. However, they are still at the margins of political history (91). Muslims dwell throughout the nation, with concentrations on the East and West Coasts and in the upper Midwest. For Kathleen M. Moore, Muslims are as one of the fastest growing minorities in the largest cities of the US. They include a lively mosaic of ethnic, sectarian, and socioeconomic diversity. They represent every philosophical, theological, and political pull in Islam. Although they are widely perceived as a foreign population, less than half of Muslims today are newcomers to the US. Actually, most of the Muslims are Americans by birth. Many Muslims are second-or third-generation Americans. One-third of the Muslim population is African American. Through conversion, immigrants from different cultural and social backgrounds like African Americans became Muslims. As a

major new group, Muslims in the US are increasingly diverse (Moore 121). The largest groups of American Muslims are Arab, South Asian, and African American and other smaller ethnic groups are Turks, Iranians, Bosninians, Malays, Indonesians, Africans, and so on. However, the American-born Muslims have been contending to balance religious doctrines with the secular values of mainstream America. The act of maintaining the balance causes intergenerational tensions and misconceptions. American Muslims suffer because of their approaches to cultural accommodation, social and political integration, gender issues, and mutual trust (Moore 122).

Highlighting the challenge facing American Muslims, Moore states that they concurrently seek to maintain relationship with the worldwide Muslim community (the *ummah*) when developing an exclusively "American" religious experience, which gives rise to considerable adaptations of rituals and convictions, in a spontaneous project of identity construction. "Variations in ideology, theology, and degree of religiosity are highly contingent on pressures toward conformity exerted upon individuals in one instance by an external authority–the *ummah*–and in another by the internal dynamics of the adopted homeland" (Moore 116). The Muslims experience the tension of preserving the authority of religion when adapting to local socio-political demands in a contemporary society as well that embraces pluralism as a defining feature. American Muslim leaders have sought to build up a version of Islam and Muslim identity appropriate to local norms and values. Their endeavor to both preserve and adapt is acted out on at least two dimensions: the internal struggles within Muslim communities to be "pluralist"; and tensions between Muslims and government policies, that may consider pluralism to be an entirely political concern (Moore 117). American Muslims suffer the ambivalence. Because of this ambivalence, their identity becomes questionable. I think Moore's reading reflects on the problems of immigrants in the

US. This reflection opens the door to look into the conditions Changez, Mo Khan, Ahmad, Hammad, and Muslim characters undergo in the 9/11 fiction.

American Muslims feel alienated not only because of social exclusion, but also due to their absence in the curriculum of American history. This observation as revealed in Rachel Hutchins-Viroux's analysis of the American curriculum in "Multiculturalism in American History Textbooks before and after 9/11" shows that progressive multiculturalists advocate for the teaching of multiple perspectives suggesting that children should understand the context of American foreign policy–one of the causes for 9/11. Progressive multiculturalists emphasize the need to establish the demarcation between fundamentalist terrorists and peaceful American Muslims (134). Progressive multiculturalists opine that respecting diversity seeks to legitimate minority perspectives by including them into the official national narrative and teaching students that truth is personal and as critical readers, they should be aware of other perspectives as well. Despite their suggestions, most American books do not represent American Muslims as Hutchins-Viroux argues by pointing out *The McGraw-Hill*–the only book inclusive of photographs of contemporary Americans. Accidently, one of them appears in the context of an exercise teaching about American Muslims (136).

While tracing the historical development of Muslim community in the US, Mohamed Nimer in "American Muslim Organizations: Before and After 9/11" elaborates the institutional development of American Muslims in the US. This community is institutionally growing fast. One congregation in the mid-1920s expanded to more than 2,000 organizations of all functional types by the end of the twentieth century. The American Muslim community is experiencing life as part of the progressively more global communications and financial systems under the leadership of the US. All these signs are suggestive of mounting drive among Muslims in favor of integration in the multicultural set-up of the American society. Some Muslims, nevertheless, isolate themselves in American culture; some Muslims believe

that the American society is hedonistic and ethically corrupt. The latter stay self-complacent as they believe other Americans suffer more from alcoholism, drug addiction, AIDS, suicide, divorce, out-of-wedlock births, abortion, crime, and racism. Such Muslims argue for detaching themselves from other Americans. These Muslims "propose to focus only on *da'wa* (call to Islam) for Americans" (5). Some of these isolationists predict that the Muslims in the West will disappear when a true Islamic caliphate is established in Muslim lands. The research disapproves their prediction.

The research demonstrates that Muslim community organizations after conducting polls suggest that most Muslims believe that relying on the belief of the isolationists "will result only in the self-imposed marginalization of Muslims" (Nimer 5) in the US. I think the isolationists' perception toward the entire American society as decadent is similar to stereotyping Muslims as fanatics. The critic affirms that mainstream American Muslims find many American values consistent with Islamic moral teachings and observe these moral teachings more in the West than in most Muslim countries. Primary moral teachings are the cultural norms of hard work, entrepreneurship, and liberty, civilian control of the military, the clear institutionalization of political power, a soft process of making public decisions, and a functioning civil society. Muslim activists sound progressive and view accordingly to their strategic interests as the citizens of the US. American Muslims are with diverse backgrounds and ideological beliefs that form institutions based on their core values of religious and ethnic associations (5-6). The 9/11 increased hate crimes against American Muslims. Consequently, American Muslim leaders and various community organizations moved ahead in identifying with the victims of the attack and calling for immediate punishment of the perpetrators of the attacks.

Focusing on the response of the American Muslims,Nimer states that the reactions of American Muslims toward the adverse conditions of Muslim countries have weak

leadership–the chief source of its afflictions. Seeking tolerance and understanding, American Muslims favor a world order that ensures peace, freedom, and justice for all. They oppose post-Cold War provocations that "Islam is the West's new enemy" (11-12). Empowerment is the primary objective of American Muslims' participation in mainstream political affairs. I refute Nimer's entire argument that the status of American Muslims is participatory, inclusive, and progressive. My study of the 9/11 fiction counters his analysis of the American notion of diversity and focuses on the exclusionary politics as portrayed in the novels.

3.5 Critical Reception of 9/11 Novels: A Review

This section includes scholarship on 9/11 novels– Updike's *Terrorist* (2006), DeLillo's *Falling Man* (2007), Hamid's *The Reluctant Fundamentalist* (2007), and Waldman's *The Submission* (2011). My study investigates into scholarship on issues such as American Muslims, repercussions of 9/11, religious conflicts, ethnic resurgence, representation of Muslims, cultural isolation in the US, discriminations, and hate crimes, multiculturalism, cultural diversity and so on.

3.5.1Critical Reception of Updike's *Terrorist*

Critics such as Alaa Alghamdi, Amien Kacou, Maryam Salehnia, Manqoush et al, Ulla Kriebernegg, and H. Pirnajmuddin, and M. Salehnia have interpreted *Terrorist*–a 9/11 novel–in multiple ways. Generally, their readings center on the representation of Muslims and Islam in the novel. Updike portrays Ahmad as a self-proclaimed Muslim fanatic and as a potential terrorist. Ahmad, a practicing Muslim, hates Western values. Byung-Ock in "Islamic Fundamentalism, Jihad, and Terrorism" defines Islamic fundamentalism as a religious and political movement that seeks a return to the golden age of the Prophet Mohammad and the four rightly Caliphs based on pure Islam (57-67).Islamic fundamentalism has influenced Ahmad to observe modernity and secularism–a belief system rejecting religion–as evils and infidels as devils. Contrary to him, Jack Levy–a Jewish character–is

depicted as a liberator, rescuer, and motivator. Similarly, Updike mocks at the Muslim fanatics who consider wearing-*hijab* women as good Muslims. Shaikh Rashid, a religious mentor of Ahmad is represented as an Islamic fundamentalist who advocates for Wahhabism–an intolerant ideology of Islam–as portrayed in the novel. Such portrayals of Muslims and their faith reveal Updike's questioning societal representations of different religious ideologies. The novel written in the aftermath of the 9/11 demonstrates American Muslims and other minorities that the American society is not equally democratic to all ethnic and cultural groups. The novel also seeks answers of why Muslims become radicals. Critics' views on the novel cover religious and political issues.

While analyzing the novel from the perspective of a self-proclaimed Muslim fanatic, Alaa Alghamidi asserts that the novel is from the viewpoint of a self-declared Muslim extremist and a potential terrorist quite different from the usual protagonists in Updike's other novels. The novel portrays Ahmad Mulloy–a young boy of mixed ethnicities: an Egyptian father and a freethinking Irish-American mother. The boy's identity is unquestionably American (1). Ahmad hates American values. For me, the portrayal of Ahmad is questionable as he does not seem to be able to stand out of the crowd–American independent and materialistic culture–and can focus on his paternal legacy. The representation of Muslims seems more political than fictitious.

Alghamadi states that Updike has created Ahmad to symbolize the homegrown terrorists. For instance, the Boston Marathon bombing, caused by the homegrown terrorists shocked America, as Alghamdi analyzes. For him, America started thinking of what had radicalized those perpetrators immediately after the 9/11 (3). In his analysis, the novel aims to investigate the worldview and impulses of religious fanaticism–an extreme belief leading to an unreasonable behavior–in the US. The text also condemns the American way of life, its morality, decadence, and life style, as he views (128). He further says that Updike describes

the American cultural values while dramatizing events and actions of the characters. Besides, Ahmad does not hate Western norms and values anymore. In Alghamdi's analysis, the novel portrays the independent life patterns of Americans, which counter the rigid and closed system of Islamic civilization. Alghamadi's reading seems superficial, since he is silent about the representation of American Muslims. For me, Updike discloses the ethnic conflicts, which become severe in the aftermath of 9/11. Besides, the novel seeks answers of which these homegrown terrorists are, whether they are terrorists because of religions or something else and what has radicalized youths like Ahmad to advocate fundamentalism and prepare to perpetrate terrors.

In this way, Amien Kacou writes that the readers ignored the close relation between the Islamist terrorists and their American victims in terms of meaning. There was the feeling of dissatisfaction with the futile "promises of secular modernity and materialism" (174). Shaikh Rashid focuses on, is not the community-based Islam. Rather, an "intolerant ideology" motivates Ahmad to take modernity and secularism as evils and non-believers in Islam are devils who are sure not to be forgiven in the hell. Even good Muslims must abandon this materialistic life and should prepare for the paradise (176). There is not good Islam and bad one as such. I think those who have faith in a particular ideology, whether it is Islam or Christianity, will patch up to that and accordingly they will abide by the ideology. The argument that Shaikh Rashid's Islam is an intolerant ideology shows the critic's prejudice. For me, almost all religious ideologies seem intolerant of others. Otherwise, their existence will be obsolete.

In the same vein, because of Ahmad's cosmetic relationship with his mother, he was inclined toward father and thus took Shaikh Rashid as the source of information and paternal love and instructions. The Islamic ideology influenced him and accordingly he developed a particular perspective toward the world around. For Kacou, on the one hand, Ahmad felt

alone in his personal life. On the other, he found Western values around him. The interplay of opposite situations in his life psychologically disrupted his social behavior. Jack Levy, a Jewish American teacher helped him to give up his radical ideology (178). I think the portrayal of Jack Levy as a liberator and rescuer for Ahmad shows cultural prejudices. Updike has made this Jew as a hero who counters Shaikh Rashid–an Islamic fundamentalist condemned for his radical ideas.

The cultural conflict between the East and the West is predominant in the 9/11 fiction. Maryam Salehnia asserts that Updike has created Jack and Ahmad to represent the orientalist and neo-orientalist respectively to justify the superiority of the West over the orient (484). Jews and Europeans were superior to the people whose land they proposed to obtain and appropriate. They put forward themselves superior to the Orients. The conflict between the West and Islam has heightened the sense of superiority complex of the Westerners. Besides, the idea of Muslims as the unavoidable enemy of God's plan to reinstate the Jews to their ancestral home in the holy land has developed (484). Jack controls the life of Ahmad despite the influence of Islamic fundamentalism upon the latter. After casting Palestinians as uncivilized natives, Zionists started the colonization, the exclusion of Palestinians. Zionism–a political movement for the establishment of a Jewish state– took the advantage of defining, legitimizing, and consolidating its political basis and superiority by depicting itself as a messenger of Western culture and civilization. The legitimization process was designed in accordance with Neo-Orientalist discourse to represent Muslims as natural-born terrorists (485). The neo-colonist ideology seems to have dominated the narrative. The coordination of the US with the Jewish state in 'war against terrorism' after the 9/11 and the portrayal of the Zionist movement moral and liberating is the background of the terrorist attacks.

Reflecting on the condition of Arab Muslims, Maryam Salehnia elaborates that the portrayal of the conditions of the Arabs and their resistance as terrorism is the cause of 9/11

attacks. Most significantly, the colonial policies and political interference of the US and Israel in the Middle East must not be ignored when connecting 9/11 with Islamic radicalism (485). I think Updike depicts characters through the American worldview to change the world heading for the divide between the West and the East. Actually, the author portrays Ahmad as if this Muslim character does not hate American culture. Updike depicts Islamic civilization condemnable so that readers may react to rigid form of Islam. Although Ahmad is the protagonist, he is not the hero. The author portrays Ahmad as a subordinate to Shaikh Rashid and Jack Levy who control his thinking faculty.

Highlighting the authorial position of Updike, Riyad Manqoush et al write that Updike shows that the Muslim worldview is one-dimensional. Updike comments on the US employment of American Muslims in places of high security because their loyalty is questionable. The writer mocks at the voices of the people in Middle East and the Muslims in the US. In fact, the authorial biases are because of Islamophobia (73). In their reading, stereotyping of Muslims demonstrates the reactions of the West to Islamic civilization. Updike's preoccupation in handling the Muslim issues and problems as burdens of the Westerners perpetuates orientalism, as the critics argue. For me, the images of Muslims can unfold one form of Islam, as people like Sheikh Rashid are also in Islam. So are such fanatics even in Christianity who advocate for the fundamentals of their respective religion for retaining religious power over moderate ones.

A new form of conflict emerged after the disintegration of the USSR, when communism became redundant as an ideology (74) to counter American imperialism, as Manqoush et al argue. In their reading, Islam appeared as a close enemy to the imperialists. Failing to understand Islam fully, the West depicted it dangerous, as their analysis shows. Manqoush et al comment on Updike who portrays Islamic civilization opposite the US culture and highlights the American parents who support their children's independence but do

not do anything to discourage defiant personality. Their analysis further shows that Updike appreciates love between the Prophet Muhammad and his daughter Fatimah and the writer is not critical of Islam. Rather, he is critical of the activities of Muslims (78). For me, although Updike glorifies the Prophet, he seems critical of Islam.

For H. Pirnajmuddin H. and M. Salehnia, the novel transmits a political discourse by portraying Muslims as others and Islam as despotic and "retrogressive religion" which orders its followers to employ violence against infidels. In their view, Updike portrays Islam as an intolerant ideology of the West and their political system (171). They analyze the depictions of the Muslim characters who defy modern developments and ideas. In other words, the novel perpetuates Neo-Orientalism. The writer purposely portrays Islam as backward and one-dimensional religion (177-8). Islamic pattern of life contrasts to that of the Western portrayed superior to the orient and the perpetrators of 9/11 had affiliations with Islam. Updike grasped the opportunity and exploited it to satisfy his orientalist urges by targeting American Muslims in particular and Muslims in general.

On a similar note, Blanchard avers that Ahmad is imagined to have the fear of being spoilt by Western education system that reestablishes the traditional dichotomy between the modern and civilized West and the primitive, uncivilized, and ignorant East. In Blanchard's analysis, Shaikh Rashid is portrayed as an Islamic fundamentalist who advocates extreme and intolerant Wahhabism–a theological reform movement–to help Muslims beat out the West with Western technologies. Shaikh Rashid's instructions and concepts are based on the Wahhabi principle–the primary adherent of the al-Qaeda (qtd. in Pirnajmuddin and Salehnia 181). The Wahhabi doctrine is deep-rooted in Saudi Arabia–a close ally to the United States that has been on the war against terror since 9/11. However, the US has hardly spoken against Saudi Arabia's contributions to the expansion of Wahhabism so far.

While commenting on the transnational marriages, Manqoush et al analyze Updike's "metatextuality of the transnational marriages" that he does not approve interreligious marriages. The novel "reveals that American transnational matrimonies to Arabs result in confused American identities that live in-between spaces" (10) who are neither Americans nor Arabs and their loyalties stretch out with the paternal culture rather than the maternal culture. Updike's predicament about the Muslims and Arabs (10). Ahmad feels isolated at school because of the domineering Western values of his teachers and classmates. For me, Ahmad looks down upon them as devils; he harshly comments on the gown and gait of girls whose beauty is intolerable; he does not react to their physical traits manly. Rather, he hates them. The creation of such a young Muslim boy, of course, unveils Updike's infected and superficial imagination, since Muslims are human beings and they have inborn traits of sexual attraction and distraction. Sexual orientation determines the way a young boy reacts to opposite sexes. Ideologies affect us, but none of them can overcome nature. I think the portrayal of Ahmad infers that he has lost his manly power under the influence of Islamic fundamentalism.

Contrary to the observation of Manqoush et al, Anna Hartnell explores the novel as a failed creative work of art to demonstrate the sensible relationship between politics and religion. She expresses, “Updike's novel fails to conceive of a meaningful relationship between faith and politics, and thus Ahmad's Islam is ultimately repudiated as a religious position irremediably contaminated by politics. For her, Islam is measured against an implicitly Christian model of religion and is found wanting” (495). She argues that Islam should not be compared to Christianity. Her analysis of the text cannot go beyond the religiosity of the protagonist. Besides, Updike constructs what H. Pirnajmuddin and M. Salehnia deal with in Islam and Modernity as, “the representation of Islam as a one-dimensional, backward, despotic religion (that) leaves no possibility for Ahmad to be an

‘American Muslim” (183). Such analyses do not deserve additional applause. Hartnell in "Violence and the Faithful in Post-9/11 America" states that the novel materializes as a crucial intercession, as it reflects on the "relationship between religion and violence" commonly shown as a cultural fault line (478). For her, the novel "contrasts the values of Islam with those of Judeo-Christian culture" (479).Her reading reveals that Updike criticizes both Islam the American society. However, Hartnell's scholarship lacks a balance when evaluating the novel. The Egyptian scholar, while centering on the wide-ranging attitude among American writers after the 9/11 attacks in his essay "Encounters with Strangeness in the Post-9/11 Novel", Ahmed Gamal states:

> These narrative works are thus an expression of the cultural ambivalence toward the other, a step toward beginning a new kind of writing that does not easily conform to orientalist conventions and simply perpetuate existing traditions. It is a writing that challenges these conventions and traditions that are informed by the familiar oppositions between “them” and “us”, East and West, and the pre-modern and modern. (96)

The novel challenges the conventional notions. Gamal does not seem to have adequately justified that Updike has only limited his fictional representation to the conventional act of othering. The novel does not starkly perpetuate the binary opposition between "them" and "us". Rather, it interrogates the cultural differences that collide with each other in the American society. Gamal's opinion is not much different from that of Hartnell.

The text sets up a controversy on religious interpretations and deals with issues of identity that sounds like a non-fictional work in James Wood's reading, “Updike's style does not enable his dramatic functioning as a novelist, it actually nullifies it” (“Tell me how does it feel?”). Besides, Updike portrays Ahmad as a rigid and one-dimensional character without any distress even as he readies himself to blast the tunnel.

Similarly, Eugene Goodheart remarks on the portrayal of the situation, in which "the terrorist wants the world to end so that he can enter Paradise and hedonistically enjoy his seventy-two virgins or white raisins" (187). The concept of paradise is one of the highlights in the religious scriptures of Islam, which encourage men to sacrifice their lives in this planet to secure a commendable place in the heaven. However, Goodheart's reading cannot falsify this fantasy.

The critical reception of the novel demonstrates that it deals with Islamic ideology that leads Muslims to fanaticism. For the critics cited so far emphasize that Updike makes Jack, the hero and Shaikh Rashid an antagonist who spoils Ahmad's mind. Jack is a liberator and a true guide to Ahmad. The scholarship shows Updike as a neo-Orientalist biased in dealing with the Muslims and Islam. Updike's work is a political discourse to portray Muslims as Others as they analyze it. Mostly prominently, the critics have undertaken transnational marriages and materialism vs. fanaticism as the main issues mentioned in the novel. For them, western education system is duly prioritized in the novel.

3.5.2Critical Reception of DeLillo's *Falling Man*

DeLillo in *Falling Man* portrays traumatized life of the 9/11 survivors. Critics such as Nath Aldalala'a, Hossein Pirnajmuddin, and Abbasali Borhan, Linda S. Kauffman, Gaj Tomas, Sven Cvek, Martina Pavlikpva, and Lesley Joan Gissane focus on the portrayal of Muslims and Islam. Hammad as portrayed is a potential terrorist in the aftermath of 9/11. He is a Muslim mentally prepared to commit suicide bombing. His choice of death has a link with jihad as interpreted in the West. The preference for suicide also implies the choice of the perpetrators of the 9/11. By portraying Hammad, DeLillo shows the way terrorism is considered the signifier and Islam the signified in the American society. In other words, terrorism and Islam are taken synonymously. The 9/11 provided the literary writers like

DeLillo to grasp the opportunity to interrogate the mindset of mainstream Americans about Muslims in general and about Arab Muslims in particular.

The narrative is about Keith Neudecker, a survivor of the 9/11 attacks and about the repercussion of the tragedy in his life afterwards. He was a lawyer who worked in the World Trade Centre. He could escape from the building with slight injury and then walked to the apartment he had formerly shared with Justin, his son, and Lianne, his alienated wife. The positive thing about the attack is it could unite the members of the family. The novel demonstrates the figurative nature of terrorist aggression and the way in which the media took advantage of the 9/11 disaster. Actually, the writer questions the moral dimension of fictional engagement with the shock of 9/11 (128). My study explores the 9/11 fiction that portray the repercussions of the attacks on the intercultural relations of minority Muslims with mainstream Americans in the aftermath of 9/11 American society.

In this regard, characterizing the key character of the novel, Nath Aldalala'a in "Contesting the Story?: Plotting the Terrorist in Don DeLillo's *Falling Man*" avers, "contingent on Keith's orthodox American perspective; a modernist privileging of narration remains stylistically prominent and seeks to affirm a Western discourse" (71). The text intertwines a counter-claim to this hegemony through the portrayal of Hammad's scheming. When contextualizing the imaginary text within a dialogical relation to a real and indirect international rhetoric, DeLillo offers an undecided humanization of the terrorist that obscures fashionable understandings of terrorism, as Aldalala'a analyzes. The inclusion of Hammad in an otherwise controlled personal field of experience brings in its specificity within a global political description (71). His assessment at both rhetorical and thematic levels is dense. In my view, terrorism has become too political in the aftermath as portrayed in the novel. Therefore, there are diverse perspectives about the 9/11.

The novel shows what has guided Hammad to accept the death deliberately. Hammad's death refers to the deaths of the perpetrators whom the similar principle had guided to accomplish the mission. The novel centralizes on Keith Neudecker's experience of the attacks on the World Trade Center and his meaningless wandering within the limitations of time and space (Aldalala'a 73). The reading reveals the Jihad with terror struggle of perpetrators who believe that the hereafter will be more pleasant, reliable, and sustainable than this earthly life.

The novel demonstrates the perpetuating opposition between Islam and the rest, Christians and Jews. As religious and ethnic identities are more annoyed in the modern world, and because of the lack of a clearly definite enemy, the 'War on Terror' is a new experience (Aldalala'a 73-4). The Islamic world is portrayed as the space from which the war against the West is being waged. In his observation, the superficial interchange between Islam and death as magnificent concept and revengeful mission emerges as a permanent threat in everyday life of American people (Aldalala'a 76). Aldalala'a questions other lapses as well. Hammad's position is ignored to undermine the nature of the politicized readings of 9/11 fiction. The effects of the tragedy can be perceived beyond the domain of American history. "Although the war on terror is fought as a rather conventional military intervention, its continuance retrospectively sanctions and perpetuates 9/11 as a permanent introspective and ideological pre-occupation with fighting terrorism—a state of stasis" (80-1). There is no further effect of war on terror in maintaining peace and harmony in the world. I think the continuation of military intervention under the premise that the US is on the war against terror is meaningless. It is a conventional and revengeful act to satisfy war impulses.

Establishing the relationship between Islam and terrorism as portrayed in the novel, Hossein Pirnajmuddin and Borhan Abbasali claim that the novel relates terrorism with Islam and DeLillo is an orientalist who narrates about a group of Muslims who perpetrated the 9/11

attacks as a revengeful act on the West because they could not tolerate modernity. In their reading, the novel portrays Islam not being compatible with Western civilization (119). The novel is an orientalist production, which draws a dividing line between the East and the West. The Orient changes its forms in different situations with unstable degrees of Otherness. The volume of the Otherness seems to get to the climax in the aftermath of 9/11 as shown in 9/11 fiction. By constructing Muslim terrorist identities, DeLillo promotes the sense of othering (qtd. in Pirnajmuddin and Abbasali 120). "Since Muslims cannot integrate into the Western civilization, they find themselves imprisoned in the Western societies, suppress their xenophobia, and finally, turning into global “parasites”, decide to destroy their host community" (Pirnajmuddin and Abbasali 121). The novel exhibits conflict between Islam and the West. DeLillo portrays Hammad with the beard and the latter is sure it would look better if he made it smaller by abiding the dictates of Islam. His life is structured and he is in the process of becoming a disciplined Muslim. Hammad thinks and does as other Muslims do. He is growing closer to them under the umbrella of fraternity (83). The portrayal of Muslims confuses readers about the authorial position. Besides, the novelist grasped the opportunity to portray Muslims that could help perpetuate the stereotyping tradition of the Orient, but in a new form. For me, the conflict between Islam and the West would get denser if such attacks on minority Muslims continued. I think violence in one part of the world cannot ensure peace in other places.

In the similar line of argument, Linda S. Kauffman accuses DeLillo of manipulating images of Muslims through the sketches of the terrorists transforming them into triad: background, psychology, and development. Hammad as portrayed is a jihadist. Although he wants his family, he chooses death when he comes to know that he must resist and eventually prefers to become a martyr with his friends (355). The novel demonstrates the reasons for youths' deliberate commitment of suicide. Death and disaster are dominant themes in the

novel. Muslim youths are preoccupied with degeneration and disrupted psyche. Thus, the novel comprises in themes such as time, chance, destruction, and transformation (367). I think Muslim jihadists are mentally prepared to lose their lives happily under the premise that they will have better life in the hereafter, which is still questionable. The tradition of martyrdom in Islam seems to be the expression of the Western mindset about the orient that perpetuates in 9/11 fiction.

On a similar note, Gaj Tomas states that the threat of terror is the means to create a new world as an antagonistic concept. When the planes had been exploded on the Twin Towers, the terror became the most authoritative factor to challenge American culture. The novel captures the world of terror different from natural calamity. DeLillo is concerned with both the victimizer and the victim. The novelist exhibits prime motives of the perpetrators of the tragedy (3). Similarly, Linda S. Kauffman claims that capitalism and terrorism are two opposite ideologies, which collide with each other, and they are beyond any control (357). The Al- Qaeda and the US symbolize terrorism and capitalism respectively. The US has had the sense of medieval revenge and advanced technology, whereas the Al-Qaeda has been functioning through global network of martyr brothers (Kauffman 356). For Tomas, the novel is from the attacker's perspective that makes readers' understanding of the tragedy clearer and more relevant.

Hammad's perspective about jihad is suspicious. Hammad overcomes his impulses and is ready to perform terror. Thus, the power of strong mind will change the world, as DeLillo remarks that the end of one world in the horror of other world will take place. Thus, the power of terror becomes stronger. Hijacking of the planes refers to the initiation of the change that first emerged in the minds of the Islamists (Tomas 3). These two worlds, however, do not justify that perpetrators were Islamic and they aimed to replace the capitalistic world led by the US with their world of *shari'a* led by the Islamists. For me, the

novel increases the horror and implants the suspicion among the civilians that the Muslims could not tolerate the civilization other than Islam. The novelist questions the continued othering and isolation of Muslims in the aftermath of 9/11.

By showing the novelist's manipulation of the downfall of the Empire, Marta de Sousa Simoes et al write that the novel has exploited the concept of destruction and downfall of the American Empire and society by using symbolic images (363). The perpetrators of 9/11 wanted to affect all parts and dimensions of the power of the American culture and this narrative is a response to the terror, which was unavoidable (371). I think the 9/11 attacks threatened the US capitalistic values and political intervention in the Muslim World. The Twin Towers were symbolic of the American economy and militarism. The attacks warned the contemporary American administration to stay within limitations. Otherwise, they would have to face more attacks. The novelist portrays the war that has been between the American culture and the Islamists since 9/11. The portrayal of the characters with Muslim backgrounds indicates that the representation of Muslim terrorists insinuates overgeneralization of the Muslims.

The novel is about historical crisis in which the narrative takes the form of an extensive approach of militarization and a "parallel collapse of liberal imagination" (Cvek 2). The narrative depicts an endeavor at understanding, from within the traumatized imperial hub and its dominating imagination, exactly the association between the local and the worldly “imperium”. Militarization denotes to the structural conditions for the collapse of the traditional liberal independent subject" deliberative, rational, tolerant, and multicultural" (Cvek 3) represents the main sign of the historical move started. The expansion of the rigid and intolerant military power has started from the US. The traditional structure of American militarism has ended since 9/11, as the novel suggests that the US needed to change its strategies of war.

In the same vein, Ismael Hossein-zadeh believes that the increased trend of the US to war and violence is probably a sign of the symbolic domestic war over distribution of national resources. The contemporary American administration took the 9/11 as an opportunity to expand militarization to justify the "continuous hemorrhaging of the Pentagon budget" (qtd. in Cvek 4-5) and the event occurred within an already political-economic structure that largely structured its perceptive and its implications. Cvek describes that when hijacking the plane on 9/11, Hammad cannot memorize the way he was cut. The description shows that the disconnection between the actions of Hammad's body and his thought can help explain the process through which the almost-human terrorist, who continually suspects his own actions, eventually surrenders to the monarch will of the arch-terrorist Amir (8). The tragedy made Americans opportune to express their anger on Muslims. The novel functioned to accelerate the suspicion on Muslims as terrorists. The novel lacks the ability of representation. Rather, it should be read in relation to the embarrassment of the event in the network of worldwide relationships (11-2). If DeLillo had been able to capture the event objectively, perhaps the representation would have become nearer to truth. DeLillo's failure of representation is evident in the breakdown of Lianne's liberal democratic individuality when she behaves with her Arab neighbor unintentionally, irrationally, intolerantly and violently (Cvek 14). I think creating such a context in the narrative shows DeLillo's critique of the Eurocentric mindset.

Representation and identity of Muslims in the novel are the dominant themes. Likewise, Martina Pavlikpra investigates into the possibilities of exploring individuals' identity and their tendency to invent their own identities collectively (15). The tragedy of 9/11 is the manifestation of human defenselessness, a catastrophic unawareness and limitation, the human mortality and the related compulsion of restricted human existence (17). Mohammed Atta, one of the hijackers puts himself in the position of an instrument of

God's will (Pavlikpra 11). For me, employing Muslim characters as attackers in the narrative questions the objectivity of DeLillo's authorial role. People of any faiths can perpetrate terrors, as the terrorists believe in the faith of violence. Pavlikpva's argument shows that the hijacker creates his personal philosophy of death to justify his terror. In her view, the rationale for this is that the individual mission is to kill the masses referred as the others. These others do not have any rights to live any longer. Passion drives Atta (13). The portrayal of Atta is the expression of personal idiosyncrasy, since DeLillo without focusing on the context, in which Muslims can start jihad, has cast his characters.

On a similar note, while figuring out the terrorists' intention, Daniel Shank Cruz writes that the novel portrays terrorists condemnable unquestionably. It demonstrates the "fallacy of the terrorists' beliefs through their hypocrisy" (146). In his view, Hammad defies the "faith he is willing to die for by masturbating" (146), as he sometimes fails to pray and suspects whether he and his allies will succeed in their mission. Ethnicity does not play any role in the Othering of terrorists portrayed so far. Rather, "they are Other solely because of their violent fundamentalism" (146). Although Hammad is intelligent, he confides that demise is stronger than life. Therefore, he decides to commit suicide (146). The novel contrasts Hammad with Keith. The former chooses death and the latter prefers life. By contradicting the characters' choices, the author imparts a lesson that Keith seeks for peace in the material world, as Cruz views. For him, Hammad's dualism is because of his faith and training. Cruz seems to have overlooked the background of Hammad–the real driving force of his choice.

Joseph M. Conte states that DeLillo demonstrates "vignettes of an Islamic terrorist named Hammad at the close of each of the three parts of the novel" (565). Hammad is a responsibility of Mohamed Atta and one of the hijackers aboard American Airlines Flight 11 that strikes the north tower. None of the nineteen hijackers was named Hammad. However, "Hammad describes his role as sleeper-cell member and plotter", as he describes (565). The

scholar questions the representation of Muslims, as Hammad hardly shares anything with the perpetrators of 9/11. Conte's analysis shows sympathy with the condition of Hammad.

On a bit different note, Catherine Morley questions the mode of narrative that relegates Hammad to periphery of the story and momentary fragments of his life are offered in Germany and in the US (723). Hammad's life in the storyline demonstrates minorities pushed to periphery in American culture and the American history has buried the issues of minorities and marginalized groups as exemplified in the case of Hammad. Morley reflects on the condition of Hammad portrayed as a Muslim other at the periphery of the White, domestic world. The Western and Eastern values interact. "This collision is embodied in the extended metaphor of organic shrapnel, which reaches its apogee at the conclusion of the novel" (724). "To the morning of 11 September, Hammad in the hijacked plane metamorphoses into Keith in the towers like a piece of organic shrapnel" (724) set in with the receptive body that suggests the close relationship between the West and the Middle East. Her subtle observation implies the possibility of harmony among ethnicities in the US.

Focusing on the portrayal of the characters, Elizabeth S. Anker elaborates the way Muslims are stereotyped in American culture. The novelist portrays some children engaged in making the sense out of 9/11 employing conspiracy theory. They anglicize Bin Laden into Bill Lawton that summons the specter of domestic betrayal. These children watch the skyline with binoculars for the return of this Bill Lawton; they are as frightened as their parents are. "A natural byproduct of the arrested development of the genre's protagonists, divorce not only" (465) involves both parties in erroneous ways and provides us 'all conspirators' but splits everything customary and confidential as well. The polarizations are motivated by "reactionary but projective identifications, wherein" (465) Keith and Lianne superimpose their "betrayal through an oppositional logic that configures the other as enemy while assuaging their own moral compunction" (465). By complicating the relationship between the

survivors of 9/11, the critic suggests that marginalized communities are othered in the American society, and even children live with the predicament and paranoid of Muslims as their parents do.

On a different note, Clemens Spahr states that the narrative discourages the politicization of human suffering caused by 9/11. It endeavors to balance the depiction of "human suffering and the coldly analytical examination of the geopolitical situation" (224). The geopolitical situation cannot overshadow the human suffering. After all, Spahr seems to despise the tragedy and the act of terror that cannot be justified in any ways. Instead of highlighting other things, like Martin's views and other sociopolitical discussions, the efforts should be concentrated on doing "justice to the traumatic event" (225). However, Falling Man in the novel reminds readers of the deceased in 9/11 (225). His observation concentrates on the effect of the tragedy and shows the way the grief can be managed.

On a different note, Gissane applies the theory of recognition in his study of *Falling Man.* "Misrecognition in *Falling Man* is exemplified by the inability of the characters to grasp the humanity, or personhood, initially of the terrorists but ultimately of any of the Muslim characters" (73). Connecting the theme with the characters' identity, the researcher traces, "In a kind of neo-Orientalism, Islamic culture becomes identifiable only with the fear of intrusion, interjection, and interruption" (77). Rather than the fear of intrusion, the deep-rooted fissures between the Muslim culture and the American culture become visible and dominant in the post-9/11 situation. The turmoil in the cultural relationship forces Muslims to become revengeful.

Building their arguments on Hammad, one of the lead characters in *Falling Man*, the scholars assert that Keith's orthodox American perspective becomes dominant in the aftermath of 9/11. For them, the repercussions of the 9/11 attacks reflect into the continuation of the US military intervention in the post-9/11 situation. The scholarship manifests that the

portrayal of Hammad, a suicide bomber is biased. The critics explore that the novel depicts the expansion of the rigid and intolerant military power of the US. However, the scholars spot out some possibilities of harmony in the American diversity.

3.5.3Critical Reception of Hamid's *The Reluctant Fundamentalist*

The Reluctant Fundamentalist depicts Changez as a typical Muslim immigrant in the US who represents the qualified Muslim immigrants with nightmarish experience in terms of intercultural relations the aftermath of 9/11. Changez's comeback to Pakistan is suggestive of the Muslim immigrants' resentment against cultural intolerance and unacceptability in the American society. Reviewers like Mohan G. Ramanan, Azhar Hameed and Afrah Abd Al-Jabbar, Nirjharini Tripathy, Shirin Zubair, Greta Olson, Nath Aldalala 'a, Isam Shihaha, Mohammad Hazazi analyze the novel highlighting the consequences of 9/11 on minority Muslims. Their reading underscores identity crisis and religious intolerance that increased in the post-9/11 American culture. In their analysis, the conversation between Changez as the narrator and the American as the interlocutor in Lahore exposes their endeavor for negotiation by correcting the misunderstandings and misconceptions continued in both the West and the East.

Changez looks back at his past, and reflects on his experiences when interacting with the American in Lahore. As a finance analyst, Changez led his personal identity. He inclined toward the collective identity, Pakistani Muslim in the aftermath of 9/11. Despite his long stay in the US, he was a perpetual outsider. He could not experience being the part of the US. His collective identity became overt when suspected of being a potential terrorist because of his beard. The American society adopted a new form of racism different from Black and White. Changez was neither Black nor White. He was a Brown Pakistani Muslim. Therefore, he became a victim of new version of racism in the post-9/11 situation. This new form of racism eventually led him to religious fanaticism.

The novelist portrays dialogues and possibilities of mutual communication between the East and the West. In this regard, Mohan G. Ramanan asserts that the 9/11 affects Hamid hung between his fascination for American prosperity and the terror attack of 9/11 that permeates Pakistani identity (125-6). Ramanan insists on the conceptual change that the portrayal of Pakistan and religious minorities, especially Muslims, has changed in the aftermath of 9/11. Americans demonstrate a negative image of Muslim minorities that reveals the prejudice of the parochial Americans. Pakistanis experienced the negative portrayal of Muslims and South Asian identities (127). Ramanan's reading suggests that the negative representation of Muslims and South Asians was the continuation of the orientalizing act in the aftermath of 9/11. In his view, ethnic intolerance increasingly isolated identity groups. The overgeneralization led minority Muslims to identity crisis as exemplified in the case of Changez in the post-9/11 American society.

In the same vein, Azhar Hameed and Afrah Abd Al-Jabbar describe Changez's critical reading of American intervention in Muslim countries targeted to strengthen the democratic government and protect human rights. Changez is aggressive at the intervention of the US administration in the countries like Afghanistan and Pakistan. The US has failed to integrate people with different backgrounds, ethnicities, and religions (19). They point out the reason of Changez's comeback. Many moderate Muslims like Changez may go back to their homelands if the US does not change its domestic and international policies toward Muslims and the Muslim World. Highly educated Muslims like Changez contributive to the economic development of the US may become radicals (20). They accuse the US of pushing American Muslims toward radicalization. The US is accountable for the 9/11 attacks. The repercussion of the attacks reflects in the departure of Muslim immigrants for their homelands.

While tracing the status of immigrants, Nirjharini Tripathy points out the adverse plight of Muslim immigrants like Changez in the post-9/11 American society. The geographical

mobility of Changez from the US to Pakistan is because of cultural intolerance in the aftermath of 9/11 (71). Changez finds the American society turning into a monolithic culture intolerant of the Islamic values. Material success fails to keep Changez in the American society– intolerant of cultural differences. The US does not remain multicultural and democratic, since it fails to protect rights of minorities exemplified in the case of Changez. The 9/11 deteriorated the relations of the West with the East that needs re-assessing (72). In her idea, the conversation between Changez and the American in Lahore denotes the endeavor to negotiate with the differences for correcting misconceptions about the cultural differences. Changez and the American–the typical characters– make dialogues to understand each other. Their intercultural communication demonstrates the possibilities of improving the intercultural relations between Muslims and European Americans through mutual understanding.

When reflecting on the ethnic discrimination in the US, Irfan Khawaja avers that despite handsome salary, Changez feels discriminated at Underwood Samson. This perception of hostility leads him to ethnic identity. The reaction of the American society to the 9/11 forces Changez to think in the ethnic line as exemplified in his remorse on being a mercenary for American capitalism (55). Changez's journey from Princeton to Underwood Samson shows his endeavors to integrate in the US society. Along with Changez's professional success, his love for Erica justifies his devotion to the US Changez has to confront his "ethno-tribal demons" after watching 9/11 on TV (57). The protagonist struggles against his aggression at the tragedy. Khawaja questions why Changez cannot become the part of the US despite his professional commitment and emotional attachment.

On a similar note, Sheeba Himani Sharma focuses on Changez's relation with the American society suggestive of the intercultural relationship of minority Muslims in the West. Sharma asserts that media and other agencies portray Muslims as fanatics. In her view,

Hamid's fiction challenges the negative depiction of Muslims (390-391). Sharma's analysis leads me to a conclusion that immigrants benefit both the host country and the homeland, as they contribute to the economic development of the host country, and their remittance becomes a regular source of income on the part of homeland. The immigrants' contribution continues as long as the host country respects them. When their existence is in crisis like that of Changez, they revolt against the host country. In my view, culture is deep-rooted in individuals that they can hardly abandon.

On a bit different note, Humaira Tariq claims that religious affiliation and nationality form individuals' identity. Muslims' religious identity is cultural. Doctrines of Islam guide Muslim nations and individuals are bound to abide by the laws of their respective countries (237). Individuals in the Muslim World like in Pakistan can hardly detach them from the laws of Islam. Any attack on Islam directly affects their identity as exemplified in the case of Changez who took 9/11 attacks happily, since the West had assaulted Islam earlier. He felt delighted, as he took it as a revengeful act upon the US that had killed thousands of innocent civilians in Muslim countries like in Afghanistan and Iraq. Muslim immigrants torn between the culture of host country and their ethnic identity feel isolated. Cultural intolerance pushed Muslim immigrants like Changez toward orthodoxy in the aftermath of 9/11(238). Raiding mosques, hate crimes, and prejudices with Muslims in the public places were the causes of Changez's displeasure and frustration, which led him to defensiveness of Islam.

On a similar note, Shirin Zubair questions why Changez is a perpetual outsider in the American society. The culture of othering isolates Muslim immigrants like Changez. His reactions to the loss of both his love and job at Underwood Samson are the implications of the continued othering (65). Changez's relationship with Erica is "ambivalent" (72). The portrayal of Erica infers her belonging to the US upper middle class. Zubair's reading demonstrates the class disparity between the Pakistanis and Americans as exemplified in the

case of Changez and Erica. The former represents deteriorating economy of Pakistan and the latter symbolizes economic progress and prosperity of the US as she belongs to upper economic stratum, whereas Changez is an outsider and stays there for earning so that he can send money to his family.

Shibily Nuamanvz refutes the collective judgment of Muslims in the US, since it badly affects immigrants like Changez in the aftermath of 9/11. Changez's other categories of identity become secondary, whereas his ethnic and religious identity is taken primarily into account. His cultural identity leads Americans to suspecting Changez as a potential terrorist. Although Changez's profession has been to focus on the fundamentals of Underwood Samson when evaluating the finance of companies and enterprises, he has to shift his focus on the fundamentals of Islam (252). Ethnic intolerance is inherent in the US. The intolerant America leads Muslim immigrants like Changez to religious fundamentalism.

Stereotypical images of Muslims lead to resentment. Some identifying symbols help form a cultural group distinctive from others. Greta Olson asserts that Changez's beard is considered as an insignia of being a terrorist. Changez is suspected of being a potential terrorist because of his beard (1). Changez when torn between the US and Pakistan chooses his homeland because of the cultural intolerance in the American society. Changez's mobility toward Pakistani ethnicity is because of the continued otherness in the aftermath of 9/11 (9-11). Changez's cultural isolation leads him to homeland. The broadcasted images and discourse on terrorism and the attacks of 9/11 changed Americans' perspectives toward Muslim immigrants (12-3). Media implanted the seed of suspicion among the common people and accordingly they developed consciousness about Muslims.

Highlighting the significance of characterization, Ambri Shukla and Shuchi Srivastava elaborates the implication of the portrayal of Changez as a tragic Mulatto. A stereotypical character is an "archetypical mixed race person (a Mulatto), who is assumed to be sad or even

suicidal," because he fails to completely fit in the “white world” or “the black world” (43). Changez is the victim of the society divided by race, as there is no place for him, since he is neither Black nor White. Although Changez is identified as a Muslim, Islam is ironically absent from the narration. The novel challenges the Western representation of Pakistanis as religious fanatics (43). Their analysis of Changez from a new perspective exhibits the scholars' criticality and wide reading. Of course, Changez is neither White nor is he Black. Had he been a member of either race, he would not have suffered identity crisis even though he was a Muslim.

Contrarily, Nath Aldalala 'a claims that radical Muslims are likely to cause terrorist attacks. In his idea, they may be the potential terrorists, although a bearded man like Changez may be a moderate Muslim. The image of a bearded man differentiated from that of a terrorist intensifies the tension as exemplified in the communication of Changez and the American. The narrator expresses his gratefulness and love for America, but the American does not have any affection for Pakistan equivalently (7) which shows that the West denies taking interest in the East. Americans retain the gap from the East. The narrative seeks to challenge stereotypes of Pakistan that America has been undermining the power of Pakistan and the notion that Pakistan is still surviving on filth and powerlessness. The strength of Pakistan is one of the fastest growing nuclear nations (9). Hamid deludes readers about the misrepresentations of both Pakistan and Islam. The narrative creates a dialogue between the West and the East through mutual understanding (9).

By exposing the conflict between the East and the West, Daryoosh Hayati elaborates the conflict reflected in the portrayal of Changez–a glocal figure who communicates on behalf of both the East and the West in the aftermath of 9/11 (31). Changez's confused personality is the amalgam of his Pakistani bringing-up and his American education. Hamid is critical of the terrorist label attributed to Muslims in terms of globalization maintained by

the supremacy, "being interpreted as essentialism" (31-2). The novel challenges the label of terrorist ascribed to Muslims, as it is an essentialist concept. Besides, the Muslim immigrants lived in the US for economic prosperity and progress, but the 9/11 dismantled their dreams by reviving the cultural prejudice. A modern and professional immigrant portrayed as an anti-hero moved toward religious fanaticism and challenged the over-generalized image of Muslims as religious fanatics and backward enthusiasts (35). Hayati's proposition suggests that the cultural conflict shattered the dreams of many immigrants like that of Changez.

Speaking on the fundamentals of Underwood Samson, Avirup Ghosh avers, "Changez's critique of American corporate fundamentalism stems from his lack of the sense of belongingness and from a feeling of problematized identity" (48). Changez failed to recognize his self in the beginning but later on, he inclined toward his ethnicity when he experienced cultural isolation. Consequently, he regretted for his association with Underwood Samson–American corporate world. Changez's romantic relationship with Erica shows that both Changez and Erica hesitate having sexual intercourse initially because Changez–symbolic of the East–is not allowed to penetrate into American culture represented by Erica. She is interested in him because of his exotic personality, as Changez represents the orient–the subject of attraction for the occident (52). Although Changez and Erica seem to have been in love with each other since their graduation at Princeton, they retain the distance at some level. Thus, their relationship is analogous to that of American Muslims with the US, as the former are not accepted despite their long-time stay.

Countering the belief that Islam teaches violence, Isam Shihada claims that Hamid's literary work challenges the discourse of the mainstream American culture that Islam preaches violence and terror and Muslims are the probable terrorists. The novel is a counter literary response to dominant literary discourses of the post-9/11 about stereotypical images of Islam and Muslims. The ruthless treatment of Muslims, American authoritarian policies,

and the blind 'War on Terror' compels many ordinary Muslims to abandon the American Dream, like Changez, and turn to fanaticism. The American perception of Muslims after the 9/11 has been canopy, random, and inconsistent to such an extent that the American notion of multiculturalism becomes questionable. America will suffer internal conflicts, divides if it does not accept the aliens as the Americans, and fails to discontinue generalizing Muslims based on the perpetrators of the 9/11 (451). The American media were responsible for fear and suspicion. Reese predicts that Islam will be acceptable to America when Muslims practice the Western values via ordering beers for them and allowing their girls to wear miniskirts (qtd. in Shihada 453).

Besides, Changez actively leads the conversation, whereas the American is silent, and just listens to the narrator's viewpoint. The East especially Muslims have to speak about themselves and their experiences, because they have ever been misrepresented, and their plights have been manipulated by the West. The American is, therefore, passive in the novel (Shihada 455). A remarkable point in this analysis is her acute observation of multi-dimensions of the novel. Her reading includes from the political issue to the literary implication. However, she predicts that immigrants like Changez will be discouraged to leave the US if the misrepresentation and ill-treatment of Muslims do not stop. I refute her prediction that abandoning the US would become easier for the immigrant Muslims, but American Muslims who do not have other homelands other than the US for example the African American Muslims and European American Muslims would fail so doing. I think this cannot be a permanent solution.

Interacting with the novel, José Manuel Estévez-Saá asserts that the narrative postulates a transcultural stance that respects difference and commonality, silence and dialogue as an unavoidable aspect of modern socio-cultural relationships and exchanges. The US is portrayed as a multicultural society in which young Pakistanis like Changez, are able to

speak, and feel to be at home. Erica of high-class upbringing takes interests into Changez's culture and tradition of Pakistan and accordingly she seeks to know much about the exotic world far away from her homeland. Both Changez and Erica co-exist with each other by reciprocating cultures. The 9/11 disrupted the harmonious coexistence by intervening in the intercultural relations of the West with the East (4-7). The disrupted relationship between the West and the East could improve if they moved ahead with positive intentions reflected in the cordial relation between Changez and the American in Lahore. Mutual respect and hospitality for the American offered by Changez suggests that the immigrants in the US expect similar hospitality from the host community.

In a similar way, Joseph Darda undertakes *The Reluctant Fundamentalist* as a literary work that evokes "the idea that life is not bounded and isolated but always conditioned" (108) by social and material phenomena. Literary works challenge "the logic of the 'War on Terror' in the interest not of anti-American hostility but of international solidarity" (108). Hamid has contributed to the global literature that seeks for international harmony. In his idea, the logic of the 'War on Terror' may terrorize the global peace. I think Darda fails to unveil cultural fissures inherent in the US in the post-9/11 situation. In his view, the narrator does not seem to be vocal about the peace. Rather, Changez as the narrator retells experiences of the Muslim immigrants. The novel as literature evokes and stages precarious life. A Filipino jeepney driver, a Chilean bookseller, Pakistani university students, and the American in Lahore, are leading insecure lives. The text as a "critical global fiction challenges the idea of the "other" and the alien "elsewhere" so that they could be imagined otherwise (121). Instead of challenging the idea of alienating the minorities and the powerless, the novel comments on different forms of othering pervasive in the aftermath not covered in Darda's analysis. I investigate into the forms of othering, as the American is othered in Lahore; Changez is

othered at the airport; Erica ignores Changez as she treats him as a substitute to her boy friend, Chris.

On a similar note, focusing on the relationship between Erica and Changez, Ira Pande illustrates that on the one hand, it seems as if there is a physical attraction between opposite sexes. On the other, sicknesses of both Erica and Changez are as spheres that bring them together and eventually keep them apart from each other. Both of them have lost precious things in their lives. Erica has lost Chris, her long-time boy friend, Changez has lost his homeland, Pakistan, and both of them seek for (155). Erica compromises with her sickness, but Changez returns to his homeland.

Albert Braz's reading of the novel is not much different from that of Pande. Changez during his stay in Filipino capital, believes that his Pakistaniness is imperceptible, veiled by his suit, by his expense account, and by his companions. Changez's sense of belongingness to America dispels when separated from his team at immigration because of his ethnicity. This experience awakens him about his foreign identity (247). Despite his well-paid job, the American administration suspects him. Braz's analysis does not explain why Changez is inspected twice. The strict investigation of the immigrants at immigration is held in a certain context. Perhaps this alertness and precaution can help ensure security and safety.

On a different note, Leerom Medovoi responds to the novel centering on the cause of 9/11. In his observation, the US prides in its militarism and economy and the novel demonstrates a frequent tension between the economic power of New York and merciless military force. "Changez tends to embody this distinction in the multiracial global city on the one hand, and the ultimately xenophobic national imperium on the other" (650).Changez has been for four and a half years in America, but he has never become an American. Changez instantly becomes a New Yorker after 9/11 (Medovoi 650). The American society has not accepted Changez solely because of his Pakistani ethnicity. Rather, he remains as a New

Yorker. New York accommodates multi ethnicities. Despite long stay of Changez, the US fails to accommodate him that is resultant in his comeback. Changez has worked for American imperialism–an agent to expand American capitalism to accumulate capital from the world around (651). Changez shows no curiosity in the role assigned to him. Instead, he resists against American imperialism.

On a similar note, Aysem Seval analyzes the novel putting Pakistani and American in the opposite poles. The novel does not focus on the experiences of Western victims. Rather, it makes the perspective of the Pakistani 'reluctant fundamentalist' dominant. Changez's alteration from the finance analyst to an "anti-American political activist", realizes that not only is he "the tolerated Neighbour but also is his sense of Americanness the tolerated Neighbour in him" (104). Changez fails to integrate into the US because of his treacherous self. Seval's criticism reflects on reluctance shown by both Changez as a Pakistani in accepting the US as his country in accommodating him as the American. Besides, when his "ethnic otherness reaches the limits of accepted distance, he feels the awkwardness of his situation as the tolerated Other" (106). Changez suffers the "sense of guilt and betrayal for his in-between position, which makes him feel complicit with US practices" (107). Changez's anger is because of being othered. Previously, he was carefree and was happy at the "idea of being a New Yorker" but in the aftermath, his observation of the city becomes different (107). Changez is also not aware of Erica's motive behind initiating relationship with him. He idealizes her by ignoring her negatives. Perhaps, he is "an object of scrutiny; foreign, exotic, and interesting; or, rather, a safe harbor from everyday chaos . . . becomes the physical surrogate for ghostly she lost" (110). Changez's physicality is as the means of entertainment and satisfaction for Erica. The critic's focus is on the discrimination with Changez in the post-9/11 American society. However, the scholar fails to unveil Changez's unwillingness in responding to sensitivity of the traumatized critically.

On a different note, Matthew Leggatt states that Changez's understanding of the American Dream is a multicultural heaven fractured by the ethnic divisions formed by the day. However, these clefts are already noticeable beneath the surface of a storyline in which, early on, he describes himself as widely known as an "exotic acquaintance" (206). Changez's experience discourages him to endeavor for the idealized world. In my observation, the novelist questions the American notion of multiculturalism by portraying Changez's American dream that shatters in the aftermath of 9/11. The other 9/11 novels impart almost similar messages but the scholars interpret them differently.

On a similar note, Mohammad Hazazi responds to the novel that Changez abides the capitalist principles of the US such as individualism, competitiveness, and commitment as long as Americans do not treat him as an 'Other'. Changez's personality is formed of Pakistani Muslim values. His latent identity becomes visible in the aftermath of 9/11 (160-162). My reading of the novel shows that Changez stops adopting American values only when non-Muslim American characters do not reciprocate acceptance and respect to his identity.

The existing scholarship on Hamid's *The Reluctant Fundamentalist* focuses on the identity and misrepresentation of Muslims in general and Pakistani immigrants in particular. The aforementioned readings indicate the increase of cultural intolerance in the aftermath of 9/11. The Muslims in the positions of immigrants suffer ethnic discrimination, although their contribution to the US economy is considerable, as mentioned in their scholarly readings of Hamid's novel. However, some critics have asserted that Hamid's narrative shows a tiny possibility of improving the relationship between Americans and Pakistanis. Overall, Muslim immigrants are tolerated Others in the post-9/11 American society as highly emphasized in the critical reception.

3.5.4 Critical Reception of Waldman's *The Submission*

The Submission is a 9/11 novel about the selection contest for designing the Memorial in the aftermath of 9/11. Waldman portrays Mo Khan as a winner of the contest. However, the jury does not accept his design publicly. The reluctance of the jurors in accepting a design submitted by a Muslim leads the competition to a controversy. Usma Jamil, Angelina Maio, and Sonia Baelo-Allue center their analysis on Mo Khan's identity crisis. The novelist portrays Claire–a White woman and a member of the jury who lost her husband in the 9/11 attacks–liberal. The jury does not accept Khan, although he has won the competition. Jurors seek him to justify his patriotism because he is a Muslim. This shows jurors' suspicion on Khan. Although Khan is South Asian, he is mistaken for an Arab. The reluctant acceptability leads him to homeland, India. Although he is an American born Muslim, the jury does not accept him. He is an American, a secular person, a talented architect, but Muslim. The American society refuses to accept a man with plural identities as exemplified in the case of Khan.

Some postcolonial scholars respond to the novel focusing on identity crisis of Khan. Uzma Jamil, a postcolonial critic, asserts that Claire, a female protagonist's assumptions refer to western and dominating representations that undermine Muslims, whereas Khan's reactions depict an analysis of the Orientalist building and further indicate how it can be restructured (30). Claire and Khan represent the West and the East respectively. The occident and the orient interact and perform the opposite roles. The former is dominating and the latter is disturbed about the responsibility of reshaping the Orientalist construction. Characters counter each other and play the stereotypical roles. Khan wins the contest based on the random selection; however, the selection becomes controversial when his Muslim identity is exposed. Claire is a White, democratic, middle-class and a jury member of the selection committee. Her conversation with Paul, the president of the selection committee centers on

the questions such as who speaks for and about Islam and Muslims in the West. The answer is an analysis of the dominating pattern of power and meaning (30). The American war on terror discourse introduces the building of orientalism and its relevance in the war on terror discourse. Claire seeks his emotional attachment to make sure that he is not a threat. Americans are innocent victims and even moderate Muslims have to make sure that they are not threats (31-4). This process of seeking justification refers to the unnecessary burden to American Muslims, just because the perpetrators of the 9/11 were affiliated to Islam. In her view, Claire's sympathy with Khan demonstrates her liberal spirit. The portrayal of Claire questions the representation of the characters based on their origins and virtues associated with them, since such portrayal perpetuates neo-orientalism. While highlighting the contention between Claire and Khan regarding the design, Jamil says:

> Through this example, he counters her reading of his design as an “Islamic” design. He goes on to give several examples of modernist, abstract architects and artists, none of whom were Muslim, arguing that their identities were not read into their work. In contrast, she insists that his “lines on a plane” should be understood exclusively as “Islamic” because he is a Muslim. Once again, Khan refuses to take responsibility for her assumptions. “I can’t help the associations you bring because I am” [Muslim], he states. (36)

Khan admits his religious identity. I think he needs to insist on his talent and capacity in designing as an individual rather than connecting him to collective identity. If he does so, he can interpret the influence of both Christianity and Islam on the memorial design. Jamil questions why American Muslims became more aware of their religious identity in the post-9/11 and what forced them to be more defensive of Islam. In her view, the conflict starts between Claire and Khan when she shifts the discussion on Khan's association with the perpetrators of the 9/11 because of his Muslim identity (36). Claire's pursuit for change in the

memorial design is not questionable, as she may think of the forthcoming reactions and the traumatic effects on Americans. Jamil's analysis centers on Khan's position and identity crisis.

Besides, Khan tries to justify that the attacks of 9/11 were not against Claire's husband. Rather, it was a challenge to the American administration and its policies; it was against the western hegemony; what happens when the Western supremacy is defied (Jamil 40-1). For me, the 9/11 attacks did not only affect the US in general but also terribly damaged individuals in particular. Khan, though, would try to justify that the 9/11 was against the domineering American government, he would not be able to justify it at the level of individual victims who lost their relatives.

On a similar note, for Angelina Maio, the text is a testimony to the shifting racial clashes in the aftermath of the 9/11. A new epoch has started in the American literature that displays the culture of horror and suspicion. When confronted with judging an individual's ethnic and religious affiliation, misunderstanding, and fear become significant. The post-9/11 American society undergoes a new racial and religious tension that is divisive in the ethnic line as exemplified in the case of a design submitted by Mohammad. Khan has multiple identities–an American, a secular person, a talented architect–but his origin is Eastern, and religion is Islam. His separate aspects of identity can be termed as intersectionality. Therefore, he becomes Mo from Mohammad. Although he is an American, he is discriminated because of his affiliation to Islam in the aftermath of 9/11 (1). He is under duress of hiding his religious identity that may imply his endeavor to integrate in the American society. Khan seems to have been struggling to integrate into the mainstream culture. However, his religious background becomes a barrier in his profession in the aftermath of 911. The narrative does not clearly show the lack of religious tolerance on the part of the Americans.

Khan's personality signifies his secularism, although he utters *La ilaha illa Allah, Muhammad rasulullah,* a religious sacred sermon, when detained in an airport (Maio 6-7). The novelist portrays Khan to exemplify that Muslims find difficult to lead non-religious life. Khan is not a practicing Muslim; however, he utters *Kalima* that he has repressed in American culture. Although the jurors know nothing about Khan, they have a mindset about both Khan and Muslims. “People are afraid. Two years on we still don’t know whether we’re up against a handful of zealots who got lucky, or a global conspiracy of a billion of Muslims who hate the West, even if they live in it” (9). Maio's assessment reveals the mindset of the Westerners. In her analysis, the novelist is doing the appeasement politics. On the one hand, she is telling that all Muslims across the world hate the West, and on the other, she has portrayed Khan as a victim. The desperate plight of Khan–a scapegoat and a symbol of fear–as portrayed in the media that juxtaposes Khan's mistaken identity and his fight with intersectionality. Actually, he struggles to explore his individual identity regardless of his background and culture of fear (Maio 9-10).

Focusing on the implication of fear and suspicion in 9/11 literature, Sonia Baelo-Allue responds to the novel that attempts to integrate the psychological and cultural trauma and its effect on both global and local population (169). It centers on the "panoramic and the political, and on the collective and cultural aspects of trauma for the nation" (170). She asks many questions: what happened in the US when a contest was held to choose a designer for the Memorial Garden; when the winner of the contest was recognized as an American Muslim. The debate on the designer of the memorial triggered the cultural trauma and jurors did not accept the concept of the garden in the design (170). For me, the novel questions the stereotypical representation of Muslims in the 9/11 American culture. Waldman depicts Khan to utter *Kalima*–sacred words–to imply that the Americans seek Muslims to melt into American culture and forget their cultural heritage at all.

Besides, Paul Rubin, the chairperson of the jury, wants Khan to withdraw his submission, as he believes that the selection of Khan would open a new wound in the US that implies a new war (Baelo-Allue 171). Not allowing Khan to design the memorial suggests that American Muslims cannot participate in national projects. The stance of the media, which have to specify Khan's identity whether he is a patriot American willing to reassure the victims with his design, or a radical Muslim who has shaped an Islamic Garden to ridicule the victims is not clear. The identity crisis leads him to observing *Ramadan*–the holy session of fasting for a month–and to growing a beard (Baelo-Allue176).

Contrarily, Seval interacts with the novel by focusing on the continued othering of Khan. The novel postulates a stance in investigating into the "problematic of American perceptions of the Other after the attacks and revealing unjustifiable claims about liberal tolerance in America" (103). The hypocrisy of American liberals is evident in the case of the memorial design submitted by a Muslim in the aftermath of 9/11. The contest allows the author "to reverse familiar perspectives on victims and mourners as well as the ideal of American multiculturalism" (103). Her reading manifests the failure of the promise of multiculturalism due to the delay in the verdict of jury members about a Muslim submission. I question why the jury comprising in intellectuals, legal and bureaucratic experts, a family member of a 9/11 victim fails to accept Khan's design. Seval seems to have failed at responding to the novel from this perspective.

In this way, Matthew Leggart claims that the novelist politicizes the process of construction of the memorial, as "ultimately Khan's selection becomes the scapegoat for a reignition of the hatred and division within America between the American Muslim population and those who see their religion as responsible for the attacks of 9/11" (216). The rift becomes denser than "Muslim versus Christian, or Muslim versus victim" (216). Hatred and prejudice against each other result into "Muslim women having their headscarves pulled

from their faces, groups of Muslims themselves make public their desire for Khan to withdraw his entry" (216). The sense of insecurity among the Americans forces Muslims to compromise with their citizenry rights. Besides, both Khan and Claire find their principles harshly examined in the construction of the memorial. Khan contends in the search of his right to design the memorial as an architect, since he is sure that the liberal sensibilities are the foundations of America. "The sacrifice made by Khan is indicative of a 'submission' of the American Muslim, who must give up certain rights in order to reside in a post-9/11 United States" (Leggart 216-7). In my observation, Waldman questions whether American multiculturalism can become stronger if American Muslims give up their rights just because the perpetrators of 9/11 were Muslims. The resurgence of cultural fissures fuels the continued othering that cannot ensure justice to minorities. Leggart's observation supports my argument that hatred, suspicion, fear, and prejudice weaken the foundation of multiculturalism.

The existing scholarship on the novel unveils that stereotypical roles are problematic. For them, the novel has been written from the neo-orientalist perspective and the religious identity of Khan is the prominent aspect of the text. Their readings reveal that traumatic effect of the 9/11 attacks can be observed in the intercultural relationship between Muslim and non-Muslim characters. They point out the Western hegemony as the primary reason for Muslims' marginalization. The critics blame the author for her appeasement politics. Their commentaries show that the politicization of the memorial construction is the main aspect of the novel. The next chapter analyzes the 9/11 fiction to explore the ramifications of the cultural fissures in the intercultural relations of Muslim protagonists with non-Muslim characters.

Chapter Four

Intercultural Relations: Representation of Minority Muslims and Mainstream Americans

4.1 Resurgence of Cultural Fissures in the Aftermath of 9/11

This chapter demonstrates the 9/11 that brought the inherent cultural fissure between minority Muslims and mainstream Americans to the surface and weakened pro-multicultural ideas– acceptance, recognition, and respect of cultural groups. An analysis of Updike's *Terrorist*, DeLillo's *Falling Man*, Hamid's *The Reluctant Fundamentalist* and Waldman's *The Submission* reveals that the latent cultural fault-lines existing in the American society became more pronounced after the 9/11 attacks. The novels examined dramatize the inherent fissures that came on the way of accepting cultural differences, one of the fundamental attributes of diversity. Reluctant acceptability of each other's differences impedes the possibility of developing a vibrant multicultural society, as imagined in the US national narratives.

The Submission reexamines intercultural relations between American Muslims and the European Americans in the post-9/11 context. The plot of the novel centers on the enigma of selecting the memorial design among those voluntarily submitted by the individual designers. The prominent characters in the novel represent different communities and ethnicities. Mohammed Khan, the principal protagonist, works for ROI firm as an architect. He is an American Muslim, whose parents came to the US from India. Claire Burwell is a wealthy 9/11 widow who lost her husband in the 9/11 attacks. She supports the Garden design submitted by Mo Khan whom she takes as a secular Muslim architect. She is one of the members of the jury commission. She is a liberal character portrayed as a mouthpiece of Waldman to advocate for human rights of ethnic minorities in the US. As Claire stands by Khan's design, that implies that the writer wants minority Muslims to be treated equal to other Americans. Claire's question to the formation of the jury committee devoid of representatives from ethnic minorities shows that the author through this character problematizes the

exclusionary practices in American culture in the post-9/11 situation. Paul Rubin is the chairperson of the jury and a retired investment banker who appreciates the arts. He is a grandson of Russian Jewish peasants. He lacks convictions when deciding on the memorial design. Ariana Montagu is a New York artist who pushes for a structure called the Void. She is an elitist snob. Maria is an art curator and fellow juror. Asma Anwar is a Muslim immigrant from Bangladesh who came to the US illegally whose husband, Inam died in the 9/11 attacks. Laila is a Western-acceptable Muslim activist with strong convictions about Khan's design. Sean Gallagher is a repairperson who is a full-time mourner for his firefighter brother that lost his life in the 9/11 attacks. The characters represent the cultural and social mosaic of the American society. The memorial aims to pay tribute to the deceased of the attacks including the dead and the injured belonging to different countries in the World Trade Center attack on February 26, 1993. The designs received so far for the memorial selection, are 5,201 from sixty-two countries.

Waldman demonstrates the memorial design competition prominently. To commemorate the tragedy of 9/11, in which 2,996 people were killed, Americans are building the memorial that can retain homage to the people killed during the attacks. Then, a commission constituted of representatives from different sections of the American society employs a random selection method to choose the best designer. In the competition, five thousand contestants including Mohammad Khan submit their designs. Mohammad Khan–the submission number 4879–is selected as a winner. The memorialis to be built at the World Trade Center site–the location of the Twin Towers.

The commission is of thirteen people including architects, artists, political representatives, curators, family members of the deceased in the 9/11 attacks. However, the members of the jury do not represent the multicultural set-up of American society, as it is devoid of any representative from the US minorities. The validity of the fictional version of

the memorial committee as constituted including members only from European Americans is itself questionable, since the US is ethnically diverse and it has officially adopted multiculturalism. Sneja Gunew defines, "multiculturalism is often perceived as a covert means of indicating racialized differences" (1). Multiculturalism is inclusive of ethnic differences, as Gunew asserts. The US is racially and ethnically diverse. However, the commission is not ethnically inclusive. Besides, the fictional jury members are New Yorkers, who decide on the Garden design submitted by a Muslim architect named Mohammad Khan. Although the memorial selection has not been a tough job for them, the situation becomes more complicated when the winner is a Muslim. The designer's ethnicity intensifies tension within the jury. Because of mixed opinions about Mo Khan, jurors cannot reach the conclusion.

Since the jury seeks the design to embody the names of the dead, it has an emotional significance as well. Claire, when debating on different implications of the memorial, explains the significance of the names, "They'd all lost, of course–lost the sense that their nation was invulnerable; lost their city's most recognizable icons; maybe lost friends or acquaintances. But only she had lost her husband" (*The Submission* 3). The design has become too much significant because of the loss of the Twin Towers–symbolic embodiments of the US economy and militaristic power. The wounds of the 9/11 are still painful to Americans. However, the tragedy is more painful to Claire, as she lost her husband. Her emphasis on the design with the concept of the Garden shows her seriousness about her responsibility as a juror. Her choice of the Garden is because of Khan's graphics, "The victims would be listed on the wall's interior, their names patterned to mimic the geometric cladding of the destroyed buildings. The steel trees reincarnated the buildings even more literally" (*The Submission* 4). The design can capture the images of the lost beauty and pride of the US. The arrangement of steel trees to revive the history is analogous to the resurgence

of the cultural fissures in the aftermath of 9/11. The memorial design addresses the wishes and expectations of all the Americans. While describing the design of the memorial garden, Waldman writes:

> Four drawings showed the Garden across the seasons. Claire's favourite was the chiaroscuro of winter. A snow shroud over the ground; leafless living trees gone to pewter; cast-street trees glinting with the rose light of late afternoon; the onyx surfaces of the canals shinning like crossed swords. Black letters scored on the white wall. Beauty wasn't a crime, but there was more than beauty here. (*The Submission* 4)

Claire likes the Garden, as it looks beautiful imbibing the shining shadow of winter and the ground covered with snow. The trees are leafless made of pewter; the surfaces of the canals and black letters inscribed on the white wall are the attributes of the Garden. The beauty of the Garden is acceptable. These images may imply to the cultural mosaic in the US. However, the cracks and crevices in terms of ethnic differences inherent in the US may be troublesome, as they come to the surface in the aftermath of 9/11. Therefore, Claire mentions that there is more than beauty in the Garden. Colors chosen to inscribe the names of the victims on the interior of the wall are only black and white, that may suggest that Americans seek the memorial to address only Black and White Americans, which may imply that there is no space for Brown Americans.

When showing multi-dimensional significance of the design, Ariana endeavors to explain that the shapes of the Garden in American culture are different from the shape as maintained in Khan's design. She goes on, "I'm sorry, but a memorial isn't a graveyard. It's a national symbol, an historic signifier, a way to make sure anyone who visits–no matter how attenuated their link in time or geography to the attack–understands how it felt, what it meant" (*The Submission* 5). Ariana looks into the symbolic significance of the Garden and seeks the memorial be acceptable to all. She suspects the acceptability of the memorial design

submitted by a Muslim. However, she mentions that the prospective visitors of the memorial would not underscore their link with the time and space of the attacks. Rather, they would care for the significance and impression of the memorial. Ariana's observation of the Garden shows her lack of preparedness to accept Khan's design. She does not explicitly refuse to accept it. However, her refusal is implied in the line, "The Garden speaks to a longing we have for healing. It's a very natural impulse, but maybe not our most sophisticated one" (*The Submission* 5). Ariana's reluctance in accepting Khan's design suggests that jury members evaluate the memorial design based on its implications on the traumatized American society that needs healing. She links the Garden with the emotional response of the victim families and predicts that their wounds of the 9/11 would not be healed if the concept of the Garden submitted by Khan were accepted.

Ariana analyzes the Garden so subtly that she says, Gardens are fetishes of the European bourgeoisie, "pointing to the dining-room walls, which were papered with a panorama of lush trees through which tiny, formally dressed men and women strolled" (*The Submission* 5). The comparison of the Garden with the objects of worship shows that the concept of the Garden in the West holds a prominent significance. The jury members do not bother with the concept of the design. The submission of the memorial design becomes a controversial issue because of the designer's ethnic identity. Characters like Ariana and Claire react to the memorial design critically, since they are concerned with the traumatic impact upon the Americans. When tracing the traumatic effect of 9/11 attacks, Lucy Bond elaborates:

> People who experience traumatization from learning of relatives, friends and acquaintances who were subject to the violence, or from exposure to repeated media accounts of the trauma. As the latter could be said to include the majority of the American–if not global–population, practitioners might here be seen to be providing a

> medical basis for the (self-) diagnosis of unlimited numbers of traumatized individuals. (747)

The 9/11 attacks affected the people globally, and the traumatized individuals seek for diagnosis. Since the members of the jury are responsibly engaged in managing the grief caused by the traumatic event of 9/11, their reactions to the design may become intimidating to Khan. Bond's argument is relevant in the sense that media propel the trauma of 9/11, which does not allow the Americans to have the healing experience. Consequently, Khan becomes the victim of their hostility.

The grief gradually shifts the attention of jurors toward the belongingness of the designer of the memorial for the victims of 9/11. Multiculturalism, a response to cultural pluralism, privileges minority groups. Bob–one of the jury members– assures Wilner–another juror that he does not know anything about Khan. The anonymity of the designer questions the validity of the jury. Although Khan's nationality is American as mentioned in the design, Wilner does not acknowledge it. Therefore, he expresses his resentment against Khan when Maya Lin–the mayor's aide–counts the entries of the contestants repeating the odds:

> "One in five thousand!" Wilner barked at her. "Those are the odds."
>
> "Maybe more", the historian mused, "if more than one Muslim entered."
>
> "We don't know. Maybe it's just his name," Maria said. "He could be a Jew, for all we know."
>
> "Don't be an idiot." Wilner again. "How many Jews do you know named Mohammad?" (*The Submission* 17)

The conversation suggests three things that Wilner, Bob, and Maya Lin are not sure about. First, the entry number of Khan is 4879, which is odd, and Maya finished the count of the odds only. The evens are yet to be counted literally. Secondly, Khan is an odd designer because of his Muslim ethnicity and the rest may be non-Muslims. Thirdly, the tone of

Wilner 'one in five thousand is a Muslim' may imply Americans' tolerance of Muslims. Wilner describes the complex process of selecting the memorial design. Maria's cracking joke may imply that she could accept a Jew designer but not a Muslim. For her, Mohammad could be a Jew as well. Contrarily, Wilner is sure that Mohammad is a Muslim.

More importantly, the lack of knowledge on ethnic composition among jury members is also revealed when Maria says that Mohammad may be only his name and Khan himself may not be a Muslim. Maria's ignorance about Muslims and Jews opens a new avenue to look into the intercultural relations between minority Muslims and mainstream Americans. Her humorous remark about Khan's ethnicity unveils the national historical amnesia that Americans do not bother about the minorities. Maria's joke demonstrates that what Muslims are facing in the US now, is the continuation of the discriminatory representation of anti-Semitism.

The fictional world of mainstream Americans suggests that they are reluctant to accept Khan as the designer of the memorial. The unacceptability questions the American notion of multiculturalism. Evelyn Alsultany's argument in "Arabs and Muslims in the Media after 9/11: Representational Strategies for a "Postrace" Era" strengthens my point of argument that the fictional representation of Muslims reveals the desperate condition of minority Muslims. Alsultany clarifies that the positive representation of Muslim and Arab characters in the 9/11 fiction propels a new kind of racism in the postrace era (162). Although the representations reveal antiracism and multiculturalism as the focal aspects, these depictions attempt to legalize racist policies and practices as exemplified in the case of Khan. Hence, I do not see problems with the fictional representation. Rather the novel portrays the racist elements existent in the multicultural set-up of American society.

The repercussion of anti-Semitism can be seen in the case of Jack Levy, a Jewish American in *Terrorist*. Jack, one of the prominent characters, plays a significant role in the

school life of Ahmad. He is Ahmad's guidance counselor at Central High. Although he has long experience of teaching, Jack has to work as a guidance counselor to abnormal students at school. The representation reveals that the majority group does not only refuse to accept minority Muslims but also declines to recognize Jewish minorities. His role of a guidance counselor represents the marginal position of Jewish minorities in the American society. Jack is the mouthpiece of John Updike. The author by portraying Jack as a character seems to convey message for reconciliatory efforts for ethnic peace and harmony in the US society. Jack's endeavors for mediating between two extremes: American materialism and Islamic fundamentalism become guidance for Ahmad to stop thinking of harming the US.

Despite Jack's struggles to integrate by adopting American values, the school has not recognized his endeavors yet. "When Levy thinks of embattled Israel and of Europe's pathetically few remaining synagogues needing to be guarded by police day and night, his initial good will toward the imam dissolves: the man in his white garb sticks like a bone in the throat of the occasion" (*Terrorist*112). The excerpt reflects on Jack's intercultural relations with Muslims that his fraternal relations with *imams* are over. His knowledge on the pathetic conditions of synagogues in both Europe and Israel because of Muslims as potential terrorists reveals the generalization of *imams* who carry guns. 'The man in his white garb sticks like a bone in the throat of the occasion' is full of images such as white garb, a bone in the throat, which symbolize *imams* and guns respectively.

Jack's self-evaluation juxtaposes his actual condition. The narrator casts his observation, "Levy doesn't mind Father Corcoran's nassaly nailing the triple Lord's blessing on the lid of the long ceremony; Jews and Irish have been sharing America's cities for generations, and it was Jack's father's and grandfather's generation, not his, that had to endure the taunt of "Christ-killer" (*Terrorist* 112). For him, Jews do not suffer backlash in the US now, although they had to suffer anti-semitism earlier. Christians accused Jews of killing

Christ. Even the preceding generations of Jack were the subjects of mockeries. Overall, Jack's explanation suggests that intercultural relations of Jewish Americans with Christian Americans become much better.

Contrary to his belief, Jack's condition is still pathetic. He is now sixty-three years old and he wakes up "between three and four in the morning, with the taste of bread in his mouth, dry from his breath being dragged through it while he dreamed. His dreams are sinister, soaked through with the misery of the world" (*Terrorist* 19). The portrayal of Jack's condition suggests that he could not translate his dreams into reality. Although he has spent his youthfulness in teaching, instead of promotion, he has to undertake a tedious and irritating responsibility of counseling deviated children at school. 'His dreams are sinister' may imply that Jewish Americans could not have success in their respective domains, because of cultural fault-lines. The implication of the ethnic crevices reflects into his experience of otherness at school. I argue that the 9/11 widened the cultural gaps among ethnic groups.

The representation of Muslim characters in *The Submission* suggests that Americans lack multicultural ethos. The jurors are to decide on the memorial design that can address the national sentiments in general and the agonies and reactions of the families of the dead in particular. Nevertheless, their debate on the design leads them to refusing to accept American Muslims–one of the ethnic components of the US. Paul Rubin–the chairperson of the jury commission– endeavors to persuade Claire–a pro-multicultural jury member. His perspective about Muslims may imply the prejudice of mainstream Americans about Muslims in general and American Muslims in particular. While predicting the reactions of Muslims, the narrator states:

> "Claire, I absolutely agree with you–it's unconscionable to even think of stripping this man of his victory. But people are afraid. Two years on we still don't know whether we're up against a handful of zealots who go lucky, or a global conspiracy of a billion

> Muslims who hate the West, even if they live in it. We're rarely rational in the face of threats to our personal safety, let alone our national security. We must be practical–our job is to get the memorial built. If we fight for this I will lead that fight–". (*The Submission* 20)

When debating on the memorial design by Khan, Paul endeavors to justify that the national security for Americans is more prominent than other issues. By addressing pro-multicultural Americans as 'a handful of zealots', he accuses all Muslims of plotting against the West. Paul's generalization of Muslims implies the mindset of Americans who oppose multicultural practices. By pointing out to the personal case of Claire, Paul seeks a ground to validate his refusal to accept Mo Khan as the finalist in the memorial competition. As a leader of the jury commission, Paul pledges other jury members that he will take the accountability of building the memorial. The link that he shows between the memorial and the national security may imply that he takes American Muslims as the potential threats to Americans. His portrayal suggests that suspicions, mistrust, and fear, misinterpretations, and misconceptions increased in the aftermath of 9/11 result in excluding Muslims. The unacceptability also implies the revival of fault-lines.

Not only Paul but also other jurors like Leo, Wilner, and Maria lack multicultural ethos. They counter Claire who advocates for inclusion and recognition of diversity in the US. The majority of the jurors lack multicultural ethos and Leo forthrightly opposes by terming it 'multicultural pandering'. Their discussion suggests that multiculturalism is a redundant practice in the US. When discussing the practice of multiculturalism in the US, Leo speaks:

> This is no time for multicultural pandering."
>
> "Please don’t forget you have a family member right here." Claire said.
>
> "Fine, Claire, I apologize. Many of them will feel affected."

> "I ran three universities, and in none of them was I known for pandering to multiculturalists," Leo said.
>
> "There's a lot of confusion". Maria said." We still don't know what most Muslims think-
>
> ". . ."But we have no obligation to pick him!" Wilner exclaimed. "Look, it's not his fault, whoever you still say he has every right to design the memorial? (*The Submission* 17-18)

Leo and Wilner discard the multicultural values–respect, recognition, and inclusion of minorities. Leo refers to three universities where he did not bother with the issue of multiculturalism. The allusion of the universities may imply that Americans believe that multiculturalism is impracticable and useless. Besides, they accuse American university education system of prioritizing political correctness, non-discriminate and liberal practices. Their conversation leads me to a conclusion that majority of Americans do not accept multiculturalism. The conversation also suggests that university professors are the multicultural panderers, but jury members do not need to pander multiculturalism as reflected in the exclamation of Wilner when he says, 'we have no obligation to pick him'.

The jury members hurriedly show apathy toward multiculturalism as if it is redundant. For them, they could not spend time on the multicultural issues. Leo reveals his intent that he did nothing for inclusion of minorities in the universities he ran. Wilner's unacceptability may imply the exclusionary selection of the designer. Only Claire draws other jurors' attention toward the prospective reactions of victim families rather than imposing conservative ideas on liberal minds. The discussion on Khan's submission reveals that the American society is fractured in the cultural line.

However, the jury members, particularly Leo, continually show concerns about the prospective reactions of the victims' families. When Paul promises that he will lead the fight to build the memorial, Leo draws the attention of other jury members toward the public

reactions. He speaks, "But let's first make sure it's a fight we want to take on. We must consider the public reaction, the possibility of an uproar" (*The Submission* 21). Leo's concern about the public reactions implies the indifference of the jurors toward the discourse of inclusiveness. 'The possibility of an uproar' may imply that if the jurors announce Khan's victory, they are likely to face a campaign against their verdict. Besides, Leo asks the jurors to think of the victims' families. "You know better than anyone the sense of ownership the victims' families feel –rightly, of course–toward this site. Fund-raising will be more difficult, possibly much more so. The memorial could be ensnared in years of controversy, even litigation. Is that cost worth the point we want to make?" (21) Leo opens many doors for jurors to cloak Khan's victory. Fund-raising and litigation are some of them, which may dispel the main topic of their discussion. Instead of concentrating on the winner, they derail their debate on how the committee will manage the resources if the verdict goes in the favor of Khan.

The portrayal of Khan's intercultural relationship with jury members reveals the mainstream Americans' refusal to accept the principle of multiculturalism. The concept of multiculturalism as defined by Caleb Rosado is relevant. Multiculturalism is a system of beliefs and behaviors that recognizes and respects cultural diversity and accepts and prices socio-cultural differences by empowering the cultural groups in a bigger society (2). Her idea of multiculturalism clarifies my point of argument that the jury members fail to treat the contestants of the memorial design irrespective of ethnic differences. Consequently, Khan–an American Muslim– suffers backlash in the aftermath of 9/11.

The memorial controversy shows the intercultural conflict between the majority group and the minorities. The majority of the jurors assume that the American public cannot accept their memorial designed by a Muslim architect–a reminder of the 9/11 attacks. The jurors politicize the memorial competition by delaying the declaration of Khan's victory. However,

their seriousness about the ramifications of their verdict cannot be discarded. They predict that their declaration of Khan's victory can ignite the flame of anger amongst the victims' families. Although the public seek answers from the commission about the winner of the memorial competition, Paul cannot answer, "Someone has leaked. "I can't confirm anything," he said. "We don't have a winner yet." Was this technically true? The last thing Paul needed was to be caught in a lie (*The Submission* 35-6). The portrayal of Paul reveals two things. First, the jury is indecisive. Secondly, the jury's prejudice about Khan comes to the surface. To hide the victory of Khan, Paul tells a lie to the media by questioning the validity of the process of selecting the design. Hence, the case of the memorial competition is analogous to the immigration that the US underscores. In the same vein, the US administration first issues diversity visas for foreigners. Later on, the American society discriminates between immigrants and Americans as exemplified in the case of Khan. While relating hospitality with the position of minority Muslims, Jacques Derrida puts his perspective:

> For pure hospitality or a pure gift to occur, however, there must be an absolute surprise. The other, like the Messiah, must arrive whenever he or she wants. She [sic] may even not arrive. . . If I am unconditionally hospitable I should welcome the visitation, not the invited guest, but the visitor. I must be unprepared, or prepared to be unprepared, for the unexpected arrival of any other. . . It may be terrible because the newcomer may be a good person, or may be the devil. (70)

The immigrants are invited to the US as the guests. The Americans need to be hospitable to them as long as they stay in their country. The indecisive position of the host leads her/him to confusion about the character of the guest. For me, the guest deserves respect and care. Therefore, the host is responsible for the newcomer. On this note, the American society should not discriminate with the descendents of the immigrants as exemplified in the case of Khan whose parents were the Indian immigrants. Contrary to the spirit of hospitality, Paul

takes an initiative to review the method of selecting the winner of the competition. He endeavors to justify that the jury members have the power to replace the process of choosing the design for the national memorial. Reflecting on the power of the jury in the memorial selection, Paul states:

> "The bylaws say that if the designer selected is deemed 'unsuitable,' the jury has the right to select another finalist," Paul said. This proviso he had insisted on himself, as a safety valve: he considered the memorial too important to risk an anonymous competition, especially one open to all. He would have preferred to solicit designs from noted artists and architects. (*The Submission* 19)

Paul instates new measures to assess the design. Even though Khan is the finalist, the jury deems him as an inappropriate candidate to design the future of the Americans. 'A safety valve' may connote the censorship that the US employs to discriminate with minority Muslims. Seval's analysis of the novel supports my viewpoint about Khan. She observes the memorial selection as an instance of othering Khan. In her view, it lends a lens to investigate into the problematic of mainstream Americans' perceptions of the Others, particularly, Muslims in the aftermath of 9/11. Her study demonstrates that the liberal tolerance in the US is flawed (103). Seval's interpretation reveals hypocrisy of American liberals who pretend to be freethinkers, but do not seem prepared to accept Muslims. Her analysis corroborates my argument that the jurors manipulate the result of the memorial competition by withholding their verdict. This manipulation substantiates the continued ethnic fault-lines.

Cultural fissures marked by mistrust, suspicion, misconception, and hatred pervade in the novel. The portrayal shows that Khan suffers such loopholes in the aftermath of 9/11. Despite his American birth, he has to justify his nationality and patriotism for the US in the public affairs as experienced during his travel. When he reaches the airport, he encounters the airport officers who inquire about Khan very subtly. Pinball, one of the airport officers, looks

into Khan's backgrounds and beliefs. Officers including Pinball endeavor to investigate into his profession and personal thoughts. Waldman writes:

> They asked about his travels in the past few months; asked where he was born.
>
> "Virginia. Which is in America. Which means I'm a citizen."
>
> "Didn't say you weren't." Pinball popped his gum.
>
> "Do you love this country, Mohammad?"
>
> "As much as you do." The answer appeared to displease them.
>
> "What are your thoughts on jihad?"
>
> "I don't have any."(*The Submission* 25)

The agents intimidate Khan and question his patriotism for the US. Their query about his birth suggests that mainstream Americans do not take minority Muslims as Americans. Rather, they continually treat them as perpetual outsiders. Despite Khan's endeavors to justify his American nationality, Pinball does not seem to be convinced. Besides, the bullying behavior of the latter challenges the multicultural values. The misconceptions about Khan's identity exhibit the continued conflict based on cultural differences. Pinball coerces Khan as if the latter is a potential terrorist. Pinball's highhandedness rebuts Khan's struggles for integration. Pinball's reaction implies that Khan's attachment to the US is instrumental rather than sentimental. Kelman categorizes attachment into sentimental and instrumental. The former "refers to the perception that the group (nation) represents the individual's own identity and there is a sense of emotion and loyalty extended to it. Contrastingly, instrumental attachment refers to viewing the group as an entity meeting the needs and interests of the individual members of that group" (qtd. in Vadher 34). For Pinball, Khan's relationship with the American society is instrumental and therefore, he does not accept Khan as an American, whereas Khan feels attached with the US emotionally. Their contrary perceptions imply the deteriorating intercultural relationship of minority Muslims with majority group.

Besides, Khan has been working as an architect in ROI over the years. When he submits his designs other than that of the memorial, the agents suspect his drawings. He sells his designs by pointing out the firm's name i.e. ROI. Khan cannot persuade clients because of their bias, "The agents shrugged and examined the designs with suspicion, as if he were planning to bomb a building that existed only in his imagination" (*The Submission* 24). The law enforcement agents seek to know the presence of Khan during the attacks as well. Their eagerness about his whereabouts on the day of 9/11 connotes as if Khan may be one of the designers of the attacks. Khan's position at ROI also reveals the pathetic condition of minority Muslims. Such prejudices are the repercussions of the 9/11 attacks.

The intimidation of Khan by the agents suggests that the increased prejudice against minority Muslims is an obstacle to their integration. Although Khan leads a secular life, the agents question him about his faith. He is a professional architect at ROI to build the foundation of the US. He dates Yuki, a Jewish girl. When Khan states that Muslims are discriminated in the American society, she does not acknowledge. Rather she counters:

> "If I thought Islam was a threat, I wouldn't be dating you," she said.
>
> "What's that supposed to mean?"
>
> "What–that your dating me is conditional on your approval of my religion?"
>
> "That's not what I said, but for the record I happen to think Islam is a very cool religion". (*The Submission* 42)

Khan's interpersonal relation with Yuki demonstrates two things. First not all Americans suspect Muslims. Secondly, as Yuki explains, Islam is not a problem. These two conditions open a new avenue to examine the causes of intimidation and discriminations. Besides, Khan has exposed his talent through outstanding designs as exemplified in the prizes and awards won by ROI. The narrator underscores Khan's achievement, "ROI had won multiple awards for a museum for the disabled, showing the history of their experience in America, that Mo

had largely designed. As with many architects, his empathy was selective" (43). Khan's contributions to founding the future of the US demonstrate that he cannot be a potential suspect of terror. However, the jury refuses to accept him as the designer of the US future. The absolute power of the jury to decide on the designer blinds jurors. Waldman puts it:

> As a jury behind closed doors they could say whatever they wanted, so the answer was to eliminate Khan as unsuitable before his name became public. There was the Claire problem, of course, but Paul suspected that she could be brought around by considering the outraged sentiments of the families she was meant to represent. Not that he shared those sentiments. For him, Khan was a problem to solve. (*The Submission* 50-51)

Without experimenting on the public reactions to Khan, the jurors excluding Claire conclude that Khan is not a suitable designer of the memorial. Paul's conspiracy against Khan reflects in his plan to counter Claire. Mathew Leggart's analysis of the novel also substantiates my reflection on the intercultural relations of Khan with the jury members. American Muslim women pull headscarves from their faces along with other Muslims and publicly ask Khan to withdraw his submission (216). Leggart analyzes the novel to examine the endeavors of other American Muslims who plead Khan to withdraw his submission, as they find the profiling of Muslims irrational.

On a similar note, Issam Malik–the executive director of the Muslim American Coordinating Council– communicates with Lou Sarge–New York's most popular right-wing radio host. Malik defends the position of Muslims by countering Lou, "Profiling is illegal, immoral, and ineffective", said Malik. He resembled George Clooney with darker skin and a neatly trimmed beard" (*The Submission* 41). The representation of the memorial competition mirrors the insecurity of minority Muslims. Consequently, the organization working for rights of minority Muslims becomes defensive in the aftermath of 9/11. The resemblance of Malik with 'George Clooney with darker skin and a neatly trimmed beard' implies that the

mainstream Americans may find difficult to discriminate with Malik because of his look. It further suggests that people like Malik may be acceptable.

In the similar vein, Updike's *Terrorist* portrays Ahmad, who has to justify his national identity before non-Muslim characters. When defending his position, he strongly says, "Of course. I am not a foreigner. I have never been abroad" (35). Ahmad struggles to prove his American identity. He is a student at Central High, where his schoolmates find him idiosyncratic because of his deep attachment to his faith, Islam and his abandonment from the US materialistic culture. When Joryleen strives to persuade him for school, he does not respond to her. Updike writes:

> As students go at Central High, they are "good". His religion keeps him from drugs and vice, though it also holds him rather aloof from his classmates and the studies on the curriculum ..."You're looking way serious," she tells him. "You should learn to smile more".
>
> "Why? Why should I, Joryleen?"
>
> "People will like you more."
>
> "I don't care about that. I don't want to be like." (*Terrorist* 8)

On the one hand, Joryleen appreciates his faith, as it keeps Ahmad away from social vices, and on the other, she compares him with American students. Her advice to Ahmad for becoming more expressive implies that she seeks him to assimilate into the American society. Berry's model of acculturation is relevant here. He clarifies the concept of acculturation employed to "refer to the cultural changes resulting from these group encounters, while the concepts of psychological acculturation and adaptation are employed to refer to the psychological changes and eventual outcomes that occur as a result of individuals experiencing acculturation" (6). Their conversation reveals that Ahmad has grown up in a rigid Muslim culture, but he encounters an American culture at Central High that he finds

irritating. Contrary to her opinion, Ahmad refuses to melt into the dominant culture. His refusal to conforming to the American culture reveals that he does not want to integrate into the multicultural set-up of American society. His intolerance of American students implies Muslims' fanaticism. When Joryleen asks Ahmad, "What are you staring at, Ahmad"? (*Terrorist* 67) about his feeling to her look, Ahmad responds to her, "That little thing in your nose. I didn't notice it before. Just those little rings on the edge of your ear" (*Terrorist* 67). Besides, Ahmad wants Joryleen to stay away from materialistic culture. His subtle observation of Joryleen's clothing marks his reluctant acceptance of differences.

Ahmad's apathy in the American curricula executed in Central High questions the inclusiveness of the education system. When Teresa communicates with Jack about the obstacles Ahmad faces, she speaks, "Yes, I do." He doesn't want to argue over everything, though in truth he resents the hint of a threat. They're dying to graduate him, get rid of him. And graduate into what? An imperialist economic system rigged in favor of rich Christians" (*Terrorist* 80). Although Jack wants Ahmad to be a graduate, the latter is not interested. For Ahmad, the curriculum the American education system employs is imperialist, as it does not underscore minority cultures. The exclusionary American education system is one of the causes of the continued conflict between minority groups and majority group. This system is the impediment for minority children to learning with fun. Suarez-Orozco argues that "ethnic minority groups often lose faith in the education system if they are constantly subjected to symbolic and structural violence or discrimination, because it no longer provides them with a platform for social mobility" (qtd. in Vadher 37). Ahmad cannot adapt to the school because of the discriminatory education system, as it does not accommodate the issues and problems of ethnic minorities.

Building the argument on the same, Berry's views on acculturation are pertinent. In "Immigration, Acculturation, and Adaptation", he focuses on two main issues such as cultural

maintenance, contact, and participation worked out as strategies by groups and individuals in their daily encounters with each other (9). His opinion on contact and participation can be used to judge the cultural growth of Ahmad educated in an Islamic culture, but when he moves to Central High–the dominant culture–from the minority culture, he experiences odds. He cannot acculturate into the majority culture. His contact with non-Muslims at school and his participation in cultural groups do not help him to become the part of the new society. Updike's narrative seems to shake Berry's position regarding the acculturation. Nevertheless, Ahmad's contact with Jack shows the former's involvement in a dominant culture as well.

The portrayal reveals that the American education system theoretically prioritizes diversity. The novel reads, "Any college these days, the way the politics of it are, wants diversity, and your boy, what with his self-elected religious affiliation, and, pardon me for saying it, his ethnic mix, is a kind of minority's minority-they'll snap him up" (*Terrorist* 84-5). Diversity in education, as the novel shows, has primarily been a part of political hegemony. Jack explains why Ahmad fails to adapt to the school environment. For Levy, Ahmad's Islamic education does not allow him to accept the imperialist education.

The 9/11 fiction exposes those unhealed injuries by portraying troubled intercultural relations of Muslim characters with the non-Muslim characters. When Joryleen pleads him to mix up with other students, he preaches her about chastity and modesty of women as accorded in the Islamic scriptures. Although Joryleen wants Ahmad to romanticize with her, he does not show any infatuation toward her beauty and youthfulness. The portrayal of these opposite emotional responses suggests that Ahmad represents fanaticism, whereas Joryleen stands for the hedonistic American culture. This contrariness does not allow them to come together. "The two young bodies cling together, panting climbers who have attained a ledge. Joryleen says, "There, now. You got a mess in your pants but we didn't have to use any scumbag and you're still a virgin for that bride of yours with the head scarf" (*Terrorist* 226).

Joryleen cracks a joke on Ahmad's virginity and relates his chastity with the prospective bride. Hence, she stereotypes his would-be spouse with headscarf. Her mindset about women in Islam reveals her attitude toward minority Muslims. Meanwhile, Ahmad's hypocrisy is exposed as, for Joryleen, no young man like Ahmad can control his sexual desires. Overall, Ahmad's disinterestedness in Joryleen implies Muslims' reluctance to accept values of American culture.

Updike portrays both Muslim and non-Muslim characters to demonstrate cultural fissures–hatred, hostility, disrespect, and misconceptions. For Ahmad, Western culture is godless and the college track is unproductive and unfavorable. He cannot tolerate the behavior and manner of his mother and stays preoccupied about her illicit relationship with men. Accordingly, he generalizes Westerners. The narrator writes:

> The American way is to hate one's family and flee from it. Even the parents conspire in this, welcoming signs of independence from the child and laughing at disobedience. There is not that bonding love which the Prophet expressed for his daughter Fatimah: *Fatimah is a part of my body; whoever hurts her, has hurt me and whoever hurts me has hurt God*. Ahmad does not hate his mother; she is too scattered to hate, too distracted by her pursuit of happiness. (*Terrorist* 168-9)

The depiction of Ahmad's understanding about the Western culture reveals that Muslim culture, which focuses on emotional bond among family members, is better than the dominant culture. He alludes to the Prophet of Islam who stayed dedicated to family relationship. The portrayal of Ahmad's attitude toward his mother's loose and hollow family bond contrary to the strong bond between Mohammad and his daughter Fatimah suggests that Muslims are more compassionate than Americans are. The cleavages in the intercultural communication as exemplified in the case of Ahmad and his mother become major obstacles to the integration of minority Muslims in the American society.

On a similar note, Updike demonstrates the cultural differences as hindrances for Ahmad to adapt to the American culture. "He said the college track exposed me to corrupting influences–bad philosophy and bad literature. Western culture is Godless.". . . Some of these evangelical Christians get my goat, blaming Darwin for the sloppy job God did, creating the universe" (*Terrorist* 38). Ahmad's educational grooming under Shaikh Rashid makes him intolerant of cultural differences. Berry's model of acculturation particularly, separation is relevant when reflecting on the character of Shaikh Rashid who guides Ahmad to stay away from the majority group. In his research article, "Immigration, Acculturation, and Adaptation" Berry asserts that "when individuals place a value on holding on to their original culture, and at the same time wish to avoid interaction with others, then the *Separation* alternative is defined" (9). Rashid separates him and wants all the Muslims to maintain a distance from the majority group culturally. Neither he wishes to integrate into the American society nor does he allow Ahmad to adapt to the diversity, which distances them from the mainstream culture. Consequently, Ahmad's intolerance of differences leads him to isolation.

In "Terrorism and the Critique of American Culture: John Updike's *Terrorist*" Peter C. Herman argues, "Updike conceived *Terrorist* as both an exploration of the roots of Islamic terrorism and as a critique of post-9/11 discourse"(699). For Herman, Updike's Muslim characters depict "what the world looks like from their perspective, and their views partly overlap with Updike's long-standing criticisms of American culture as materialistic and self-destructive" (700). The portrayal of Shaikh Rashid reveals the intolerance of Muslim fanatics who hate American culture. The representation of the characters from the culture other than that of the author can be questionable. The representation of these characters can be both real and unreal. The knowledge we have from the depiction relies on the linguistic mediation. My point is that Hall's definition of representation reveals the possibility of cultural politics in Updike's authorial position. In *Representation: Cultural Representations and Signifying*

Practices, Hall defines, "Representation is the process by which members of a culture use language (broadly defined as any system which deploys signs, any signifying system) to produce meaning" (61). Language used by a particular cultural group based on representation is to interpret the phenomena. The portrayal of both Muslim and non-Muslim characters in the 9/11 novels reveals the significance of language. Updike uses the language to depict the intercultural relationship of Muslims with non-Muslims.

"Look at the history the school teaches, pure colonialist. Look how Christianity mined Asia and Africa and now is coming after Islam, with everything in Washington run by the Jews to keep themselves in Palestine" (*Terrorist* 38). Ahmad investigates into the school curricula and concludes that they are discriminatory and colonial. Accordingly, he unfolds the history of Christianity expansion and its intimidation in Asia and Africa. Meanwhile, the portrayal of Ahmad suggests that Muslims do not want to melt into the American culture, which they view, is predominantly Christian.

Similarly, the portrayal of the feelings and reactions of *imams* like those of Shaikh Rashid suggests that Muslim extremists implant hatred in youths like Ahmad that results into preventing them from integration. Ahmad's preoccupied mind about Americans other than Muslims impedes his interpersonal relations with his mother, friends and teachers. Herman asserts that Muslim characters in the novel "think of themselves as a beleaguered minority confronting a vastly superior power that desires their psychic and spiritual destruction while stealing their wealth and land" (702). This psyche of Muslim characters isolates them from the non-Muslim characters. Although Ahmad says he does not have any problems with Americans when Jack asks him about his attitude, he cannot accept the American way. The writer puts it:

> "Shaikh Rashid did not suggest that, sir. He feels that such a relativistic approach trivializes religion, implying that it doesn't much matter. You believe this, I believe

> that, we all get along–that's the American way". . . The boy shyly casts his eyes own again. "I of course do not hate all Americans. But the American way is the way of infidels. It is headed for a terrible doom." (*Terrorist* 39)

Jack reflects on the principle of multiculturalism that allows all cultural groups to practice their respective religion and culture. However, the defensive position of Ahmad implies that Muslims do not want to accept the American way–the dominant culture that prioritizes materialistic lifestyle–as they believe that they are only the true believers in Allah and the rest are non-believers. The depiction of Ahmad suggests that Updike is critical of both American materialism and Islamic fanaticism. Ahmad takes Islam and Christianity as binaries, which lead him to the belief that Islam is the model of perfect faith. Berry's model of acculturation directs ethno-cultural groups to stay independent in diversity. He avers:

> All groups in such a conception of a larger society are ethnocultural groups (rather than "minorities"), who possess cultures and who have equal cultural and other rights, regardless of their size or power. In such complex plural societies, there is no assumption that some groups should assimilate or become absorbed into another group. ("Integration and Multiculturalism" 2.3)

The illustration reveals that cultural groups can stay with equal dignity and position in a diverse society. They do not need to melt into each other. The size and power of the group does not affect their influence in the plural society, as Berry argues. From this perspective, Ahmad, and Shaikh Rashid are free to practice their culture and Jack does not have any right to advise Ahmad to absorb into the dominant culture. Even Joryleen and Tylenol seek Ahmad to melt into the majority culture, whereas Ahmad does not abide by any of their suggestions. In a similar manner, Ahmad wants Joryleen to maintain modesty as Muslim girls do. Hence, members of both dominant and Muslim cultures seek each other to absorb into their

respective culture. Berry's integrative model of acculturation does not allow any groups to force in pluralism.

The representation of Tylenol and Joryleen reveals the contrary image of Ahmad. Joryleen studies in Ahmad's class and he has complex feelings for her. Tylenol is her aggressive boyfriend. Joryleen and Tylenol celebrate American culture, "What a friend, what a friend," Joryleen pants lightly, in imitation of the way the choir broke up the hymn's phrases suggesting the repetitive (as he understood them) motions of sexual intercourse. "He just is, that's all," she insists" (68). Joryleen, a carefree and romantic girl, derives pleasure in all her undertakings. She seeks Ahmad to behave frankly and emotionally, but he does not respond to her sensually. Nevertheless, she invites him to mix up in the American culture. Updike writes:

> "Hey," she says, "let's not talk this stuff. Thanks for coming, Ahmad. I never thought you would.". . . "Enemy? Whoa. You didn't have no enemies there."
>
> "My teacher at the mosque says that all unbelievers are our enemies. The Prophet said that eventually all unbelievers must be destroyed." (*Terrorist* 68)

At Ahmad's unwillingness into her world, she shows preparedness to change the topic. She exclaims whether Ahmad took his classmates and teachers as his enemies. Ahmad responds that Shaikh Rashid has taught him that all non-Muslims are his enemies. The portrayal of Ahmad is the stereotyped image of Muslims. The depiction of rigid version of Islam implies that fanaticism is a major cause of Muslims' isolation. Contrary to Islamic fundamentalism, Updike portrays the communication between Ahmad and Jack who put forward their perspectives toward the use of money. Jack endeavors to persuade Ahmad that the latter can earn ample money from a job, but he counters Jack's views. Thus, Ahmad despises consumable goods as reflected in their interpersonal communication. While expressing Ahmad's anger at the Americans, the narrator elaborates:

> These doomed animals gathered in the odor of mating and mischief yet have the comfort of their herded kindred, and each harbors some hope or plan of a future, a job, a destination, an aspiration if only to rise in the ranks of dope dealers or pimps. Whereas he, Ahmad, with abilities that Mr. Levy had told him were ample, has no plan: the God attached to him like an invisible twin, his other self, is a God not of enterprise but of submission. (*Terrorist* 184)

For Ahmad, 'doomed animals' are Americans indulged in sex and illegal acts just for physical comfort. He perceives Americans obsessed with the future and they plan accordingly. Contrary to them, Ahmad stays dedicated to Allah and seeks to submit himself to Him instead of indulging in the commercial world. He hates sexual intercourse outside marriage and demeans the characters like Tylenol, Joryleen, and Teresa because of their openness and illicit relations. His subtle criticism reveals his views about marriage, "What's to say? I love 'em. And what about love, Madman? Don't you feel it? Like I say, we got to get you laid." "That is a kind wish on your part, but without marriage it would go against my beliefs" (*Terrorist* 185). For Ahmad, Islam does not allow believers to stay in relationships with opposite sexes outside marriages. Contrarily, Updike portrays Jack as a rational figure who makes a counter-argument, "Oh, come on. The Prophet himself was no monk. He said a man could have four wives. The girl we'd get you wouldn't be a good Muslim; she'd be a hooker. She'd be a filthy infidel with or without whatever you did to her." "I do not desire uncleanness" (*Terrorist* 185). Jack triggers Ahmad's rational faculty by referring to the Prophet, Mohammad who was married off with twelve women. As per the Islamic law, a man can marry four women. The depiction of Jack's counseling to Ahmad suggests that the inherent arbitrariness in Islam makes Ahmad think over his faith critically. As a result, he starts thinking of cultural practices. Updike by demonstrating the drawbacks of both

American way and Muslim culture questions Western materialism and Islamic fundamentalism respectively.

In the same vein, DeLillo portrays Muslim extremists like Amir who educate Muslim youths about the historical relations of the Muslim World with the US. Amir plans to harm the US through Muslim youths like Hammad. Amir responds to the Western culture as if the latter is against Islam. He is a Hajji, as he has made the pilgrimage to Mecca. He takes this religious visit of Mecca as a duty of a true Muslim. After fulfilling the duty, he starts planning to perform "another kind of duty, unwritten, all of them, martyrs, together" (*Falling Man* 175). He advocates for killing the Westerners, as he considers it as a duty of a believer. When he is asked whether a man has to kill himself for something, he undertakes this query stating, "The end of our life is predetermined. We are carried toward that day from the minute we are born. There is no sacred law against what we are going to do. This is not suicide in any meaning or interpretation of the word. It is only something long written. We are finding the way already chosen for us" (*Falling Man* 175). For Amir, Allah has already determined everything that happens in human life. Human beings have to abide by the conventions of the almighty. He interprets killing oneself as martyrdom. This portrayal of Amir suggests that extremists implant hatred in Muslim youths against Westerners. He endeavors to convince Muslim youths particularly Hammad, a terrorist that Islam is in crisis, since Westerners are engaged in spoiling Muslim culture. He significantly manipulates Hammad's perspectives about the West by drawing a line between Western culture and Muslim culture. Contrary to the portrayal of Muslims in the novel, Peek asserts that immigrants and ethnic minorities undertake religion as "a way of maintaining group identity and solidarity, and is often studied alongside ethnic identity" (qtd. in Vadher 30). Hammad joins Amir's team of Muslim youths because he seeks support and Amir seeks for solidarity among them to avenge on the Westerners.

Hammad lives in the city of Hamburg. He studies architecture and engineering. His girlfriend is Leyla. He adapts himself to the American lifestyle and creates hate of the people. When he falls prey at the hands of Amir, he misses both friends and love. Amir kills Hammad's liberal spirit so that the former can radicalize the latter. "Amir looked at him, seeing right down to his base self. Hammad knew what he would say. Eating all the time, pushing food in your face, slow to approach your prayers. There was more. Being with a shameless woman, dragging your body over hers. What is the difference between you and all the others, outside our space?" (82). Amir provokes Hammad by underscoring drawbacks of American culture as Shaikh Rashid in *Terrorist* spoils the young, pure, innocent boy, Ahmad. Amir erodes Hammad's rationality by showing contrasts between Muslims and Americans. For Amir, the Westerners are shameless, hedonistic, and materialistic. Implicitly, he seeks Hammad to forget his girlfriend and stay away from the American culture. This portrayal of Amir implies that American culture is degenerate and indecent, whereas Muslim culture is rigid and extremists are intolerant of Westerners.

The representation of Hammad's perspective toward the US reveals that he internalizes Amir's instructions and commandants and finally brings them into action. For instance, Hammad as a believer in Islam cannot have sexual relationship with shameless women. Hammad's hatred toward American culture is the implication of marginalization, and cultural isolation that makes multiculturalism questionable. The resurgence of suspicion, fear, hatred, divides, and misinterpretation of cultural differences destabilizes the multicultural set-up of American society. Besides, the portrayal of Amir engaged in preparing Muslim youths for suicide bombing questions liberal and democratic spirit of Muslims as well. Amir teaches Hammad about Islamic laws and endeavors to justify his propositions by alluding to the holy Qur'an. Amir describes the attributes of an ideal believer and seeks Hammad to become identical to that personality. While tracing the preparation of Hammad, DeLillo writes:

> The beard would look better if he trimmed it. But there were rules now and he was determined to follow them. His life had structure. Things were clearly defined. He was becoming one of them now, learning to look like them and think like them. This was inseparable from jihad. He prayed with them to be with them. They were becoming total brothers. (*Falling Man* 83)

Amir appropriates Hammad to the standard set for a suicide bomber seeking for martyrdom. The rules and uniform process for religious martyrdom are the cloaks to blind Muslim youths like Hammad so that fundamentalists like Amir can achieve their goal. Amir motivates Hammad by making suicide bombing prominent. Finally, Hammad gets ready for the mission of killing Americans. DeLillo demonstrates that the ramification of extremism is the isolation of minority Muslims.

The portrayal of Amir demonstrates that Islamic fundamentalists disrespect and outcast liberal Muslims. Fanatics believe in uniformity, and conformity. Therefore, they struggle to establish a world of people guided by Islam; they are intolerant of the defiant. Amir induces Hammad to follow fundamentals of Islam by losing the freedom of choice. Along with Hammad, there are other Muslim students as well who pursue technical education in the US. Amir targets all of them to stand against the West. For this, he contrasts the Western culture with Muslim culture. "The talk was fire and light, the emotion contagious. They were in this country to pursue technical educations but in these rooms they spoke about the struggle. Everything here was twisted, hypocrite, the West corrupt of mind and body, determined to shiver Islam down to bread crumbs for birds" (*Falling Man* 79). The portrayal of the US as a corrupt nation that is likely to ruin Islam reveals two things. First, it shows that minority Muslims cannot integrate into the American society because of Islamic fundamentalism. Secondly, the West particularly, the US has been intervening in the Muslim World for the political interests. The geopolitical conflict between the West and the Muslim World leads

Muslim students in the US universities to radicalism. The geopolitical issues are predominant in Edward Said's *Culture and Imperialism.* He argues, "since it is obvious that no imperial mission or scheme can ever ultimately succeed in maintaining overseas control forever, history also teaches us that domination breeds resistance, and that the violence inherent in the imperial contest–for all its occasional profit or pleasure–is an impoverishment for both sides" (288). The Western dominance across the Muslim World may be one of the causes of the resistance initiated by Amir. The exploration reveals that geopolitical cause equally affects the intercultural relationship of minority Muslims with the Westerners.

However, the portrayal of Islamic fundamentalists who take Islam as the best religion and Mohammad as the last prophet suggests that dogmatism nurtures the cultural fault-line in the American society. Fanatics seek the world to become a single nation and the law of Islam be implemented. DeLillo portrays fanaticism as a barrier for ethnic groups in maintaining peace, unity, and integrity.

On a similar note, the depiction of Islamic fundamentalists in both *Falling Man* and *Terrorist* suggests that extremism isolates Muslims in the American society. The extremists like Amir and Shaikh Rashid impose the *Shari'a* law–the body of Islamic rules and teachings that govern Muslims' familial and social relations–upon Hammad and Ahmad respectively. Besides, the US political interference in the Muslim countries is another major cause of the cultural isolation of Muslims. Underscoring the US reaction, Ismael Hossein-zadeh claims that the amplified approach of America to war and violence may be a sign of the symbolic domestic war over distribution of resources within the country. The American administration took 9/11 as an opportunity to inflate the Pentagon budget on militarization. The tragedy occurred in a political-economic framework that greatly patterned its perspective and its repercussion (qtd in Cvek 4-5). Hossein-zadeh's reading suggests that the US took the 9/11 as an opportunity to expand its imperialism by amplifying the military budget. Her analysis

challenges the conventional response of a nation to the tragedy of 9/11. Nevertheless, the scholar's analysis underlines my argument that the US administration is equally responsible for the tragedy as substantiated with its political relations in the Muslim World.

DeLillo portrays Martin–an active member of a collective in the late nineteen sixties called "Kommune One" in Germany named Ernst Hechinger–thinks that the jihadists have something in common with the radicals of the sixties and seventies (*Falling Man* 142). He is Nina's lover travelling between Europe and USA. He takes Islam as a faith that does not allow killings. For him, however, Islamic fundamentalists believe in violence and Americans generally understand Islam as a violent religion. The writer elaborates:

> How convenient it is to find a system of belief that justifies these feelings and these killings."
>
> "But the system doesn't justify this. Islam renounces this," he said.
>
> "If you call it God, then it's God. God is whatever God allows."
>
> "Don't you realize how bizarre that is? Don't you see what you're denying? You're denying all human grievances against others, every force of history that places people in conflict." (*Falling Man* 112)

Although Martin and Nina are White characters, they are unbiased toward both Islam and Americans. For them, Islam does not justify violence. The portrayal of Martin reveals that he is DeLillo's mouthpiece since he is a neutral but critical observer of the ongoing cultural phenomena in the aftermath of the 9/11 attacks. He is critical of both the US mainstream culture and the Muslim culture. He also unveils the problems suffering the minorities in the American society. The study shows that ethnic groups practice othering. In fact, othering intensifies cultural conflicts. The portrayal of the conversation between Martin and Nina suggests that conflict sustains as long as force of history places people in it. The representation of Martin and Nina signifies two things. First, not all White characters are

against Muslim characters. Secondly, the writer imparts his personal observation on ongoing cultural discourse through these characters. The novelist portrays the collision between Islam and Western culture that leads American ethnicities to hatred, suspicion, and misconceptions. Consequently, their intolerance of differences withholds the process of social integration.

On a different note, Updike in *Terrorist* demonstrates tortures, discriminations, hate crimes, paranoia, and fear as the implications of cultural fault-lines in the aftermath of 9/11. Although Teresa is liberal and secular, she suffers the backlash. When she communicates with Jack about her son's education, she tells him about the backlash her family is facing in the aftermath of 9/11. "We were getting hate calls. Anti-Muslim. I had the number changed and unlisted, even if it does cost a couple dollars a month more. It's worth it, I tell you" (*Terrorist*79). Teresa's family has been facing a series of social challenges. Teresa is a White American whose son, Ahmad is a practicing Muslim. Updike questions the continued othering of minority Muslims in the American society. Sarah Barter-Godfrey and Ann Taket in *Othering, Marginalization and Pathways to Exclusion in Health in Theorizing Social Exclusion* defines Othering as "the social, linguistic and psychological mechanism that distinguishes 'us' from 'them', the normal from the deviant . . . Othering marks and names the other, providing a definition of their otherness, which in turn creates social distance, and marginalizes, dis-empowers and excludes (Weis)" (166). Teresa's family receives hate calls that germinate fear and suspicion. The representation of psychological and social otherness implies the marginal state of Muslims.

On a different note, Teresa describes Ahmad and reflects on her marriage when communicating with Jack. "My son is above it all," she states, "He believes in the Islamic God, and in what the Koran tells him. I can't, of course, but I've never tried to undermine his faith. To someone without much of one, who dropped out of the Catholic package when she was sixteen, his faith seems rather beautiful" (*Terrorist* 85). The portrayal of Teresa reveals

her liberal spirit, flexibility, and progressive moves toward diverse faiths. Her marriage with an Egyptian Muslim and her respect for Ahmad's faith substantiates her openness and liberal spirit. Teresa juxtaposes Muslim characters like Ahmad, and Shaikh Rashid portrayed as intolerant and unwelcoming. Updike instead of demeaning Islam and Christianity, he is critical of extremists who lead cultural groups to othering. Meanwhile, Updike shows a possibility of reconciliation and integration as exemplified with the marriage of Teresa and Omar. They got married off despite their belongingness to different faiths and ethnicities. However, Omar's misogynistic attitude became a cause for their separation. Updike details:

> Islam meant nothing to me-less than nothing, to be accurate: it had a negative rating. And it meant not much more to his father. Omar never went to a mosque that I could see, and whenever I'd try to raise the subject he'd clam up, and look sore, as if I was pushing in where I had no business.' A woman should serve a man, not try to own him,' he'd say, as if he were quoting some kind of Holy Writ. He'd made it up. What a pompous, chauvinistic horse's ass he was, really. But I was young and in love-in love mostly with him being, you know, exotic, third-world, put-upon, and my marrying him showing how liberal and liberated I was." (*Terrorist* 86)

Teresa's perspective toward both Islam and Omar challenges the orthodox Muslims who do not allow women to have equal status with men. Omar treated her as if she was his possession and he sought her to serve him as per the dictates in the Qur'an. Islam is gender-biased as reflected in Teresa's experience with her Muslim husband. She respected Islam because her husband and son had faith in it. She loved and married Omar because of his belonging to Third World–exotic and romantic world. He was understanding and resourceful who released Teresa from economic hardship. Her marital relation with Omar regardless of ethnic differences implies the possibility of reconciliation between minority Muslims and mainstream Americans. The reunion of ethnicities can help ease the integration of Muslims.

Teresa moves forward for improving intercultural relations with Muslim characters, whereas fanatics like Shaikh Rashid do not want the intercultural communication as exemplified in the case of Ahmad and Joryleen who stand contrarily. Updike shows the possibility of integration by portraying Teresa's liberation by marrying Omar in the aftermath of 9/11.

4.2 Social Exclusion of Muslim Protagonists

The European Foundation suggests, "Social exclusion is the process through which individuals or groups are wholly or partially excluded from full participation in the society in which they live (qtd. in Kabeer 1). This concept of social exclusion substantiates my examination of the 9/11 fiction that demonstrates that when individuals are deprived of social roles, they feel alienated. This isolation leads them to frustration and radicalization as in the case of Ahmad, Mo, Changez, and Hammad. In a same vein, Vleminckx and Berghman define social exclusion as "a concoction (or blend) of multidimensional and mutually reinforcing processes of deprivation, associated with progressive dissociation from social milieu, resulting in the isolation of individuals and groups from the mainstream of opportunities society has to offer!" (qtd. in Silver and Miller 8). Diverse social elements underline the processes of deprivation and dissociation that isolate individuals from opportunities available in society. Schwalbe et al define othering that "represents generic processes of the reproduction of inequality, leading to oppression through identifying 'difference as deficit', the exertion of power through moral identities of superiority or success, and the defensive othering by marginalised people as a means to reassert a credible self"(qtd. in Barter-Godfrey and Taket 167). The definition of othering reflects the essence of social exclusion pervasive as a core theme in *Terrorist*. The marginal state of Jack and social exclusion of Khan in *The Submission* makes the American notion of multiculturalism questionable. The social forces such as school, peer-group, public institutions, or ethnic groups isolate the minorities.

The depiction of the interpersonal relations of Ahmad with Joryleen implies that the 'Other' as behaved in the American society also fails to contribute to multiculturalism. "Joryleen, though an unbeliever, did have feelings; they were there in how she sang, and how the other unbelievers responded to the singing" (*Terrorist* 77). The interpersonal communication between Ahmad and Joryleen mirrors despondency in the intercultural communication of Muslims with Americans. His refusal to respect Joryleen's singing implies his intolerance of differences. The definition of multiculturalism by Maykel Verkuyten clarifies my observation of the intercultural relations of Muslims with Americans. For Verkuyten, multiculturalism shows concerns with not only mainstream group's acceptance and recognition of minorities, but also minorities' acceptance and recognition of the mainstream culture (283). In his view, multiculturalism seeks minorities like Ahmad to accept and recognize mainstream culture. Contrarily, Ahmad and Shaikh Rashid do not respect the values of mainstream culture.

Intolerance of differences between Muslim characters and non-Muslim characters impedes their intercultural communication. Updike contrasts the strict path of Islam that keeps believers safe from drugs and social vices with the free and liberal lifestyle of Westerners that indicates their malpractices such as drugs, sexual perversions and so on. The novelist, instead of condemning Muslim culture, shows tremendous empathy for Ahmad. Although H. Pirnajmuddin and Salehnia M. accuse Updike of portraying Islam as an intolerant ideology that counters Western civilization and its political system (171). For me, the portrayal of cultural groups reveals that the writer, instead of misrepresenting cultural groups, questions different forms of othering inherent in the American society.

Updike demonstrates cultural prejudice continued in the form of othering minorities especially Muslims in the aftermath of 9/11. Jean-Francois Staszak's understanding of otherness reflects the marginal condition of Jewish minorities as exemplified in the case of

Jack. For Staszak, 'the Self' constructs one or more others giving itself a distinct identity. In his view, the identity and Otherness are interconnected, as the Other's existence is relative to that of the 'Self', and vice versa. Nevertheless, the power relationships between the 'Self' and the 'Other' are asymmetrical, as he observes (2). I think Jack is another 'Other' other than Ahmad. The 'Self' signifies mainstream Americans as exemplified in the case of American children at Central High who bully Ahmad. Jack accepts Ahmad and motivates him for brighter future. Jack speaks, "Ahmad knows he must have a future, "but it seems insubstantial to him, and repels his interest. *The only guidance*, says the third *sura*, is *the guidance of Allah"* (*Terrorist* 18). Islamic teachings do not allow Ahmad to abide by Jack's advice immediately. Ahmad has internalized the commandments of the Qur'an taught by Rashid, who has made him intolerant of differences. The perspective of Pirnajmuddin and Salehnia substantiates my argument that for them, Updike portrays Rashid as an Islamic fundamentalist who advocates for an extreme sect of Islam–Wahhabism–that teaches Muslims to defeat Westerners with their technologies. The scholars take this Wahhabi principle as the main adherent of the al-Qaeda (181). For me, this extreme doctrine does not allow Ahmad to accept cultural differences. The novelist demonstrates Ahmad's personality as the byproduct of his background. Updike writes:

> Ahmad himself is the product of a red-haired American mother Irish by ancestry, and an Egyptian exchange student whose ancestors had been baked since the time of the Pharaohs in the muddy rise and flax fields of the overflowing Nile. The complexion of the offspring of this mixed marriage could be described as dun, a low-luster shade lighter than beige; that of his surrogate father, Shaikh Rashid is a waxy white shared with generations of heavily swathed Yemeni warriors. (*Terrorist* 13)

The portrayal of Ahmad's physicality surmises that Shaikh Rashid is Ahmad's surrogate father. Psychologically Rashid has affected Ahmad, but Rashid could not affect Ahmad's

color. The portrayal of their interpersonal communication conflates readers in the sense that Ahmad's color is like dun because of mixed ancestry. Their interpersonal relations extrapolate that immigrants and the descendants of the immigrants lead troublesome and exclusionary lives in the American society. The failure of the American society to accommodate immigrants like Rashid, and Ahmad may have led them to radicalization.

Ahmad is neither White nor Black. Non-Muslim characters like Tylenol do not only discriminate with Ahmad because of religious differences, but also because of diverse ethnicities. *Terrorist* reads, "Tylenol likes the audience; he announces, "Black Muslims I don't diss, but you not black, you not anything but a poor shithead. You no raghead, you a *shithead*" (16). Tylenol is an African American boy who does not hate Black Muslims, but Ahmad. His discriminatory remark implies discriminations with minorities based on their cultures of origin. Because of Ahmad's Egyptian ethnicity, Tylenol scolds him. Tylenol's prejudice opens a new avenue of argument that Updike demonstrates that Muslims are discriminated based on their ethnicities in the post of 9/11 situation.

Updike seems to condemn American exclusionary politics that has reduced rights of ethnic and racial minorities over the years. He does not only interrogate marginalization of American Muslims but also demonstrates the problems other minorities in the US experience as exposed in the denigrating and excluded position of Jack at Central High. Despite his allegiance to the school, he does not hold considerable positions there. The narrator describes:

> where his room is one of the smallest–a former long supply closet whose gray metal storage shelves remain, supporting a scattering of college catalogues, telephone directories . . . A child was fed more guidance than he could easily digest. Now, routinely, Jack Levy interviews children who seem to have no flesh-and-blood

> parents–whose instructions from the world are entirely imported by electronic ghosts signaling across a crowded room. (*Terrorist* 33-34)

The details of his room reflect his adverse economic condition and tedious engagement in dealing with homeless and abnormal students. The illustration unveils Updike's displeasure and complaint against the US ultra-technological culture. Jack has been an aspirant over the years. Accordingly, he has been working hard to turn his dream into reality. He "wakes, now that he is sixty-three, between three and four in the morning, with the taste of dread in his mouth, dry from his breath being dragged through it while he dreamed. His dreams are sinister, soaked through with the misery of the world" (*Terrorist* 19). Jack at the age of sixty-three is tired of dreaming for a better future. He has hardly felt afresh in his life. He still works hard, although his dreams have not come true. The aftermath of 9/11 as reflected in the lines of the New Prospect Perspective, and the New York Times or Post has led minorities to pathetic and miserable state. The media prominently underscore deaths and dearth as evident in the newspapers "left lying around in the faculty room" (*Terrorist* 19). Updike demonstrates the miserable and marginal conditions of Jewish minority as substantiated with the pathetic condition of Jack. Jack's dried dreams are suggestive of the dreams of Jewish minority in the US.

On the one hand, *Terrorist* shows desperate working environment of Jack that suggests that minorities particularly Muslims and Jews still suffer social exclusion in the multicultural set-up of American society. On the other, Updike rebukes the materialistic and mechanical culture that fails to manage the US diversity. The portrayal of Jack helps me to deduce that the American society has been reluctant to accept religious minorities such as Muslims and Jews. Social exclusion of minorities makes American multiculturalism questionable. Karen Isaken Leonard's views support my argument that the American society has been excluding Muslims over the years. Leonard states, "Muslims have traditionally not been integrated into

American politics" (qtd. in Ayers'188). For Leonard, minority Muslims have low levels of participation in politics. In his view, some American Muslims have highly advanced political ideologies and consequently they are being integrated into political affairs under the initiation of Muslim professionals such as medical doctors, barristers, engineers, and software developers publish religious texts in English that connect conventional Islam with modern society and democracy. Despite their endeavors, recent studies demonstrate that American Muslims are assumed as an "Other" and radically different from Judeo-Christian groups" (Ayers 188). Scholars like Kalkan, Layman, and Uslner unveil the public view toward American Muslims, which is more negative compared to other religious minority and cultural groups. Their analyses of Muslims' conditions substantiate the portrayals of Muslim characters in the 9/11 fiction.

In the similar line of argument, *The Reluctant Fundamentalist* demonstrates instances of social exclusion of Muslims. Changez, a Muslim protagonist as a narrator, graduated from Princeton and worked for Underwood Samson. He stayed in romantic relationship with a White American girl, Erica. He spent four and half years in the US. He reflects on his American days in Lahore of Pakistan. An interlocutor, perhaps an American tourist listens to Changez. Changez seems to be the mouthpiece of Mohsin Hamid who experienced the backlash himself in the aftermath of 9/11. Changez speaks as an omniscient narrator who controls the narrative. The listener is just a passive interlocutor. Although he struggled to integrate into the American society by retaining his culture of origin, American characters like Erica, her father, and Changez's colleagues at Underwood Samson refused to accept him. Instead, they sought him to absorb into American culture. At his failure to conform to the fundamentals of Underwood Samson, they fired Changez. The portrayal of Changez's intercultural relations with Americans may imply that they seek immigrants to assimilate into the dominant culture by completely forgetting their culture of origin. In this regard, Hall's

perspective on the cultural power is pertinent in interpreting the cross-cultural relationship of Muslim characters with the non-Muslim characters. Hall puts it:

> Power, it seems, has to be understood here, not only in terms of economic exploitation and physical coercion, but also in broader cultural or symbolic terms, including the power to represent someone or something in a certain way–within a certain 'regime of representation'. It includes the exercise of *symbolic power* through representational practices. (259)

Despite Changez's lucrative job at Underwood Samson, he does not have cultural power. His colleagues look upon him down because of his Muslim ethnicity. Erica's father communicates with him as if Changez is devoid of cultural power at the former's residence. Although her father knows that he is a finance analyst and Underwood Samson pays him handsome salary, he insults Changez. Her father uses his cultural power–symbolic power–that others Changez. Due to lack of cultural power, Changez suffers exclusion in the aftermath of 9/11.

When interacting with Erica's father, Changez briefs his belonging. "I said I was from Lahore, the second largest city of Pakistan, ancient capital of the Punjab, home to newly 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. He merely nodded" (*The Reluctant Fundamentalist* 7). Changez at Underwood Samson prides in his Pakistani ethnicity. He respects and practices both mainstream American culture and Muslim culture. He endeavors to reflect on his lineage and ethnicity prominently to get rid of ethnic discriminations. Contrarily, Erica's father insults him pointing out adverse economic condition of Pakistan. Her father is not hospitable to Changez, the guest in the American society. The concept of hospitality as defined by Jacques Derrida can reflect on the relationship between Changez and Erica's father. I relate Derrida's perspective to interpret Changez's position of an immigrant in the US. Derrida talks about two different types of hospitality: unconditional and

conditional. Unconditional hospitality is impossible. Hospitality is always conditional, although hospitality tends to mean inviting and welcoming the newcomer (qtd. in Kevin 51). Hospitality relates to the case of Changez, whom Princeton has invited and welcomed as a student. Erica's father as a representative of the host country does not have to insult Changez, as the principle of hospitality argued by Derrida does not allow the host to treat in the way Changez is dealt with at Erica's home.

Changez is Erica's friend and her father is not acquainted with him. He would have invited and warmly welcomed him had Changez not been a stranger to him. Derrida states that hospitality is given to the known, as it is conditional. He puts it "the outsider or foreigner has to meet the criteria of the a priori 'other', implying that hospitality is not given to a guest who is absolutely unknown or anonymous because the host has no idea of how they will respond" (qtd. in Kevin 52). However, Erica's father at least knows that Changez is Erica's friend and he has come to meet them on her invitation. Hence, Changez deserves hospitality.

Changez stays committed to his cultural heritage despite his allegiance to the US. Medovoi's observation reflects on Changez's isolation. Although Changez had stayed in the US for four and a half years, he could not become an American. Rather, he became a New Yorker (65). In Medovoi's examination, Changez sought for equal respect and acceptance, but Americans did not respond to his aspirations. Eventually, Changez imagined homeland and sheltered into it. His attachment with native land becomes stronger in the aftermath of 9/11. However, he associates himself with New York because of its multicultural spirit, where he could retain cultural heritage.

On a similar note, the discontents of multiculturalism can be seen in *The Submission*. The jury commission of the memorial design selection is not inclusive. All of the jury members like Paul Rubin, Ariana Montagu, Geraldine Bitman, Claire Burwell, are White Americans. The committee excludes the US minorities such as African Americans, Jews,

Muslims, Asian-Americans, Latin Americans, and Mexican Americans and so on. The exclusionary practice as in the case of the jury commission makes the legitimacy of selection process questionable. Sean, a member of the jury committee raises the issue of inclusion conditionally. Even the liberal European American members of the jury like Sean and Claire question the process of selecting the design for the memorial. Sean underscores the significance of inclusion of all Americans in the memorial project, "We can't take this away from the jury", she continued. "We have to respect the process. But the process includes public input, and that allows us to expand the jury to include all of you-to include all Americans, if necessary. We're going to have a public hearing on this design, so if you don't like it, go to the hearing and say so" (85).With due respect to the memorial design selection, Sean seeks the process to address the public concern. As the committee is not inclusive, she puts a condition for making it broader including the representatives of all Americans. The portrayal of Sean's proposition implies her intent for the inclusion of minorities in the jury, although the commission is devoid of minorities. None of the jury members is from ethnic minorities except European Americans. Besides, she asks people to express their opinions freely. She implicitly talks about Khan and clarifies that if jurors do not like the designer, they may not like the design as well.

The exclusionary politics is evident into the selection of soldiers employed for fighting terrorists in Afghanistan and Iraq as portrayed in *Terrorist*. The US government seeks to deploy Arabic speaking soldiers to fight against Muslims. Ahmad does not show any interest in undertaking the job of killing his own Muslim brothers. Both *Terrorist* and *Falling Man* demonstrate geopolitics–the interaction among states and empires in a particular setting–that became a major cause of the 9/11 attacks. The political relationship of the US with the Muslim World particularly Iraq and Afghanistan significantly affects intercultural relations of minority Muslims in the post-9/11 situation. The diplomatic and military intervention of the

American administration in the Muslim countries reduces the possibility of integration of Muslims in the American society. When Jack discusses different possibilities of getting employment after Ahmad's graduation, the former shows military service as one of the prospective jobs for him. He underscores Ahmad's proficiency in Arabic and thus says:

> It helped me. If you have any Arabic, they'd love you."
>
> Ahmad's expression stiffens. "The Army would send me to fight my brothers."
>
> "Or to fight *for* your brothers, it could be. Not all Iraqis are insurgents, you know. Most aren't. They just want to get on with business. Civilization started there. They had an up-and-coming little country, until Saddam." (*Terrorist* 41)

Jack shows the possibility of many opportunities after Ahmad's graduation. However, Ahmad refuses to think of undertaking the army job, as he foresees he will have to kill his own brothers. The portrayal of the U.S administration's engagement in the Muslim World and its endeavors to recruit Arabic speaking Americans for the military operation in Iraq and Afghanistan surmises that the US government targets to employ youths from minority Muslims so that they can fight against Muslims. This exclusive recruitment of Arabic speaking Americans implies the exclusionary politics.

Updike demonstrates that not all Iraqis are insurgents and the military intervention by the US administration takes lives of civilians as well. Therefore, Muslims are dissatisfied and reluctant to integrate into the American society. Suspicion and hatred are the implications of the exclusionary politics of the US government with Muslims. Besides, the relationship of the US with Muslim countries especially Iraq and Afghanistan aggravates the intercultural relations of minority Muslims with mainstream Americans. The novelist portrays the 9/11 attacks as an opportunity for the US administration to avenge on Muslims at home and overseas. Implicitly, the novel shows that the 9/11 is the repercussion of the political hegemony of the US administration in the Muslim World.

On a different note, DeLillo depicts Nina– a former professor of art–who takes heavy medication to fall asleep. She is Martin's beloved and Lianne's mother. She is not happy about Keith and Lianne. She enjoys American status that she has an apartment, lover, and money. She is a strong character with her personal opinions on the terror attacks. She is a critical character who passes remarks on both the American administration and Islamic fundamentalists when analyzing their political and economic motives. In her view, the US government has money, armies, technology, and human resources, which were defeated by the perpetrators of 9/11 (*Falling Man* 46-7). Nina mentions that the abundant richness of the US became the cause of the 9/11 attacks. Meanwhile, she harshly criticizes Islamic fundamentalists who mislead Muslim youths to suicide bombing. For her, Islamic fundamentalists implant the hatred amongst Muslim youths so that the former can employ the latter as means to achieve their economic and political goals. The depiction of Nina's conversation with Martin suggests that geopolitics leads American soldiers and suicide bombers to kill civilians. DeLillo demonstrates that economy in the Muslim countries stays stagnant because of the maximum use of Islam. He portrays the Muslim World driven by religion but does not assert that Islam is as the reason for poverty. For him, few fanatics misinterpret and misuse religion for their stakes. As a result, the cultural conflict continues in the intercultural relations of minority Muslims with mainstream Americans that leads the former to exclusion.

Besides, Muslim youths living in panic turn to radicalization and undertake specifically suicide bombing as a means of avenging on Westerners and attaining salvation because of fear implanted by fundamentalists by pointing out the Day of Judgment–the day on which God judges the world in righteousness–in paradise. Amir counsels Hammad and other Muslim students in the US to avenge on the West. His provocative speech stimulates cultural fissures. He accuses Westerners of taking over the Ottoman Empire. By connecting 9/11 with

the history of the war between West and Muslim World, Amir endeavors to motivate youths to kill Westerners:

> The man who led discussions, this was Amir and he was intense, a small thin wiry man who spoke to Hammad in his face. He was very genius, others said, and he told them that a man can stay forever in a room, doing blueprints, eating and sleeping, even praying, even plotting, but at a certain point he has to get out. Even if the room is a place of prayer, he can't stay there all his life. Islam is the world outside the prayer room as well as the *surahs* in the Koran. Islam is the struggle against the enemy, near enemy and far, Jews first, for all things unjust and hateful, and then the Americans. (*Falling Man* 80)

Amir argues that Islam seeks believers to submit. The portrayal of his delivery suggests that Islam is limited to the Qur'an. It is not practical, since its followers rely on the lines of the Qur'an that implant hatred for unbelievers. The portrayal of Amir symbolizes the figure of Osama bin Laden who was genius and a planner of terror acts. DeLillo specifies controversies accorded in the Qur'an as it mentions that Jews are the first enemies of Muslims. The Holy Scripture mentions the Americans as enemies of Islam. The portrayal of the intercultural enmity as accorded in the Qur'an leads minority Muslims to exclusion in the American society. The depiction of fundamentalists like Amir who categorize humanity between enemies and friends based on cultural and ideological differences suggests that Americans exclude Muslims because of Muslims' radicalization as substantiated with the case of Hammad. DeLillo demonstrates that the collective exclusion of minority Muslims leads them to isolation.

The intercultural relations of Muslims with non-Muslims in the 9/11 fiction are significantly affected by the continued fissures marked by the cracks, mistrust, bigotry, hatred, suspicion, misconceptions, isolation, paranoia. The implications of such fissures can

be seen in both Muslim and non-Muslim characters' intolerance of differences. However, the 9/11 fiction also show the possibility of integration and reconciliation between minorities and mainstream Americans as discussed in the succeeding chapters.

Chapter Five

Conflicting Cultures and Problem of Acculturation of Minority Muslims

5.1 Portrayal of Minority Muslims and Mainstream Americans

The previous chapter discussed the repercussions of the 9/11 attacks in the intercultural relations between minority Muslims and mainstream Americans. Particularly, the chapter dealt with the portrayal of cultural fissures inherent in the American society. More importantly, how the cultural fault-lines became obvious obstacles to Muslim characters to integrate into the multicultural set-up of American society was the focus. Building an argument in the same line to strengthen the point of the dissertation, this chapter investigates into the 9/11 fiction to show the ramifications of the continued othering in the American society. Most prominently, the continued stereotyping of Muslim protagonists leads them to cultural resistance and radicalization. Non-Muslim characters' refusal to accept Muslim characters questions the principle of multiculturalism–respect and recognition of diversity–the fundamental ethos of multiculturalism. The chapter primarily focuses on Hamid's *The Reluctant Fundamentalist,* Waldman's *The Submission*, Updike's *Terrorist*, and DeLillo's *Falling Man* to examine the representation of minority Muslims and mainstream Americans, their intercultural relations, and the ramifications of othering in the post-9/11 American society.

The repercussion of othering can relate to the concept of stereotyping in Said's *Culture and Imperialism*, in which Michael Barrat Brow argues that imperialism predominantly takes over the "economic, political and military relations by which the less economically developed lands are subjected to the more economically developed" (282). In Brow's view, the more economically developed nations dominate the less economically advanced nations. The representation of Changez and Erica's father in *The Reluctant Fundamentalist* reveals the position of the former as the less economically developed Pakistan and the latter as the more

economically advanced the US. Erica's father treats Changez, as the former is the imperialist with economic, political, and cultural power and the latter is a dependent citizen of a poor nation. Changez's relationship even with his coworkers at Underwood Samson is imbalanced because of his belonging and their imperialist mindset. His relationship with Erica who also graduated from Princeton becomes obsolete in the aftermath of the 9/11. She cannot accept Changez, although her boyfriend Chris is dead. The portrayal of Changez's struggles in adapting to the American society suggests that he as a guest seeks for hospitality but the host does not even accept him.

Regarding the relationship between the guest and the host, Mireille Rosello–a postcolonial theorist–argues that "the guest is always the guest, if the host is always the host, something has probably gone wrong: hospitality has somehow been replaced by parasitism or charity" (167). Rosello views that the relationship between the host and the guest needs changing. Otherwise, it may be problematic. Her proposition can reflect on the relationship between Changez and Erica, and her father. Changez remains a guest and the Americans especially Erica and her father are still hosts who treat Changez accordingly. When Erica invites him to visit her parents in her apartment, Changez wears jeans and *kurta*–the admixture of Western and Pakistani typical dresses–to show his respect for Western culture–and to retain his culture of origin. Changez narrates:

> In the end, I took advantage of the ethnic exception clause that is written into every code of etiquette and wore a starched white *kurta* of delicately worked cotton over a pair of jeans. It was a testament to the open-mindedness and-that overused word-*cosmopolitan* nature of New York in those days that I felt completely comfortable on the sub-way in this attire. (*The Reluctant Fundamentalist* 48)

As the guest, Changez values the culture of Erica and her family members. Meanwhile, he holds on tohis culture of origin as well by putting on *kurta*. 'I felt completely comfortable on

the sub-way in this attire' implies that Muslims like Changez respect cultural values of the Western society. Changez's personal reaction to his get-up suggests that he feels comfortable to integrate into the American society without amnesia of his culture of origin. Although Changez stays in the US, he chooses to wear *kurta*–a typical Pakistani dress that demonstrates his love for heritage and respect for differences. The portrayal suggests that Muslim immigrants struggle to adapt to the American society. Contrary to them, the host does not respond to the expectation. Rosello's observation on the relationship between the guest and the host can help clarify my point of argument that Muslim immigrants in the aftermath of 9/11 do not receive the respect of guests from their hosts. Instead, they are generalized of being less loyal to the host nation. "Guests who are forced into the systematic position of the guest are often accused of parasitism, the host refusing to take responsibility for the historical position that deprives others of the pleasure and pride of taking their place" (Rosello 167). The unacceptability of Erica's father shows that mainstream Americans refuse to accept the immigrants as exemplified in the case of Changez treated as a parasite in the American society.

Changez's ethos for cosmopolitan culture as experienced in New York allows him to seek for similar treatment beyond as well. The overuse of cosmopolitan in New York implies that New Yorkers sound multicultural more than they practice cosmopolitanism. His choice of admixture of dress suggests that he wanted to assess the New Yorkers' open-mindedness. Changez's multicultural ethos can be assessed in the light of Berry's integrative model of acculturation in "Immigration, Acculturation, and Adaptation". "When there is an interest in both maintaining one’s original culture, while in daily interactions with other groups, *Integration* is the option; here, there is some degree of cultural integrity maintained, while at the same time seeking to participate as an integral part of the larger social network" (9). For Berry, integration can be the best solution as it seeks both the majority group and the

minorities to accept differences when practicing their cultures of origin. Changez's struggle for integration persists until the dominant group refuses to accept him. When Changez starts to drink wine, Erica's father seems puzzled. The latter reacts to the former's open-mindedness surprisingly. However, Erica's mother responds to the incident by mediating between Changez and her husband. Hamid writes:

> "He's twenty-two," Erica's mother said on my behalf, in a tone that suggested, *So of course he drinks*. "I had a Pakistani working for me once," Erica's father said. "Never drank." "I do, sir," I assured him. "Thank you."
>
> You seem puzzled by this–and not for the first time. Perhaps you misconstrue the significance of my beard, which, I should in any case make clear, I had not yet kept when I arrived in New York. In truth, many Pakistanis drink; alcohol's illegality in our country has roughly the same effect as marijuana's in yours. (53)

The portrayal reveals a paradox that if Changez simulates Americans, the latter suspect his mimicry. If he does not endeavor to adapt to American culture, mainstream Americans reluctantly accept. The prejudice of Erica's father about Muslims does not allow him to respect differences. If Changez remains ethnic and does not move forward for becoming adaptable in the American society, non-Muslim characters like Erica's father may mistake Changez as a religious fundamentalist. In both situations, Changez cannot become acceptable to the American society. Theoretically, integration seeks both parties host and guest to negotiate with differences as Kiren Vadher argues, "Integration focuses on how cultures can coexist and work together, with equal importance placed on aspects of both heritage and the second culture" (16). Changez implements Vadher's concept of integration, whereas Erica's father refuses to abide by the multicultural ethos. The portrayal of some liberal characters like Erica's mother reveals that not all Americans can be generalized. Contrarily, Erica's father stereotypes Muslims by referencing a single case of his acquaintance that Pakistanis do not

drink. Changez explains that his beard bears his ethnic significance. Before his arrival to New York, he had not worn the beard. The beard symbolizes his ethnicity that he respects in a diverse society. However, Changez's intercultural communication with Erica's father shows that the former seeks to integrate into the American society, whereas the latter refuses to accept him.

The portrayal of Erica's father reveals that mainstream Americans take advantage of their symbolic social power by stereotyping minorities. Hall's concept of representation becomes relevant when focusing on Changez's intercultural relation with Erica's father. For Hall, in a cultural and symbolic context, the more dominant group exercises the symbolic power of representation by stereotyping (193). Erica's father symbolically uses his power of being American that reflects in his stereotyping of Pakistanis. Contrary to him, Changez undertakes the incident as a means to examine the multicultural ethos. His observation of prejudiced Americans like Erica's father leads Changez to isolation. Erica's father is preoccupied with the stereotyped image of Pakistan–adverse economic condition. In this regard, Hamid writes:

> Erica's father had asked me how things were back home, and I had replied that they were quite good, thank you, when he said, "Economy's falling apart though, no? Corruption, dictatorship, the rich living like princes which everyone else suffers. Solid people, don't get me wrong. I like Pakistanis. But the elite has raped that place well and good, right? And fundamentalism. You guys have got some serious problems with fundamentalism." (*The Reluctant Fundamentalist* 54-5)

The portrayal of pathetic condition of Pakistan does not only reveal the chauvinism of Erica's father but also suggests that the perpetuation of dictatorship would not lead Pakistan to economic prosperity. Although his observation on Pakistan may be significant, it shows his cultural prejudice. It further implies that Westerners like Erica's father take immigrants such

as Changez as burdens in the multicultural set-up of American society. Therefore, they continually treat Muslim immigrants as 'Others', revealed in the remark of Erica's father, 'you guys have got some serious problems with fundamentalism'. Such otherness leads Changez to reconsidering his position in the American society. Changez, when moves to a dominant group, wishes to maintain his cultural identity when interacting with Americans. He seeks to participate in an integral part of the American society. Besides, he has opted to integrate in a "larger social network" (Berry 9). Contrarily, the members of the dominant culture such as Erica and her father refuse to accept him since they seek Changez not to hold on to his original culture. When the dominant group becomes reluctant to accept Changez, he avoids interactions with them as exemplified with his isolation at Underwood Samson. The cultural isolation leads Changez to radicalization.

The portrayal of Changez's failure in the integration process implies that Americans perpetually stereotype immigrants and refuse to accept cultural differences. The problematics in their intercultural relations make the US multiculturalism questionable. Although Changez's experience of America is horrible, the cordial reception by Erica remains memorable for him. Changez narrates:

> I felt a peculiar feeling; I felt at home. Perhaps it was because I had recently lived such a transitory existence–moving from one dorm room to the next–and longed for the settled nature of my past; perhaps it was because I missed my family and the comfort of a family residence, where generations stayed together, instead of apart in an atomized state of age segregation. (*The Reluctant Fundamentalist* 50)

Changez's arrival at Erica's home implies his entry into the US particularly as a student at Princeton. Despite being away from his homeland, he feels at home. Changez accepts the American society as an alternative to his homeland. 'Longed for the settled nature of my past' unravels his undying desire for culture of origin. Although he is in the US, the memory of his

family, country, and people remains unforgettable for him. His emotional attachment to his homeland does not allow him to melt into the dominant culture. The depiction suggests that neither Changez expects absolute hospitality nor do non-Muslim characters seem prepared to give him. Derrida consents on Levinas' view:

> that absolute hospitality requires the 'host' to allow 'guests' to behave as they wish; there must be no pressure or obligation to behave in any particular manner. Absolute hospitality does not make a demand of the 'guest' that would force them to reciprocate by way of imposing an obligation. The language used by Derrida could be held to imply that making a 'guest' conform to any rules or norms is a bad thing. (qtd. in Kevin D 52)

None of the Americans allows Changez–a Pakistani immigrant–to do what he likes. The portrayal shows that mainstream Americans want him to conform to the normative culture of the American society that Changez refuses to do. The principle of absolute hospitality becomes defunct in the fictional world of the post-9/11 American society. Changez's beard and lack of concentration on the fundamentals of the financial firm become the causes of ethnic prejudices at Underwood Samson. "More than once, traveling on the subway–where I had always had the feeling of seamlessly blending in-I was subjected to verbal abuse by complete strangers, and at Underwood Samson I seemed to become overnight a subject of whispers and stares" (*The Reluctant Fundamentalist* 130). Since Changez does not absorb into American culture, he faces the backlash of the 9/11 attacks. 'I was subject to verbal abuse by complete strangers' implies that Muslim immigrants like Changez become the victims of cultural fissures such as prejudice, suspicion, stereotypes, hatred in the aftermath of 9/11. Even complete strangers can recognize Changez as a Muslim immigrant because of his beard. His refusal to melt into the American culture leads him to the backlash of the tragedy.

Hamid's portrayal of Changez's homelessness and alienation shows the continued conflict that results into isolating Muslim immigrants in the aftermath of the 9/11.

The study of assimilation by Tariq Modood reveals that it is an impractical, illiberal, and inegalitarian model of acculturation. For him, processes of integration are both as two-way traffic that mainstream group and minority groups give and take (3). His understanding of integration substantiates my viewpoint when analyzing the intercultural relations of Changez with non-Muslim characters such as Erica, her father, employees at Underwood Samson. Hence, Changez's readiness to take American values fails to convince Americans about his allegiance to the US society. Erica, her father, and employees of the financial firm are the representatives of mainstream Americans as revealed in their interpersonal relations with Changez.

Changez's undying desire of Americanness remains unfulfilled even when he moves beyond the US. When he goes to Manila as the representative of Underwood Samson, he seeks the similar degree of respect and recognition from Filipinos that Americans generally receive in Third World countries. Contrary to his expectation, the Filipinos treat only Changez's colleagues as Americans but do not respect him despite his belonging to the officer class. "Perhaps it was for this reason that I did something in Manila I had never done before: I attempted to act and speak, as much as my dignity would permit, more like an *American*" (65). Although Changez had never mimicked Americans before his arrival in Manila, he acted as if he were an American to check the reactions of the people of Third World countries to Americans. Hence, he admits that he could not fully imitate Americans because of awareness of his dignity. 'My dignity would permit' implies that he retained his ethnic identity when delegating Underwood Samson. It further suggests that Changez remains awakened about his cultural heritage even when he acts like an American beyond the US border. The portrayal of his attachment to culture of origin reveals that Muslim immigrants

like Changez do not assimilate into the American society for acceptance and recognition. "Filipinos we worked with seemed to look up to my American colleagues, accepting them almost instinctively as members of the officer class of global business–and I wanted my share of that respect as well" (65). Filipinos' reluctance to accept Changez as a member of the officer class shows that Changez's ethnicity does not allow Filipinos to treat him as a global class officer.

On a similar note, the repercussions of the 9/11 attacks are ubiquitous in the novel. Erica does not accept him despite his tremendous love and care for her. The 9/11 changes her attitude toward Changez. The resurgence of cultural fault-lines such as misconceptions, stereotypes, prejudice, hatred, affects Changez's interpersonal relationship with her. She becomes sick and suffers many physical ailments–symptoms of attitudinal changes toward Changez. The narrator describes:

> Her lips were pale, as though she had not slept-or perhaps she had been crying. I thought in that moment that she had been crying. I thought in that moment that she looked older, more elegant; she had an element of that beauty which only age can confer upon a woman, and I imagined I was catching a glimpse of the Erica she would one day become. Truly, I thought, she is an empress-in-waiting! (81)

'Her lips were pale' implies that the intercultural relations of Changez with Erica are fading. Similarly, 'she looked older' suggests that Americans become conservative in the aftermath of 9/11. They do not seem tolerant of cultural differences. Despite changes in Erica's appearance, Changez still loves her. The portrayal of his undivided love for Erica shows the continued struggles of Muslim immigrants to integrate into the American society despite Americans' refusal to accept them. Her bodily manifestation revealed in his imagination of Erica as an 'empress' prominently signifies the imperialist image of the US that comes to the surface in the aftermath of 9/11. Said's perspective on the narrative of integration is relevant

in the case of Changez's endeavors to adapt to Erica's world. In *Culture and Imperialism*, Said asserts, "What does need to be remembered is that narratives of emancipation and enlightenment in their strongest form were also narratives of *integration* nor separation, the stories of people who had been excluded from the main group but who were now fighting for a place in it" (Introduction xxvi). Said suggests integration for broader inclusive and multicultural society. Erica's refusal to accept Changez in the aftermath of 9/11 implies that the Americans are not inclusive and multicultural. The rejection of Muslim immigrants can be observed in Erica's physical change.

Changez experiences ominous changes in Erica to designate the explicit configuration of the American society, which becomes inhospitable and slothful for newness. Contrarily, multiculturalism is a progressive cultural rubric that prioritizes refreshment and openness. Here, the term 'Erica' comes from [A]Erica that revives customary trends and values revealed in Erica's physical condition. Her indifference revealed in her endeavors to distance Changez from her leads them to separation. "She smiled when it was brought to her attention that she seemed distant, and said she was, as usual, *spacing out*" (*The Reluctant Fundamentalist* 86). Their spacing is analogous to the spacing between Americans and minority Muslims in the aftermath of 9/11. The portrayal of Erica's carefree personality implies that she was not serious about her relationship with Changez. The depiction of their frivolous relationship suggests that Americans are not serious about immigrants like Changez as much as the latter are about them. Her endeavors in 'spacing out' from Changez are her obvious reactions to the 9/11 tragedy.

The narrator specifies the implication of the attacks as reflected in her personality and attitude. "But I had come to suspect that hers were not merely the lapses of the absent-minded; no, she was struggling against a current that pulled her within herself, and her smile contained the fear that she might slip into her own depths, where she would be trapped,

unable to breathe" (*The Reluctant Fundamentalist* 86). Erica's attitudinal change toward Changez unveils the ramification of the tragedy in the intercultural relations of minority Muslims with Americans. Erica's simile laden with 'fear' implies Americans' mistrust of Muslims as revealed in other American characters such as Erica's father, and Changez's colleagues at Underwood Samson. Their distrust and misconceptions about Changez lead him to religious fanaticism–a theological loyalty with intense levels of commitment, enthusiasm, and involvement.

The 9/11 significantly affected Changez's intercultural relations with the employees at Underwood Samson–a firm that analyzes finances of businesses and companies. After the tragedy, his colleagues start treating him differently. "Yet even at Underwood Samson I could not entirely escape the growing importance of *tribe*" (117). The 9/11 brings the ethnic conflict prominently to the surface as exemplified in the case of Changez's interpersonal communication with his colleagues at Underwood Samson. 'I could not entirely escape the growing importance in *tribe*' signifies that Changez experiences similar reactions to the tragedy almost everywhere. The portrayal of Americans' reactions to the tragedy suggests that Changez's struggles to integrate into the American society go in vain. Even beyond his workplace, he faces cultural chauvinism. Changez narrates:

> Once I was walking to my rental car in the parking lot of the cable company when I was approached by a man I did not know. He made a series of unintelligible noises–"*akhala-malakhala*," perhaps, or "*khalapal-khalapala*"–and pressed his face alarmingly close to mine. . . Just then another man appeared; he, too, glared at me, but he took his friend by the arm and tugged at him, saying it was not worth it. Reluctantly, the first allowed himself to be led away. "Fucking Arab," he said. (*The Reluctant Fundamentalist* 117)

The portrayal of the man who uses derogatory terms 'Fucking Arab' reveals that Americans do not bother the intracultural differences of minority Muslims. Rather, they take Muslims with beard as Arabs and accordingly they treat with Muslims. The continued stereotypes of Muslims upset their intercultural relations with Americans. Although Changez's culture of origin is South Asia, Americans treat him as if he is an Arab Muslim. Such cultural intolerance leads Muslims to radicalization. Changez is a secular Muslim. However, Americans take his beard to identify him as a potential terrorist. Burney's reading of secular Muslims corroborates my analysis of the depiction. For Burney, even the secular Muslim apparently Arab-looking person becomes the object of detrimental representation in a greatly politicized atmosphere stimulated by the price of oil, power politics, and fear of terrorism (96-97). In Burney's view, along with 9/11 attacks, the hike in oil price, political hegemony of the US in the Muslim World become the cause of generalizing Muslims as Arabs. Burney's observation shows the American prejudice against Arabs as substantiated with the cultural narrow-mindedness increased in the aftermath of 9/11.

Prejudice based on stereotypes of Muslims augments in the post-9/11 American society. Men wearing beard and women in black veils, and *Hijabs* experience hatred, and unfairness. The portrayal of Changez with beard suggests that men's beard and women's veils become the grounds to spot Muslims. Before Changez has left his homeland, his mother asks him to shave off his beard, but he does not. The mother asks him, "Do not forget to shave before you go", my mother said to me. "Why?" I asked, indicating my father and brother. "They have beards" (*The Reluctant Fundamentalist* 128). The portrayal of mother's conversation with Changez suggests that he does not show any readiness to escape from cultural prejudice because of two reasons. First, he seeks to assess the magnitude of cultural tolerance in the aftermath of 9/11. Secondly, he does not want to conform to the conservative notion of multiculturalism– immigrants need to melt into the pot and forget their culture of

origin completely. For Changez, the beard is a testimony of his cultural heritage. The depiction further implies that what is acceptable in one society may not be acceptable in other. In Pakistan, beard has a significantly cultural connotation.

To substantiate this line of argument, Evelyn Alsultany's views are drawn, who blames mainstream Americans for their failure to respect the core principles of multiculturalism. "While lip service is paid to diversity and complexity, the vast majority of evidence supports the opposite idea" (162). Multiculturalism seeks ethnic groups to retain their cultural uniqueness even when adapting to a new culture. However, the American society does not allow Changez to observe his culture of origin. This shows that his struggles for integration become obsolete. The portrayal of Changez's mother who seeks him to shave off his beard mirrors the resurgence of cultural fissures in the post-9/11 American society. Changez encounters immigration officers who suspect him because of his beard. The narrator reflects:

> For despite my mother's request, and my knowledge of the difficulties it could well present me at immigration, I had not shaved my two-week-old beard. It was, perhaps, a form of protest on my part, a symbol of my identity, or perhaps I sought to remind myself of the reality I had just left behind; I do not now recall my precise motivations, I know only that I did not wish to blend in with the army of clean-shaven youngsters who were my coworkers, and that inside me, for multiple reasons, I was deeply angry. (*The Reluctant Fundamentalist* 130)

The depiction of Changez's beard that he considers as a means of protest suggests that the refusal of mainstream Americans to accept minority Muslims leads him to radicalization. His obsession about ethnicity shows that he does not want to absorb into dominant culture as he says, 'I did not wish to blend in with the army of clean-shaven youngsters who were my coworkers' to explain that Muslims suffer the backlash of the 9/11 and the continued othering leads them to fundamentalism. When Changez faces cultural bigotry at immigration, he

begins to redefine his position in the US. He relooks at his intercultural relations with coworkers at Underwood Samson as well. Eventually, he deduces that the American society is intolerant of minority Muslims. Albert Braz investigates into the novel and concludes that Changez's false consciousness as revealed in his suit, expense account, and his companions cloak his Pakistaniness. Very ironically, Changez's illusion of being American gets over when he is isolated from his companions for additional inspection at immigration (247). Braz's reading of the novel substantiates my argument that Changez's experience of racism at immigration leads him to isolation. The portrayal of cultural fault-lines pervasive in the fictional world makes the multicultural set-up of the American society questionable.

In the same vein, Erica starts spacing out from Changez. Because of her sickness, she is at hospital. Although she does not want to see him, he is worried about her health. When he goes to see her at hospital, the nurse says, "but right now you're the hardest person for her to see. You're the one who upsets her most. Because you're the most real, and you make her lose her balance" (*The Reluctant Fundamentalist* 133). Changez who has always been cooperative and responsive to her emotions becomes an outcast. The portrayal of Erica's indifference toward Changez implies that the 9/11 leads Americans to suspecting minority Muslims and therefore, the former do not want to bother with the interpersonal relations of the former. 'You make her lose balance' may imply the occupancy of jobs by immigrants in the US. Because of the continued immigration, the US loses its employment balance. More than this, the 9/11 revives the old wounds in the American society. Besides, cultural tussles inherent in the US come to the surface. 'Balance' also implies the cultural homogeneity. Muslim immigrants contribute to cultural heterogeneity in the US, which Americans like Erica refuse to accept. Erica is unwilling to see Changez despite his desperate curiosity, since the former takes the latter as a burden. Her irresponsive behavior leads him to emotional alienation that cuts off the possibility of reconciliation between Muslims and Americans. This horrible

experience makes Changez introspect about their interpersonal relations. He remembers the days when Erica sought for him to satisfy her needs. Thus, Changez asserts:

> I was not certain where I belonged–in New York, in Lahore, in both, in neither–and for this reason, when she reached out to me for help, I had nothing of substance to give her. Probably this was why I had been willing to try to take on the persona of Chris, because my own identity was so fragile. But in so doing–and by being unable to offer her an alternative to the chronic nostalgia inside her–I might have pushed Erica deeper into her own confusion. (*The Reluctant Fundamentalist* 148)

The portrayal of Changez's interpersonal relations with Erica shows that he struggled to be an alternative to Chris–her dead boyfriend whom she has never forgotten–but he failed to take over that role. 'Chronic nostalgia inside her' implies the regression of the American society that it goes back to revive conservative values that prioritize cultural homogeneity. The 9/11 leads the American society to the resurgence of the cultural gap between minority Muslims and mainstream Americans. The depiction further suggests that the Changez's impenetrable Muslim identity does not allow Erica to continue their relationship. Consequently, his struggles to satisfy Erica by offering him to her to the extent he can afford prove redundant. Besides, Changez remains committed to serving the US as long as he is acceptable to Americans. Contrary to that, the 9/11 changes Americans' attitude toward Muslim immigrants as revealed in the backlash Changez faces in both personal and professional affairs substantiated with his visit to Erica at hospital and his coworkers' bigotry at Underwood Samson respectively.

Hamid portrays Changez as a commodity and Erica and Underwood Samson as consumers. The depiction suggests that Erica takes Changez–a typical educated Muslim immigrant from Pakistan–as a means of sexual pleasure and the financial firm employs him to expand its business. Both of the consumers refuse to accept him, when Changez fails to

satisfy them. The backlash of 9/11 leads Changez to failing at concentrating at the fundamentals of Underwood Samson. When Jim–the vice president of Underwood Samson who recruited Changez as the finance analyst–asks Changez about the cause of his divided self, he explains, "I had no other source of income to fall back on. But instead my indifference to my work continued unabated. There was no longer any possibility of deceiving the vice president; my lapses had become obvious, and his reprimands grew increasingly blunt" (*The Reluctant Fundamentalist* 149). Despite economic hardship, Changez decides on quitting the job of the finance analyst. The repercussion of the 9/11 as revealed in Erica's refusal to see him, and stereotyping remarks of his coworkers leads him to alienation. The portrayal implies that Americans' refusal to accept Muslim immigrants leads the latter to radicalization.

When Changez meets Juan-Bautista–the chief of the publishing company in Chile–he ignites the flame of his anger. Juan-Bautista awakens Changez about his status and role in the US. "I was a modern-day janissary, a servant of the American empire at a time when it was invading a country with a kinship to mine and was perhaps even colluding to ensure that my own country faced the threat of war. Of course I was struggling! Of course I felt torn!" (152). Bautista reminds Changez of his role as a modern day janissary–a soldier of an elite corps of Turkish troops organized in the 14th century and abolished in 1826–at Underwood Samson which aims at expanding American capitalism. Then Changez reviews his role as a finance analyst in augmenting the US economy by intervening in economic affairs of Third World countries as exemplified in the case of delegates of Underwood Samson in Manila, and Chile–the Asian countries. The portrayal of Changez's interpersonal communication with Bautista implies two things. First, the US universities invite foreign students like Changez to pursue higher education and then employ them to expand American capitalism. Secondly,

when the graduates fail to concentrate on the fundamentals of capitalism, Americans refuse to accept them as exemplified in the case of Changez at Underwood Samson.

Besides, the depiction of Changez as a janissary at Underwood Samson, which destroys the economies of Asian countries such as Manila, and Chile, implies the ramification of the 9/11 attacks in the intercultural relations of immigrants with Americans. As a result, the former begin redefining their positions. Changez reflects on his role in Erica's personal life and his expertise in Underwood Samson. His knowledge on his intercultural relations with Americans like Erica, her father, and employees at Underwood leads Changez to fundamentalism. Shibily Nuamanvz's analysis of the novel confirms my claim. For Nuamanvz, despite Changez's efforts to adapt to the American society, he cannot. In his view, unacceptability and inhospitality leads Changez to a conclusion that the American society has never treated him as American. Mainstream Americans suspect Muslim immigrants as potential terrorists (252). Although Changez's profession is to focus on fundamentals of Underwood Samson for finance analysis, he shifts his concentration on fundamentals of Islam (252). The portrayal of Changez does not show that the American society treats him as a potential terrorist. Nuamanvz's observation about the identity crisis of Muslim immigrants as exemplified in the case of Changez is relevant.

When reflecting on identity of American Muslims, the constructionist approach conceptualized by Hall is employed to analyze *The Submission*. For Hall, representation underscores the authors who create meaning using representational systems, concepts, and signs (24-5). Representation, as Hall views, relates to the portrayal of Mo Khan. The depiction of the memorial suggests that it has a broader national significance. In other words, it signifies the collective sentiment of victims of the 9/11 attacks and their families. More than this, the novelist portrays Khan to reflect on the backlash of the tragedy-facing minority Muslims in the aftermath. Khan faces the prejudice at the airport. When the agents of FBI

seek information about him, he struggles to justify his liberal American identity. Waldman writes:

> His parents, immigrants to America in the 1960s, made modernity their religion, became almost puritanical in their secularism. As a boy he had no religious education. He ate pork, although he hadn't grown up doing so. He dated Jews, not to mention Catholics and atheists. He was, if not an atheist himself, certainly agnostic, which perhaps made him not a Muslim at all. When the agents came back in the room he would tell them this. (*The Submission* 28)

The portrayal infers that his struggles to establish his American identity go in vain, as the agents do not seem satisfied with his answers. Their prejudice against Muslims does not allow them to accept Khan as an American. The portrayal of his undertakings that he eats pork not permissible in Islam, dates Jews, and has modern education insinuates that despite the tremendous efforts of minority Muslims, the American society refuses to accept them. FBI agents detain him because his name is Mohammed. Their subtle inspection on Mo Khan unveils the resurgence of cultural fissures amplified in the aftermath of 9/11. The increase in cultural racism leads Khan to fundamentalism in the aftermath. When the FBI agents detain Khan, they ask him a series of confusing questions. They leave him in a dark room alone. After some time they come back to the room. When Khan sees the agents cracking jokes on him, he decides on not making more efforts to justify his Americanness. *The Submission* reads:

> But when they returned, dragging their heels and cracking their jokes, he told them nothing. His boast of irreligion stayed on his tongue, for what reasons he couldn't say, any more than he could say why words long unuttered floated unbidden into his mind: *La ilahailla Allah, Muhammad rasulullah*. The Kalima, the Word of Purity, the

> declaration of faith. It almost made him laugh: at the moment he planned to disavow his Muslim identity, his subconscious had unearthed its kernel. (28)

The portrayal of Khan's encounter with the FBI agents alludes that the backlash of the 9/11 becomes unbearable for Muslims that they protest against mainstream Americans. The jury members and the agents treat him as a potential terrorist. He utters the *Kalima* –the Word of Purity Muslims recite to overcome problems–to express his resentment against the American society.

The descendent of Indian immigrants still suffers otherness. For mainstream Americans, he is the guest. Jacques Derrida argues, "Unconditional hospitality implies that you don't ask the other, the newcomer, the guest to give anything back, or even to identify himself or herself" (71). Jury members treat him as if Khan is an outsider. They do not give hospitality to the guest that Khan deserves as well. Derrida further asserts, "Even if the other deprives you of your mastery or your home, you have to accept this. It is terrible to accept this, but that is the condition of unconditional hospitality: that you give up the mastery of your space, your home, your nation. It is unbearable. If, however, there is pure hospitality, it should be pushed to this extreme" (71). Derrida's concept of hospitality clarifies that the Americans have to accept Khan, although it is difficult.

The consciousness of culture of origin during Khan's communication with the agents does not allow him to compromise with the injustice. Defenselessly, he recites holy words to show his solidarity with practicing Muslims. Waldman is mindful of liberal Americans. She portrays Claire Burwell–a widow and a representative of victims' families in the jury commission–who is liberal and seeks the inclusion in the jury commission. She has multicultural ethos and advocates for accommodating ethnic and religious minorities. When the debate on the memorial design submitted by Khan goes on, she puts forward inclusiveness as necessity. The writer puts it:

> "It has come to my attention", the letter began–Claire had ribbed him about this: had the club's homogeneity really just then come to his attention?-"that the club does not have a single black or Jewish member.
>
> Whether or not this indicates a deliberate policy of exclusion, I am unable to associate myself with an institution that does not place a greater value on diversity. (*The Submission* 33)

The portrayal of Claire's reaction to the club composition hints three things. First, Claire seeks for diversity in the club. Secondly, she advocates for the inclusion of African Americans and Jewish Americans. Thirdly, however, she ignores the inclusiveness of Muslims in the club. Although she wants the principle of multiculturalism to be implemented, she does not bother with the inclusion of minority Muslims. However, 'I am unable to associate myself with an institution that does not place a greater value on diversity' reveals her liberal spirit. She underscores the prominence of diversity in American institutions like the club. The depiction of Claire signifies that not all mainstream Americans are biased toward cultural diversity. Social inclusion in a diverse society is a fundamental for multiculturalism.

Waldman portrays Khan's intercultural relations with jury members, and the FBI agents to exhibit that diversity is something not everyone can accept particularly when the nation is in crisis. Reactions of non-Muslim characters to the 9/11 attacks lead Muslim protagonists like Khan to social exclusion. When Khan discusses the backlash of the 9/11 that Muslims suffer cultural fissures marked by suspicion, mistrust, discriminations, hatred, bigotry, Yuki–a Jewish American girl whom Khan is in relationship–does not agree with him. He points out that the singling out of Muslims when boarding the planes is the ramification of revived cultural fault-lines. Waldman writes:

> "I can't believe you're saying that!" Yuki sputtered. "That means you'd be one of those singled out."
>
> "So be it-I have nothing to hide. I'm not going to pretend that all Muslims can be trusted. If Muslims are the reason they're doing searches in the first place, why shouldn't Muslims be searched?"
>
> "We know who the enemy is!" Sarge was saying, or rather exclaiming. . .
>
> "Radical Islam-naked radical Islam-is the enemy." (*The Submission* 41)

The portrayal of the debate reveals that the continued investigation may bring about the result. Until the report of the search comes, Muslims cannot be accused of being dangerous. However, the depiction of Lou Sarge–New York's most popular right wing radio host–flaunts the prejudice. In a special program named 'I Slam Islam' that started in the aftermath of 9/11 attacks, he underscores that radical Islam is the enemy of the US. It insinuates that mainstream Americans bother with radical Muslims who follow Islamic fundamentalism. Sarge may be talking about the perpetrators of 9/11 who had harmed the US by attacking the World Trade Center and the Pentagon. The demonstration of Sarge's exclamatory remark 'Radical Islam–naked radical Islam–is the enemy' suggests that Americans take Islamic fundamentalists as their enemies. It also opens a new avenue to question why the jurors refuse to accept Khan as the winner of the memorial competition. Jury members and the FBI agents treat him as if he is a radical Muslim. The representation of the jurors' reluctance in accepting Khan as the designer of the memorial questions the American notion of multiculturalism that underscores recognition, acceptance, and respect of cultural differences. Rather, it alludes to mainstream Americans who do not bother with the multicultural ethos. The cultural intolerance leads minority Muslims to isolation. For Berry, Integration can only be "freely" chosen and successfully pursued by non-dominant groups when the dominant society is open and inclusive in its orientation towards cultural diversity ("Immigration,

Acculturation, and Adaptation" 10). The dominant group refuses to allow Khan for integration. On a different note, Updike portrays Ahmad's Islamic education that makes him biased about the dominant group. While commenting on the teachers at Central High, Ahmad says:

> The teachers, weak Christians and nonobservant Jews, make a show of teaching virtue and righteous self-restraint, but their shifty eyes and hollow voices betray their lack of belief. They are paid to say these things, by the city of New Prospect and the state of New Jersey. They lack true faith; they are not on the Straight Path; they are unclean. (*Terrorist*3)

The depiction of teachers, weak Christians, nonobservant Jews implies that Ahmad responds to differences negatively. His observation of non-Muslims marks his cultural prejudice. It infers that Muslims schooled in religious institutions are intolerant of the rest as substantiated with Ahmad's reactions to other ethnic groups. Ahmad's attitude about non-Muslims such as Christians, and Jews does not allow him to reciprocate respects with Americans. The representation of the teachers, Christians and Jews hints that they are mainstream Americans whose habits and behaviors cannot be acceptable to Ahmad portrayed as a fanatic Muslim.

Ahmad's fanaticism does not allow him to endeavor to integrate into the American society. "Infidels, they think safety lies in accumulation of the things of this world, and in the corrupting diversions of the television set. They are slaves to images, false ones of happiness and affluence" (*Terrorist* 4). For Ahmad, unbelievers–non-Muslims–are busy in collecting the resources across the world. The illustration of their engagement in accumulating richness reveals that Updike talks about the US political and economic hegemony in particularly the Muslim countries abundantly rich in oil resources. The depiction also adverts that the Westerners are over materialistic and hedonistic. Implicitly, Updike may refer to the television commercials that tempt the viewers and rob their pockets. These representations

unravel that Ahmad, a religious fanatic obviously refuses to accept materialists and hedonists, since they are the counter-extremes. Both American materialism and Islamic fundamentalism do not allow both mainstream Americans and minority Muslims to come together in the aftermath of 9/11. Instead, these extremes bring the cultural fissures to the surface.

Although Ahmad is a disciple of Shaikh Rashid, his personality differs from that of the latter. The portrayal of Ahmad reveals his rationality when Rashid preaches, "They are truly about the burning misery of separation from God and the scorching of our remorse for our sins against His commands. But Ahmad does not like Shaikh Rashid's voice when he says this. It reminds him of the unconvincing voices of his teachers at Central High. He hears Satan's undertone in it, a denying voice within an affirming voice" (*Terrorist* 6). Implicitly, Ahmad protests against Rashid's preach about the God's commandments. 'But Ahmad does not like Shaikh Rashid's voice' infers that Ahmad is not much interested in religious education. He finds it irrational and unconvincing. The portrayal of both Rashid and Ahmad's teachers at Central High suggests that Ahmad has tremendous potential to adapt to the American society, but Islamic fundamentalism and American materialism do not allow him to reciprocate cultural differences. Updike disports tremendous sympathy toward Ahmad, as the boy is dynamic.

The absence of his biological father, Omar Ashmawy, led Ahmad to Shaikh Rashid. Ahmad reacts harshly to his mother because she introduces him with her name at school. "My mother attached her name to me, on my Social Security and driver's license, and her apartment is where I can be reached. But when I am out of school and independent I will become Ahmad Ashmawy" (*Terrorist* 37). The representation of Ahmad who unwillingly hides his paternal identity at school insinuates that he experiences identity crisis, as he has to hide his paternity at school. Nevertheless, Islamic education leads him to paternal identity. He finds the environment repressive and bullying. Outside he feels independent. Implicitly,

Updike seems to be critical of Islamic education that prioritizes paternal identity. Ahmad's father did not take him to Egypt. His mother brought him up in the US society. Ahmad's escape from school connotes his desire for paternal custody for independence as revealed in becoming Ahmad Ashmawy outside Central High.

Although the study underscores the intercultural relations between minority Muslims and mainstream Americans, it also analyzes the portrayal of the Jewish minority to show the interethnic conflict between minorities and majority group in the aftermath of 9/11. Updike depicts adverse conditions of American minorities primarily recruited for security in risk zone. He elaborates:

> The majority of security were recruited from the minorities, and many women, especially older women, recoiled from the intrusion of black or brown fingers into their purses. The dozing giant of American racism, lulled by decades of official liberal singsong, stirred anew as African-Americans and Hispanics, who (it was often complained) "can't even speak English properly", acquired the authority to frisk, to question, to delay, to grant or deny admission and permission to fly. (*Terrorist* 45-6)

The portrayal of American minorities suggests that along with minority Muslims, African-Americans, Hispanic-Americans, and even women are still on the margin. They suffer discriminations, and experience racial prejudices even if the US has officially accepted multiculturalism–respect, recognition, and privileges to minorities. The portrayal implies that American racism revives in the post-9/11 situation. 'Can't even speak English properly", acquired the authority to frisk, to question, to delay, to grant or deny admission and permission to fly' shows the effect of the deliberate marginalization. The army authorities deploy non-English speaking section of the minorities in risk-zone and command them in English. It signals that the US still has wounds and fault-lines, which do not allow minorities to integrate into the American society. Updike questions the US administration that has failed

to address minority problems. The portrayal of the US administration's negligence reflects on the social and professional lives of minorities. Updike portrays Hermione Fogel, an American soldier who represents minorities. His condition is the replica of adverse conditions of soldiers from the US minorities. *Terrorist* reads:

> He is preoccupied: the clashing claims of privacy and security, convenience and safety, are his daily diet, and yet his compensation in terms of public admiration is nearly nil and in terms of financial compensation distinctly modest, with children approaching the age of college education and a wife who must keep up her end in the endless social rounds of Republican Washington. (46-7)

The depiction implies that although the US government sounds democratic and inclusive, American minorities still suffer. Fogel is a typical character deployed for privacy, security, convenience, and safety of Americans, but the public do not bother with his contributions. The portrayal unravels that mainstream Americans lead luxurious lives, whereas minority groups still struggle for survival.

Updike portrays Jack Levy, a Jewish minority who still struggles in the American society for respect, and recognition even though he is sixty-three years. "Since then, teaching high-school history and social science thirty years before becoming full-time guidance counselor these last six" (*Terrorist* 21). Jack has been on margin for several years at Central High. He has taught high school history and social science for thirty years. However, he has to work as a full-time guidance counselor for deviated and abnormal schoolchildren. Although his name was Jacob, he became Jack to be acceptable. The depiction shows that Jack has been struggling to integrate over the years, the American society particularly Central High has not accepted and recognized him yet. Amien Kacou's analysis of the novel refutes my observation. For Kacou, Jack is a heroic character who releases Ahmad from the trap of radical ideas. He views that Jack is liberal and adaptable to the American society (178). The

critic's reading shows that Jack enjoys equal status to that of mainstream Americans. Actually, Jack himself is a victim of cultural fissures. His marginal position at Central High substantiates the repercussion of the continued othering. Jack's subtle observation of the American society reveals his frustration and anger. Updike portrays him to question the US establishment. While tracing Jack's views on social evils, Updike states:

> As Jack Levy sees it, America is paved solid with fat and tar, a coast-to-coast tarbaby where we're all stuck. Even our vaunted freedom is nothing much to be proud of, with the Commies out of the running; it just makes it easier for terrorists to move about, renting airplanes and vans and setting up Web sites. Religious fanatics and computer geeks: the combination seems strange to his old-fashioned sense of the reason-versus-faith divide. Those creeps who flew the planes into the World Trade Center had good technical educations. The ringleader had a German degree in city planning; he should have redesigned New Prospect. (*Terrorist* 27)

'America is paved solid with fat and tar' reveals that Jack points out White and Black Americans metaphorically. The portrayal sports that American racism is inherent. Arrogance and race supremacy are redundant. 'Vaunted freedom' implies that Americans pride in their democratic principles–freedom, liberalism, and equality–which actually do not have any prominence. Americans' arrogance implicitly invited perpetrators of the 9/11 attacks. 'Religious fanatics' may imply Islamic fundamentalists and 'computer geeks' may connote ultra-technological advancement. For Jack, Islamic fundamentalism and American materialism are opposite, which can be seen as faith vs. reason respectively. Actually, they are divisive elements, since neither allows minorities to integrate into the American society. They are two extremes that represent counter-cultures. 'The ring-leader' may imply Osama bin Laden, the master-designer of the 9/11 attacks. Thus, Updike portrays Jack's critical observation to demonstrate social evils prevalent into the American society.

5.2 Acculturation in the American Society

Acculturation is a phenomenon that "results when groups of individuals having different cultures come into continuous first-hand contact with each other with subsequent changes in the original cultural patterns of either or both groups (qtd. in Sam 7). The continual contact between and/or among many cultural groups creates a state of changes in their respective cultures. Underscoring the psychological aspect, Teske and Nelson define acculturation as a process that includes changes in material characteristics, behavior patterns, norms, organizational transformations, and significantly values (qtd. in Padilla Perez 37). The repercussion of the acculturation reflects into the changes of mainstream culture. The host culture exchanges values and norms. In other words, when different cultural groups and individuals encounter, they exchange their cultural values irrespective of differences. The 9/11 fiction embody acculturation as a core theme.

The cultural rift between minority Muslims and mainstream Americans as portrayed in *Terrorist*, and *The Reluctant Fundamentalist* and *The Submission* violates the principle of multiculturalism. The ramifications of the cultural fault-lines in the acculturation of Muslim protagonists such as Mo Khan, Ahmad, Changez, and Hammad are substantive. The portrayal of both Muslim characters and non-Muslim characters infers that the latter seek the former to melt into dominant culture. Instead of assimilating, Muslims continually struggle to integrate into the American society. Nevertheless, the 9/11 novels demonstrate the possibility of reconciliation and integration between minority Muslims and mainstream Americans.

Cultural fissures prevalent in the American society disturb harmony and solidarity among ethnic groups, although multiculturalism seeks for mutual respect and recognition in a diverse society. In "Immigration, Acculturation, and Adaptation", Berry opines, "a mutual accommodation is required for integration to be attained involving the acceptance by both groups of the right of all groups to live as culturally different peoples" (10). Contrary to Berry's perspective on integration, the portrayal of Ahmad implies that he follows the radical

version of Islam, and lacks multicultural ethos as exemplified in his interpersonal communication with Joryleen. His intolerance of differences becomes one of the prominent causes of his failure in integrating into the American society. During a conversation, Joryleen seeks him to expand his social horizon. Updike writes:

> "You're looking way serious," she tells him. "You should learn to smile more."
>
> "Why? Why should I, Joryleen?"
>
> "People will like you more."
>
> "I don't care about that. I don't want to be liked." (*Terrorist* 8)

The portrayal of Ahmad's rigid and arrogant personality in interpersonal communication with Joryleen implies that Islamic fundamentalism corrodes Muslims' rational and emotional potentials. Therefore, fundamentalists become intolerant of differences. Ahmad's refusal to admit Joryleen's suggestions reveals that Islamic fundamentalists lead Muslims like Ahmad to cultural isolation.

Contrarily, Updike demonstrates some positive repercussions of religious fundamentalism as well. He portrays Ahmad as a follower of religious fundamentalism. When Joryleen Grant comes to him, he is not interested in her. As a member of girls' glee club, she sings there. Nevertheless, Ahmad does not participate in such extracurricular activities at Central High. "His religion keeps him from drugs and vice, though it also holds him rather aloof from his classmates and the studies on the curriculum" (*Terrorist* 8). The representation of Ahmad's religion insinuates that Updike commends Islam because of its attributes as it protects Muslims from drugs and vices. Meanwhile, the writer is critical of Ahmad's idiosyncratic personality. Ahmad's aloofness at Central High reveals that fundamentalists do not endeavor to recognize differences as revealed in school curriculum and his American classmates. His failure to adapt to American school is the expression of his Islamic fundamentalism that does not allow Muslims to integrate into the US society. Their

reluctance discourages Muslims from integration. Eventually, religious extremism diminishes the prospect of reconciliation among ethnic groups in the aftermath of 9/11.

The culture of rejection and unacceptability does not value the spirit of multiculturalism. Multiculturalism recognizes and enriches cultural diversity to celebrate cultural differences by spotting out unequal relationship between minorities and mainstream culture, as Michel Wieviorka defines (881). For Wieviorka, multiculturalism also shows that the relationship between minorities and mainstream group is unequal. His interpretation of multiculturalism applies to the case of Ahmad, and Jack who represent minority Muslims and Jews respectively. Their intercultural relations demonstrate cultural inequality and unfairness. Tylenol treats Ahmad as if the latter is a second-class US citizen. When describing the situation in which American children bully and humiliate Ahmad, the writer elaborates:

> "Hey, Arab," he says. "Hear you been dissing Joryleen."
>
> Ahmad tries to talk the other's language. "No way, dissing. We talked a little. It was she come up to me."
>
> Reaching carefully, Tylenol takes the more slender boys shoulder in his hand and digs his thumb into that sensitive place below the shoulder ball. "She say you disrespect her religion." His thumb works deeper, into nerves that have been asleep all of Ahmad's life. (*Terrorist* 15)

Tylenol threatens Ahmad and calls him Arab. His refusal to recognize Ahmad as American shows Tylenol's societal power position. The 9/11 blinds him to discriminate with Muslims like Ahmad. The portrayal of racial dominance revealed in the intercultural relation of Tylenol with Ahmad implies that Americans ostracize minority Muslims in public space. Even if Ahmad sounds polite and gentle, Tylenol humiliates him not as a friend does to other but as a powerful person to the powerless. This race supremacy makes the American notion

of multiculturalism questionable. Eventually, the backlash of 9/11 dissuades minority Muslims from reconciling with mainstream Americans.

The portrayal of minorities particularly Muslims and Jews reveals that the bullying culture of American society radicalizes Ahmad. His resentments against the Americans reveal the disturbed intercultural communication between minority Muslims and mainstream Americans. Tylenol bullies Ahmad at school. His prejudice leads Ahmad to radicalization, "Tylenol's enmity becomes one more reason to leave this hellish castle, where the boys bully and hurt for sheer pleasure and the infidel girls wear skintight hiphuggers almost low enough-less than a finger's breadth, he has estimated–to release into view the topmost fringe of their public curls" (*Terrorist*17-8). 'Hellish castle' may imply that Ahmad explores the American society that does not allow him to negotiate with cultural differences. Nonetheless, Ahmad stereotypes mainstream Americans like Joryleen and addresses them as 'the infidel girls'. His attitude toward classmates may infer that Islamic fundamentalism disturbs the integration process.

In this way, Updike unveils opposite extremes via Islamic fundamentalism and American materialism as the obstacles to integration of minority Muslims. The depiction demonstrates that both mainstream Americans and Islamic fundamentalists are intolerant of differences. The revived fault-lines become impediments to the success of multiculturalism. In this regard, Berry views, "When Separation is forced by the dominant group it is Segregation" (2.7). Tylenol and teachers at Central High represent majority group that forces Ahmad to 'Segregation'. The exploration rebuts Berry's argument. The cultural intolerance is not one-way traffic as Berry mentions that majority group forces minorities to segregation. Rather, both majority and minority groups need to negotiate with differences that result into strengthening multiculturalism.

In the beginning, Ahmad introspects about Tylenol, Joryleen, other classmates, and schoolteachers and positions them at the status of devils. He speaks, "These devils seek to take away my God. All day long, at Central High School, girls sway and sneer and expose their soft bodies and alluring hair. Their bare bellies, adorned with shining navel studs and low-down purple tattoos, ask, *what else is there to see*?" (3) Ahmad condemns hedonism expressed through openness and degeneration among American youths. Islamic education does not allow him to receiving and respecting American values. The isolation of minority Muslims may be because of their incapability to recognize values of the American culture as exemplified in the case of Ahmad.

The demonstration of Ahmad's partiality toward Islam and Egyptian ethnicity suggests that Muslims' desire for homeland and their endeavor to retain cultural heritage comes to the surface in the aftermath of 9/11. It may imply that minority Muslims do not contribute to the American notion of multiculturalism that underscores tolerance, diversity, acceptance, recognition, and respect. The portrayal of Ahmad's reaction to American culture may imply that Islamic fundamentalists' prejudice becomes an obstacle to the integration process of minority Muslims. "Some get divorces; some live with others unmarried. Their lives away from the school are disorderly and wanton and self-indulgent. They are paid to instill virtue and democratic values by the state government . . . but the values they believe in are Godless" (*Terrorist* 4). Ahmad interrogates cultural differences and responds to them with a bias. The depiction may imply three things. First, Updike is critical of American culture. Secondly, the writer constructs the images to unfold degenerate and corrupt political class that drives the nation toward destruction as substantiated with the 9/11 attacks on the Twin Towers. Thirdly, the demonstration suggests that Islamic fundamentalists take American culture as a counter-culture to theirs. Hall's representation–a process of secondary significance–is relevant that

enters into the field only after things are fully formed and their meaning constructed (5). Updike constructs meanings of both Muslim and American cultures in the fictional world.

Islamic values in the embodiments of fantasies and incongruous beliefs lead minority Muslims to isolation. Shaikh Rashid teaches Ahmad about the tradition of the *Hadith*. "The sacred tradition of the Hadith such things happen; the Messenger, riding the winged white horse Buraq, was guided through the seven heavens by the angel Gabriel to a certain place, where he prayed with Jesus, Moses, and Abraham before returning to Earth, to become the last of the prophets, the ultimate one" (*Terrorist* 5-6). Updike unveils the religious provisions deep-rooted in Muslim culture, which for mainstream Americans may be incongruous and illogical. Rashid eulogizes the magnificence of the Prophet Mohammad. Most importantly, the portrayal may suggest that all three major religions of Semitic culture–Judaism, Christianity, and Islam–have the genesis of the same root and they share certain similarities as well. Nevertheless, minority Muslims and Jews are still on margin and suffer from social injustices, discriminations, bigotry, and exclusion.

The portrayal also reveals that the intercultural relations between Muslim characters and non-Muslim American characters do not contribute to the multicultural ethos. Ahmad does not respect Joryleen's cultural values. "Her religion is the wrong one, "Ahmad informs Tylenol", and anyway she said she had no use for it but to sing in that foolish choir" (15). Ahmad seeks for cultural homogeneity. His obsession with Islamic fundamentalism becomes an obstacle for him to accept Joryleen. Muslim fanatics do not allow girls to sing. When Joryleen sings a choir, Ahmad complains. He imposes his personal interpretation of Islam upon Joryleen. Although multiculturalism seeks for mutual respect and acceptance, Ahmad refuses to accept Joryleen. Verkuyten's definition of multicultural ideology is relevant to explain why Muslim and non-Muslim characters in the novel respond to multiculturalism differently. "Multicultural ideology is offered by some as the solution to manage cultural

diversity, while for others it is itself an exacerbating cause of conflict" (Verkuyten 54). Here, the depiction of intercultural communication of Ahmad with Tylenol, and Joryleen shows that multicultural ideology becomes a cause of conflict between minority Muslims and mainstream Americans. Some argue that "for assimilation whereby ethnic minority group members abandon their heritage culture and adopt the mainstream society's way of life" (Verkuyten 54). The portrayal in the novel reveals that both minority Muslims and mainstream Americans seek each other to abandon their culture of origin.

However, the novelist portrays Teresa to show the possibility of integration–who adopts some values of other culture and forgets some values of the culture of origin. Her endeavors for harmony and integrity between minority Muslims and mainstream Americans reveal that she is a typical character who represents liberal Americans. Although she is an Irish American, she got married to an Egyptian Muslim. She is a secular woman who brought up Ahmad as per his aspirations and choice. She is a freethinking person, who does not interfere with the faith of her son. She has treated Ahmad equally, since he adopted Islam at the age of 11. The representation reveals that she has always inspired him, "I must say, this imam of his almost never came out to say hello. He hated shaking my hand, I could tell. He never showed the slightest interest in converting *me.* If Ahmad had gone the other way, if he had turned against the God racket all the way, the way I did, I would have let that happen, too. Religion to me is all a matter of attitude" (*Terrorist* 90-1). Despite attitudinal differences, Teresa coped with her when bringing him up. Her struggles to solve cultural conflict at her familial level may imply that multicultural society seeks cultural groups to negotiate with differences as Teresa does in her family. Even if she was not a Muslim, she married an Egyptian Muslim, Omar. Most importantly, she brought up Ahmad in the Islamic way. Besides, her role as a mother unveils that she has been dramatizing to be a Muslim mother. She respectfully responds to Muslim culture. The portrayal may suggest that both minority

Muslims and mainstream Americans need mutual respect and understanding, since integration seeks cultural groups to negotiate with differences and reciprocate respects.

The intercultural relationship of minority Muslims with mainstream Americans becomes worse in the aftermath of 9/11, since the latter seek the former to melt into the dominant culture. In this regard, Linda S. Kauffman's reading can substantiate my argument. For Kauffman, *Falling Man* portrays Justin and Keith who respond to trauma by acting out, whereas Lianne courageously endeavors to "work through the trauma" (655). In Kauffman's view, Lianne tries to know history, geography, demography, and Islam of the Middle East. Besides, she tries to read the Qur'an "she wants to assimilate the catastrophe" that has badly affected her "family, city, and the nation" (655). DeLillo frequently uses the terms "absorb" and "assimilate" to show Lianne's desire. By portraying her, DeLillo demonstrates that White Americans seek minorities to assimilate into dominant culture. The portrayal of Lianne reveals that she is prejudiced against Arab Muslims. Her preoccupation about Arabs becomes an obstacle for her to reciprocate cultural differences. Instead of prolonging grief, accepting the trauma normally, could help to return to normalcy. Instead of seeking minority Muslims to assimilate, mainstream Americans can help them to integrate by forgetting the clashes of the past, as Lianne forgets the entire catastrophe. The portrayal may imply that by sorting out cultural conflicts extant between minority Muslims and mainstream Americans can strengthen multiculturalism. While showing the linkage between the 9/11 and its depiction, Hamilton Carroll states that the novel:

> explores the relationship between the event and its representations and the novel is concerned, primarily, with charting the limits of representation in the face of the seemingly unrepresentable. If the events of September 11 produced a crisis of representation, I ask, how is that crisis manifest in contemporary US narrative fiction and in DeLillo's novel in particular? (108)

DeLillo portrays the tragedy of 9/11 by constructing characters from different ethnicities. The novel demonstrates that there is a huge effect of the event on the cultural relationship in the multicultural set-up of American society. Carroll further asserts, *"Falling Man* is not a novel about September 11 so much as a novel about what the events that go by that name might mean for those who survived them; it is a novel that tries to make sense of the act of making sense" (110). Carroll's analysis of the novel opens avenues of multiple interpretations.

In the same vein, the portrayal of Hammad may imply that Islamic fundamentalists manipulate and mechanize innocent youths to retaliate against the US. The writing style of Hammad's sections demonstrates fragmented passages and incoherent thoughts, which reflect on his baffled mind. In the first section of Hammad, “On Marienstrasse,” a street in Hamburg, Germany, where a group of Muslim extremists apparently is planning the attacks, Hammad notes, “Everything here was twisted, hypocrite, the West corrupt of mind and body, determined to shiver Islam down to bread crumbs for birds” (*Falling Man* 99). He further states, “Islam is the struggle against the enemy, near enemy and far, Jews first, for all things unjust and hateful, and then the Americans” (*Falling Man* 100). Hammad fails to decide on whether to join the extremists. He is more concerned with the family life rather than faith that demands sacrifices from its followers. The portrayal reveals that Islam accords non-Muslims as enemies of Muslims. The Americans are intermediary enemies for Muslims. Under this postulate, Hammad is prepared to harm Americans.

Initially, Hammad's initial portrayal is not of a typical Islamic fundamentalist, but later, Amir grooms him to perform the role of a suicide bomber. Although initially he is resistant to the radical indoctrination of terror, he gradually gets more involved with Islamic extremists. He is in a relationship with his girlfriend, “sometimes he wanted to marry her and have babies” (*Falling Man* 104). A man, who has been planning to lead a normal life, is misled to hatred. Actually, Hammad's conscience does not allow him to follow the extremist line. Even

though he does not understand why he is growing a beard as he has been asked to do so, “He spent time at the mirror looking at his beard, knowing he was not supposed to trim it” (*Falling Man* 104); although he knows, it “would look better if he trimmed it. But there were rules now and he was determined to follow them” (*Falling Man* 105). Islamic fundamentalism is depicted as an obstacle to Hammad's integration into the American society. The 9/11 brings the deep-rooted conflict between the West and radical Muslims to the surface. The worse the intercultural relation of minority Muslims with mainstream Americans is, the more disintegrated the American society becomes. The radical Islamists like Amir mislead peace-loving minority Muslims like Hammad to suicide bombing. Here, DeLillo does not stereotype Muslims. Rather, he shows the repercussion of Islamic fundamentalism in the intercultural relations between minority Muslims and mainstream Americans.

The demonstration of Islamic fundamentalists like Amir, who groom Hammad to commit suicide bombing unveils the resurgence of cultural cleavages. The second section about Hammad in which the group has moved to the US and is taking flight training, after first attending a training camp in Afghanistan. Hammad “wore a bomb vest and knew he was a man now, finally, ready to close the distance to God” (*Falling Man* 219). After preparing him for suicide bombing under the premise that he shall enter the paradise to experience the almighty, he thinks he is closer to Allah. Greed for heavenly life leads him to sacrifice his life. However, Hammad still does not seem certain, as he wonders if “a man [has] to kill himself in order to count for something, be someone, find a way” (*Falling Man* 223). The novelist portrays Hammad as a devout Muslim who follows Amir’s orders. Amir dictates Hammad and asks him to behave appropriately, as Hammad has to accomplish a religious mission. He reflects on his actions, “He had to struggle against himself, first, and then against the injustice that haunted their lives” (*Falling Man* 105). It shows that he undertakes Amir’s

opinion. Nevertheless, Hammad still struggles, especially concerning “the lives of the others he takes with him” (*Falling Man* 223). When he asks Amir to explain, the latter speaks, “The others exist only to the degree that they fill the role we have designed for them”, a logic that “impresses” Hammad (*Falling Man* 224). The portrayal infers that Hammad lacks rationality to defend his position. Rather, he feels insecure who intends to live a “normal” life, yet Islamic fundamentalists prepare him to control his destiny by harming the US. The intolerance of Islamic fundamentalists becomes an obstacle to the integration of minority Muslims.

DeLillo demonstrates different incidences of terror to reflect on people who believe in violence and take it as a means of taking revenge on their enemies. Implicitly, the novelist critiques radical version of Islam. Lianne talks in a group in the presence of Benny T–an individual without a faith. Lianne is critical about the God, "Lianne struggled with the idea of God. She was taught to believe that religion makes people complaint. This is the purpose of religion, to return people to a childlike state. Awe and submission, her mother said. This is why religion speaks so powerfully in laws, rituals and punishments" (62). Lianne believes that religion revives people's childish nature. It erodes people's rationality. The portrayal suggests that DeLillo is critical of the ramification of Islamic fundamentalism in the integrative task of Muslim youths who lose their lives happily instead of leading normal life. It also infers that religious extremism is so deep-rooted among minority Muslims that they fail to reciprocate cultural differences. The writer portrays Omar, a Muslim who feels closer to God, communicates with Lianne by separating him to his prayer room. Thus, DeLillo writes:

> "I am closer to God, I know it, we know it, they know it."
>
> "This is our prayer room," Omar said.

> No one wrote a word about the terrorists. And in the exchanges that followed the readings, no one spoke about the terrorists. She prompted them. There has to be something you want to say, some feeling to express, nineteen men come here to kill us. (*Falling Man* 63-64)

The portrayal of Muslims like Omar who do not see the world beyond their prayer room illustrates that such Muslims imagine being closer to God. In similar fashion, the perpetrators of 9/11 had been trained to believe that they were closer to God when they were about to attack on the Twin Towers. Fundamentalists by eroding people's minds lead them to crimes. Lianne underscores 'nineteen men come here to kill us' that insinuates that Americans have not forgotten the 9/11 attacks. They are still in trauma. Meanwhile, fanatics like Omar still promote Islamic fundamentalism in the American society. The portrayal of the fanatics diminishes the possibility of eradicating cultural fissures, as fanatics on the one hand do not allow minority Muslims to adapt to the American society and on the other, they provoke counter extremism among mainstream Americans.

Contrarily, DeLillo critiques Americans engaged in myth-making culture, as it leads children to bigotry toward Muslims who look alike Bill Laden. Orthodox Americans propagate hatred against Muslims. Their hostility and prejudice worsen intercultural relations between minority Muslims and mainstream Americans. Most importantly, the aggravated cultural disharmony leads Americans to intolerance and unacceptability. The novel shows that Lianne, "looked at Keith, searching for his concurrence, for something she might use to secure her free-floating awe. He chewed his food and shrugged. "So, together," he said", they developed the myth of Bill Lawton"" (*Falling Man* 74). Myth is something handed down from generation to generation. People of the generations other than of the 9/11 cannot experience real Bin Laden, but they can treat people identical to Bin Laden in the similar manner. Instead of pacifying the cultural conflict, the myth of Laden can traumatize.

Consequently, both mainstream Americans and American Muslims cannot go together for the national cause of the US. The portrayal of Bill Lawton demonstrates the stereotypes of Muslims. Describing the image of Bin Laden, the writer elaborates:

> "Bill Lawton has a long beard. He wears a long role," he said.
>
> "He flies jet planes and speaks thirteen languages but not English except to his wives. What else?. . .
>
> . . "The other thing he does, Bill Lawton, is go everywhere in his bare feet."
>
> "They killed your best friend. They're fucking outright murderers. Two friends, two friends." (*Falling Man* 74)

The portrayal of Bin Laden reflects on his lifestyle, multiple wives, and his magnetic capacity to influence Muslims for the religious cause. 'He has the power to poison' means he was a charismatic personality who could convince Muslims to suicide bombing. The depiction of Bill Lawton reveals that non-English speaking Muslims are sought after to speak English. Knowledge on Bill Lawton could make children revengeful that eventually leads American children to aggression and its expression. The chapter has focused on the representation cultural fissures that revived in the aftermath of 9/11. The analysis of the novels reveals that the reluctant acceptability and religious fanaticism are the barriers to the integrative efforts from the individuals of both majority and minority groups. This chapter precedes a new chapter that discusses the integration of Muslim characters and reveals the obstacles to the American notion of multiculturalism. The chapter also shows the possibility of reconciliation between minority Muslims and mainstream Americans by investigating into the fictional representations.

Chapter Six

Cultural Diversity: Integration of Minority Muslims in 9/11 Fiction

6.1 Nativism vs. Multiculturalism

The continued othering and isolation of minority as portrayed in *Terrorist*, *Falling Man*, *The Reluctant Fundamentalist*, and *The Submission* in the previous chapter terribly affected the intercultural relations between minority Muslims and mainstream Americans. Besides, the reluctant acceptability among mainstream Americans has led minority Muslims towards radicalization in the aftermath of 9/11. However, novels including *The Submission*, *Falling Man*, and *The Reluctant Fundamentalist* also stage counter-narrative moments that suggest the possibility of reconciliation and coming together. This chapter, thus, demonstrates how post 9/11 fiction, while revealing the cultural fault-lines, advocate and envision an American multi-cultural society based on the principle of acculturation. Drawing upon Berry's integrative model of acculturation, this chapter argues that post-9/11 novels also offer an alternative vision of American multiculturalism through social integration.

Multiculturalism as a discourse came in the US hundred years ago. The country has accepted it in the official national narrative. While tracing the history of multiculturalism, T. Cantle asserts, "In general, 50 years after those early challenges of social integration, multiculturalism has prevailed" (qtd. in Hasanaj 171). Social integration is the core aspect of multiculturalism that the diverse society has not easily accepted it over the years. Although the US had officially accepted multiculturalism, it was fissured in the aftermath of 9/11 attacks. The tragedy revived the fault-lines inherent in the American society. The incident also exposed the problem in American multiculturalism. The 9/11 novels demonstrate that multiculturalism is fissured in the post-9/11 American society. However, the portrayals of Muslims and mainstream Americans imply possibilities of reconciliation and coming together through Berry's integrative model of acculturation.

Although Khan in *The Submission* is the winner of the competition, the jury strives to persuade Khan that he is not a definite winner. The reluctance of the jurors to accept Khan the winner of the memorial competition questions multicultural practice in the American society. Their prejudice against Khan is a cultural fissure as reflected in their discussion on the design submitted by a Muslim. While tracing the ideas of the garden, the writer describes:

> According to the paper's architecture critic, the elements of Khan's garden she loved–the geometry, the walls, the four quadrants, the water, even the pavilion–paralleled gardens that had been built across the Islamic world, from Spain to Iran to India to Afghanistan in Spain, Humayun's tomb in India, and a diagram of the typical chahar bagh, or foursquare garden, next to the diagram of Khan's design from the press packet. They were remarkably similar. The critic called the gardens one of many rich art forms produced by the Islamic world. (*The Submission* 115)

The portrayal of the memorial design according to the paper's critic infers that Khan's design represents diversity as substantiated with his visits of Spain, Iran, India, and Afghanistan. The memorial is the embodiment of diverse cultural influences. It insinuates that Khan could not have imagined a memorial beyond his experience. His frequent visits of Muslim countries and India, his homeland have affected the design. On the one hand, the critic commends the design and on the other, he associates it with the Islamic world. The portrayal unveils that this criticism on the conceptual frame of the memorial becomes a basis for the jury members to rethink on the memorial winner. Its insidiously inflective headline is a commendable example of the means by which a journalist can place an idea in the public space without having to establish its truthfulness, "'A Lovely Garden-and an Islamic One?" Uzma Jamil's reading of the novel reflects the imbalanced position of the jury members and the designer. For Jamil, jurors dominate and Khan is distressed about the job of restructuring the Orientalist building (30). The characters in the novel are stereotypes and they perform accordingly.

The religious connotation of the memorial design triggers the unconscious mind of the jurors to debate on the repercussions of the design. The design with the Garden glorifies the Christian culture rather than Islamic one as the Eden Garden symbolic of the Christian heritage, which began from the time of Adam and Eve. The design illustrates that Khan retains the cultural heritage of mainstream Americans through the garden with religious significance. However, the jurors misinterpret his design and associate the garden with the Islamic heritage. The jury's reading of Khan's experience of Muslim countries namely Afghanistan and Iran that they think imbibes into the design does not seem logical in the sense that the designer has experienced a Christian American society more than Muslim countries. The jurors fail to interpret the design from that perspective, because of their cultural blindness in the aftermath of the 9/11. Angelina Maio's analysis of the novel shows that Khan is discriminated because of his ethnicity, although he is an American citizen (1).

The jurors do not look into the fact that the Garden myth is ingrained in the Christian tradition. Rather, they take Khan's architecture influenced by Islamic tradition. Although Khan seeks to address the sentiments of the majority group by retaining the Christian heritage through the Garden concept, the jury members are indifferent toward that aspect of the design. In other words, Khan respects the cultural differences, but the jurors do not. The portrayal implies that the 9/11 blinds mainstream Americans culturally. Therefore, they do not become ready to contribute to the principles of multiculturalism–acceptance, recognition, respect, and privilege. Khan's focus on the Garden in the memorial infers his homage to the feelings of the victims' families of the 9/11. However, the cultural intolerance does not allow the jury members to accept the design. Lucy Bond in her research paper argues, "Interpreting the diverse elements of 9/11's memorial culture under the homogenizing lens of trauma serves to veil the many interests at stake in the representation and remembrance of the attacks" (755). For Bond, the memorial design is politicized because of the 'homogenizing

lens of trauma'. Both jurors and Khan interpret the design from their perspectives. However, Bond says, "I suspect that the ubiquity of these narratives is tied to the prevalence of traumatic tropes in American culture prior to 9/11" (755). Her reading of the 9/11 fiction shows that traumatic tropes were inherent in the American culture before the 9/11. The memorial design has become controversial because of the prevalence of those traumatic scars in the post-9/11 America. The architecture critic of *Times Arts* describes the cause of the memorial controversy. Waldman puts it:

> One does not know, of course, if these parallels are exact or even intentional only Mr. Khan can answer that, and perhaps even he was unaware of the influences that acted upon him. But the possible allusions may be controversial. Some might say the designer is mocking us, or playing with his religious heritage. Yet could he be trying to say something larger about the relationship between Islam and the West? Would these questions, this possible influence, even be raised if he were not a Muslim? (*The Submission* 115)

The critic's observation of the memorial controversy implies that the jury members debate on the designer's influence presumably in the design but they fail to investigate into the similarities and closeness between Christianity and Islam. Since both of the religions are of the Semitic culture, they are intertwined with each other. The discussion suggests that the cultural prejudice against Muslims reflects in the lack of preparedness to accept cultural differences. Actually, American culture is an admixture of many cultures and traditions. Seeking purity in the design of the memorial is paradoxical. The portrayal reveals that mainstream Americans had not been as much interested in differences as they became in the aftermath of 9/11. Jury members interpret the design from different dimensions as they speak 'the designer is mocking us, or playing with his religious heritage'. Their prejudice against Muslims does not allow jurors to look beyond the spectrum of ethnicity. Of course, the

design has the Islamic influence, since Judaism, Christianity, Islam share common tradition, and heritage. Even American culture is not purely Christian. It embodies diverse cultural traditions and practices. However, the jury members question the design ignoring the influence of Christian tradition that deeply ingrains the concept of the garden. The memorial has to represent the sentiments of grieved relatives of the 9/11 victims, which it does by embodying the names of the deceased.

The jury members look at the design through the lens of the perpetrators of the 9/11 attacks. The very perspective blinds them to treat Khan accordingly. Nevertheless, their seriousness about the implications of the design submitted by a Muslim cannot be ignored. In their view, Khan's name inscribed on the memorial design would traumatize the victims' families. Actually, popular American culture imbibes many things from other traditions other than Christianity. On this note, their debate on the design is irrelevant and meaningless.

When designing the future of the US symbolically represented by the memorial design, Khan seems aware of the sentiments of majority culture intimately connected with the memorial. Besides, he thinks of those who would be hurt if the memorial did not represent cultural heritage of mainstream Americans. However, the jury refuses to declare Khan as the winner of the competition. Exceptionally, Claire, the only member representing the victims' families, prefers experience to lineage. Waldman writes:

> "My point is", Ariana went on, "that gardens aren't our vernacular. We have parks. Formal gardens aren't our lineage."
>
> "Experiences matter more than lineages." Claire said.
>
> "No, lineages are experiences. We're coded to have certain emotions in certain kinds of places". (*The Submission* 5)

The portrayal of the debate between Ariana and Claire uncloaks that their interpretations of the garden uphold the controversy. Nevertheless, neither of them has knowledge on the

connotation of garden, and its lineage related to the Eden Garden in Christianity. Here Ariana's insistence on the park demonstrates her prejudice toward the lineage of the designer. She sounds as though she represents Christians rather than the jury commission as exemplified in her emphasis on the memorial with parks but no vernacular shapes. The garden is after all the park whether it has vernacular shapes or some other shapes. The jury members arbitrarily associate vernacular shapes with the Muslim Garden. The depiction suggests that they seek to exclude Khan from the memorial project in one way or other.

The portrayal of Claire reveals that her prediction about negative reactions to the design by the jury members even if Khan changes the shapes of the memorial is remarkable. Although multiculturalism underscores 'inclusion' but the jurors seek to implement 'exclusion' by refusing to accept a Muslim designer. However, the novel embodies some glimpses of hope for reconciliation between minority Muslims and mainstream Americans. The portrayal of Claire who advocates for inclusion of minorities in the American society implies that she points out a middle way for negotiation. Claire defends the principle of multiculturalism by advocating for inclusion of cultural groups in the national projects. For her, inclusion of minorities in the public institutions will contribute to the American notion of multiculturalism. She believes that the strength of Americans lies in reciprocity and togetherness. The exclusion of Khan can reduce the possibility of reconciliation and coming together. While predicting the implications of the attack, the writer asserts:

> You all keep talking about the long view, but the long view includes us. My children, my grandchildren, people with a direct connection to this attack are going to be around for the next hundred years, and maybe that's a blip when you look back at the Venus of Willendorf, but it certainly seems a long time now. So I don't see why our interests should count any less. (*TheSubmission* 9)

Claire is open to new ideas and perspectives that help include all Americans irrespective of ethnic differences. She advocates for equality and inclusion. Contrarily, other jurors are concerned with 'long view' that insinuates two things. First, they talk about the lineage of Americans. Secondly, they show concerns with the implications of a Muslim design on their second and third generations. They seek the memorial to carry on a symbolic significance of the US. Nevertheless, they do not seem concerned with the right of the designer, whereas Claire is serious about the designer. When the discussion shifts to the compensation that victims' families are about to get, she refuses personal benefits. Here, the portrayal of Claire suggests that she is greedless and humanistic who endeavors for reconciliation and harmony in the American society. Raz's views on multiculturalism help me to clarify Clare's concept of inclusion. Raz illustrates that liberal multiculturalism allows the nation-states to dispense individuals to a specific cultural group and to instruct them the cultural heritage of the respective groups. He argues that it encourages individuals to respect cultural differences (qtd. in Pellegrini 172). Clare also seeks cultural groups to respect differences.

As a liberal juror, she feels more accountable for the protection of minority rights in the American society. Therefore, she avers, "Do your homework: I don't need a penny of this compensation and don't plan to keep it. This isn't about money. It's about justice, accountability. And yes, I am entitled to that"(*The Submission* 10). Claire does not support an essentialist mode of debate led by Paul–the chairperson of the jury commission. The portrayal suggests that Americans need to have amnesia of their history i.e. the 9/11 and seek for harmony in the US by accommodating differences. Therefore, she prefers experiences to lineages. She describes that Khan visited different countries as a professional architect and his expertise laden with experience could help him to design the memorial better. However, Ariana seeks for purity in the memorial design primarily devoid of Islamic patterns.

Contrarily, Paul fails to assert that Americans would welcome the memorial as the design represented the Christian heritage with the Garden. He speaks, "But there were patriotic exigencies, too. The longer that space stayed clear, the more it became a symbol of defeat, of surrender, something for "them", whoever they were, to mock. A memorial only to America's diminished greatness, its new vulnerability to attack by a fanatic band, mediocrities in all but murder" (*The Submission* 8). The portrayal of the debate led by Paul infers that jury members take Khan's submission as a threat to American nationalism. They relate him with the perpetrators of the 9/11 attacks and accordingly assess the design. Therefore, they question Khan's patriotism. It sounds logical that they seek the memorial free from the traces of the 9/11 perpetrators. Nevertheless, their cultural narrow-mindedness makes the American notion of multiculturalism questionable.

Although Khan struggles to integrate, the American society does not accept him. For integration, he has abridged his name from Mohammad Khan to Mo Khan. Phinney et al. argue that the 'integration profile' of four models of profile is the most frequent profile with high scores on all variables (qtd. in Vadher 9). Khan goes for integration profile to become acceptable into the American society. The resurgence of religious discourse in the American society reduces the possibility of accepting Khan's endeavors for integration. On the one hand, he claims to be secular. On the other, he implicitly obeys the Islamic *Shari'a* as revealed in the report on Islam by Asma–a news reporter. When defining Islam, and the function of the *Shari'a* in the US, the writer elaborates:

> Islam means submission–it makes slaves of its followers, and demands that people of other religions submit to it, too. Their goal is to impose Shari'a, Islamic law, whenever they can, including the United States. They will tell you this isn't true, but the problem is that Islam also sanctions lying–the Islamic term for this is *taqiya*–to help the faith

> spread or to wage jihad. The Muslim who entered this memorial competition practiced *taqiya* by concealing his identity. (*The Submission* 132)

The novel demonstrates a Western perspective of *taqiya* that equates it with deceit. The Islamic term *taqiya* means to help the faith spread, since Islam allows its believers to do some wrong. On this note, Khan defends his camouflage of identity, which he accepts that he has struggled to adapt to the American society. The portrayal of Khan suggests that minority Muslims have been living in fear of exclusion and cultural chauvinism as exemplified in the struggle of a Muslim architect to hide his identity. Waldman portrays Muslims as if they are not trustworthy, since Islam allows them to lie under certain conditions. Mirelle Rosello in *Postcolonial Hospitality: the Immigrant as Guest* argues, "The very precondition of hospitality may require that, in some ways, both the host and the guest accept, in different ways, the uncomfortable and sometimes painful possibility of being changed by the other" (170). For Rosello, hospitality seeks both the host and the guest to accept the possible changes during the intercultural communication. Since Khan is the descendent of immigrants, he does not receive hospitality without condition. The condition for him is that he has to change the design for acceptability. Both mainstream Americans and minority Muslims lack trust for each other because of the continued prejudices against differences. Thus, their bigotry leads the American society to cultural disharmony and disintegration.

The American society needs to accommodate diversity to retain its cultural richness. Nevertheless, the portrayal of the memorial incidence demonstrates that American Muslims like Khan face the backlash of the 9/11. When Khan wishes he should not have participated in the memorial competition, Paul asks whether it is the matter of Khan's career. Khan clarifies his motive underscoring that he seeks for social justice. "'I must have missed the question about the motives on the competition's entry form. I want the same credit for my design as any other winner" (*The Submission* 63). The portrayal suggests that Muslims as the

component of the American society seek for social justice through fair and equal participation in the public space. 'I want the same credit' refers to equality that US constitution ensures to every American irrespective of differences. His exclusion from the memorial project makes American notion of multiculturalism questionable. He deserves privileges ensured to minority groups by multiculturalism. Here, he only seeks equality among the American designers of the memorial.

Multiculturalism theoretically ensures and assumes to protect minority rights but fails to ascertain even equal rights that mainstream Americans are benefiting from. Nina Burridge and Andrew Chodkiewicz's views on diversity strengthen my line of argument. They argue, "Cultural diversity is often defined in terms of the difference among cultures focusing on three key aspects–cultural practices, values and language" (16). For them, different cultural and ethnic groups need to move for coexistence of their cultural practices, values, and assumptions. Burridge and Chodkiewick further state, "Cultural diversity supports on three key aspects–origin or birth, language spoken, and religious affiliation" (16). When we apply their understanding of cultural diversity to the case of Khan, his religious affiliation becomes important. The very religious difference makes him unacceptable in the American society. Although majority group is theoretically more accountable for ensuring social security and inclusion in the multicultural set-up, mainstream Americans look unaccountable as exemplified with the case of jury members. The strength of American multiculturalism relies on sharing cultural values and practices, as acculturation–a process of social admixture–is a characteristic of multiculturalism.

Berry's four models of acculturation: assimilation, separation, integration, and marginalization are relevant when analyzing the intercultural relations between Muslim protagonists and non-Muslim characters as portrayed in the 9/11 fiction. In Berry's view, when minorities do not wish to retain their cultural heritage and melt into the dominant

culture, it is assimilation. Contrary to this, separation refers to individuals who hold their native culture and avoid cultures of other groups. Integration implies individuals' endeavors in maintaining their original culture and showing interests in other cultures. Finally, marginalization indicates little interest in both native heritage and cultural properties of other groups (Berry 17-37). The novel demonstrates that Khan seeks to adapt to the American society prior to the memorial competition, "As a boy he had no religious education. He ate pork, although he hadn't grown up doing so. He dated Jews, not to mention Catholics and atheists. He was, if not an atheist himself, certainly agnostic, which perhaps made him not a Muslim at all" (*The Submission* 28). The 9/11 changed the Americans' attitude about Muslims as exemplified in the case of the jury of the memorial competition. Khan changed his lifestyles to accommodate the values of dominant group so that he could adapt to the multicultural set-up of the American society. He dated Jewish girls. The depiction of his secular life underscores his struggles to integrate into the American society. Khan by defying the dictates of Islam started eating pork–not permissible in Islam. His gastronomic preference can be taken as a gesture toward integrating in the American society. He is liberal and open to adapting to cultural differences. However, the jurors do not accept him as American. The American society did not accept him when he struggled to integrate by making a balance between his culture of origin and mainstream culture. The backlash of the 9/11leads him to radicalization. For Americans, he becomes an outcast when he fails to melt into American culture. Although assimilation is harmful to multiculturalism, the Americans portrayed in the novel seek minority Muslims to melt into the dominant culture. Rudmin suggests:

> 'Integration' should be termed 'biculturalism', indicating that two cultures are involved; 'assimilation' should be 'negative multiculturalism', because it assumes that one loses a culture; 'marginalisation' should be termed 'double negative multiculturalism', conveying directly that one loses two cultures; and finally, 'separation' should be

> termed 'ethnic affirmation', illustrating the increased ethnocentricism linked with this strategy. (qtd. in Vadher 20)

Integration is the best model of acculturation as it respects both minority and majority groups, whereas assimilation is 'negative multiculturalism'. For Rudmin, marginalization is more harmful than assimilation. The portrayal suggests that Khan struggles to integrate, whereas the jury members seek him to assimilate. Meanwhile, the depiction of Clare implies that she accepts the integrative model of acculturation. Actually, this model can help diverse ethnicities to reconcile and maintain cultural diversity. The novel also shows that minorities change their names to adapt to majority culture. When cracking jokes on Khan's name, Paul reflects on his lineage. *The Submission* reads:

> "Many architects have," Paul said. "Mostly Jewish ones."
>
> "It was a joke."
>
> "My great-grandfather-he was Rubinsky, then my grandfather comes to America and suddenly he's Rubin. What's in a name? Nothing, everything.
>
> We all self-improve, change with the times."
>
> "It's a little more complicated than that, picking a name that hides your roots, your origins, your ethnicity."
>
> "Rubin hardly hides anything."
>
> "It reveals less than Rubinsky. Not everyone is prepared to remake themselves to rise in America."
>
> Was Khan implying something about the Jews, their assimilations and aspirations? (*The Submission* 66)

The portrayal implies that the condition of Jewish immigrants to the US in the past is similar to that of Muslims now. The allusion of Paul's grandparents suggests that what happened to the Jews occurs to Muslims. The former do not suffer racism and ethnic problem as much as

the latter do. However, even Jewish minority as exemplified in the case of Jack Levy in *Terrorist* experiences social hegemony of mainstream Americans. Besides, *TheSubmission* demonstrates that Jewish ethnicity is still a problem but not as much as that of Muslims, which can be substantiated with Paul's case, 'Rubin hardly hides anything'. Although Jewish minorities have assimilated into the American society and are acceptable to mainstream Americans, minority Muslims like Khan are reluctant to absorb into dominant culture. Except Islamic fundamentalists, minority Muslims struggle to integrate, but majority group expects more sacrifice from them. Consequently, instead of integrating, they are led to separation.

The subplot of the novel includes Asma and Inam–two illegal Bangladeshi immigrant Muslims. Inam was killed in the 9/11 attacks. The portrayal exhibits that the tragedy of 9/11 engulfed people indiscriminately. Asma questions arbitrariness accorded in the Holy Qur'an, "The men who killed lnam believed it was an act of devotion, one that would get them to paradise, she told the imam. Everyone said so. They believed they were fighting for God, and the Qur'an promised those who did so a great reward. How could the same paradise make room for both them and her husband?" (*The Submission* 73-74). The representation suggests that Islamic fundamentalists prepared the perpetrators of the 9/11 by quoting the verses in the Qur'an that ensure their entry to the paradise after harming the West. Contrarily, Inam is not a Westerner who lost his life leaving his spouse, Asma, and son, Abdul in poverty. Asma is killed later in a crowd and their innocent young child is left alone as an orphan who cannot decide whether to stay in the US or go back to Bangladesh. Overall, the depiction of Inam, Asma, and Abdul insinuates that the continued discrimination with minority Muslims is the reflection of the cultural fissures.

The cultural prejudice leads Khan to radicalization as revealed in his observation of Islamic practices such as Ramadan. He starts to observe Ramadan by fasting after the backlash of the 9/11. The novel reads, "For five days now, he had been fasting. He was a

grain of sand, just one of hundreds of millions of Muslims observing Ramadan–no food, no liquid, no sex from dawn to dusk each day for a month. He made of the period a building, paced from crescent moon to crescent moon; made of each day a room, measured from sunrise to sunset" (*The Submission* 185). 'A grain of sand, just one of hundreds of millions of Muslims observing Ramadan' means that Khan returns to his culture of origin and becomes the part of the crowd. Prior to the memorial competition, he struggled hard to integrate into the American society. The jury's refusal to accept him as an American leads him to native culture. The portrayal of the Ramadan as a ritual implies two things. First, the novelist highlights the significance of crescent that the design submitted by Khan contains. Secondly, she underscores the prominence of Muslim culture that seeks Muslims to avoid liquid, sex, and food during the day. The depiction suggests that Muslims do not only sacrifice their lives but also they sacrifice hunger, and desire for sex. Khan's mobility to Islamic fundamentalism is a protest to mainstream culture in the aftermath of 9/11 that American society fails to respect the promise of multiculturalism. Implicitly the writer conveys a message that non-Muslims need to look into the positive aspects of Muslim rituals and rites such as the Ramadan to change their negative mindset about the cultural differences. If so, then there can be the possibility of reconciliation. Besides, other 9/11 novels of the study display the desperate intercultural communication between the minority Muslims and mainstream Americans because these cultural groups do not easily accept the differences.

On a similar note, *The Reluctant Fundamentalist* portrays Changez's experience to reflect on the adverse condition of Muslim immigrants in the American society. The 9/11 amplified ethnic intolerance and prejudice. The depiction reveals the resurgence of ethnic fissures, "I ignored as best I could the rumors I overheard at the Pak-Punjab Deli: Pakistani cabdrivers were being beaten to within an inch of their lives; the FBI was raiding mosques, shops, and even people's houses; Muslim men were disappearing, perhaps into shadowy

detention centers for questioning or worse" (94). The representation underscores the backlash of the 9/11 that minority Muslims face in the American society. His knowledge on the FBI agents' intimidation with Muslim immigrants unfolds that majority group including the US government becomes prejudiced against Muslims in the aftermath of 9/11. The continued othering leads Muslims to radicalization. Changez suffers the backlash of the attacks. Consequently, cultural intolerance adversely affects his relations with Erica, her father and with coworkers at Underwood Samson.

The setback facing Changez is also because of his immigrant status. The issue of immigration can be looked into from the perspective of Mireille Rosello, a postcolonial critic, who analyzes the political treatment of immigration through the guest/host metaphor. For her, the metaphorical delivery of immigration has affected both the political and social reality. She sums up that hospitality is classically rooted in a selfless act of generosity on the part of the host and both the giver and the receiver take risk of that hospitality. She views that the metaphor of hospitality cannot be applied impeccably to the present immigration because "if a nation invites immigrants because they are valuable assets, because it needs them for economic or demographic purposes, that country is not being hospitable" (12). The host nation does not abide by the principle of hospitality in the commercial era, as she states. Besides, the host nations do not want to take any risk in the hospitality. Changez is an asset who has been invited by the US to contribute to the economy. On this ground, the American society as a host does not wish to take risk about him. Rosello's critical analysis of the relationship between the host and the guest reflects the experience of Changez as a Pakistani immigrant. The portrayal of Changez's desperate intercultural communication with Erica's father infers that the latter does not show readiness to keep the promise of multiculturalism. The American society revives the quest of racial purity. When recalling the imaginations and fantasy about the US, Changez narrates:

> I had always thought of America as a nation that looked forward; for the first time I was struck by its determination to look *back*. Living in New York was suddenly like living a film about the Second World War; I, a foreigner, found myself staring out at a set that ought to be viewed not in Technicolor but in grainy black and white. What your fellow countrymen longed for was unclear to me-a time of unquestioned dominance? of safety? of moral certainty? (*The Reluctant Fundamentalist* 115)

"Look *back*' phrase refers to the revival of conservative notion of the American society that it becomes intolerant of cultural differences. The 9/11 leads the US to the World War Second when anti-Zionism was at the peak that German Nazis sought for racial purity by wiping out Jews from Germany. Then Jews were discriminated as foreigners, but in the aftermath of 9/11, Muslims are intimidated and bullied in the American society. 'Technicolor but in grainy black and white' metaphorically signifies that the protagonist explores the American society that discriminates with brown people–Asian Muslims like Changez, and Mo Khan. The American notion of multiculturalism–acceptance, recognition, respect, and privilege to minorities– attracted Changez. Contrarily, the portrayal reveals that the American society is culturally divided and racially discriminatory. The backlash of 9/11 reminded Changez of Second World War when German Nazi armies deployed to cleanse the nation by intimidating Jews under the leadership of Adolf Hitler. The analogy between the Nazis and mainstream Americans demonstrates the loopholes of American multiculturalism.

The portrayal of Changez's personal experience of the aftermath of 9/11 reveals Muslims' collective reactions to the backlash of the 9/11. It suggests that mainstream Americans such as Erica, her father, and coworkers at Underwood Samson seek minority Muslims to assimilate into dominant culture by forgetting their cultural heritage, but the latter do not. As a result, Changez leaves the US and comes back to Pakistan. Actually, the promise of multiculturalism is to include diversity respectfully, but mainstream Americans' cultural

bias against minority Muslims in the aftermath of 9/11 becomes an obstacle to the inclusive multiculturalism.

The repercussion of the 9/11 attacks can be seen prominently in Changez's personal relationship with Erica. Changez loved her and accordingly she reciprocated her love to him before the 9/11. After the tragedy, Erica shows indifference toward him. Besides, she starts spacing out from him. The portrayal of her physical and behavioral changes implies that she refuses to accept Changez's ethnicity.

Neither Erica welcomes him, nor do his coworkers at Underwood Samson treat him usually in the aftermath of the 9/11. "I had changed; I was looking about me with the eyes of a foreigner, and not just any foreigner, but that particular type of entitled and unsympathetic American who so annoyed me when I encountered him in the classrooms and workplaces of your country's elite" (*The Reluctant Fundamentalist* 124). The illustration reveals that mainstream Americans do not acknowledge and accommodate Muslims. As a result, the possibility of social and cultural integration of minority Muslims decreases. The depiction also demonstrates that integration of Muslims required for multiculturalism suspends because of the revived fissures. Lynda Ng's "Behind the Face of Terror: Hamid, Malkani, and Multiculturalism in a Post-9/11 Environment" examines representations of immigrant culture in the novel. She argues, "attitudes toward both terrorism and multiculturalism in the US and UK are symptomatic of wider anxieties caused by globalization, and she wants that the widening gap between nationalist rhetoric and demographic reality may cause individuals to feel so alienated from mainstream Western society" (qtd. in Miller 10-11). Changez is alienated in the Western world driven by capitalism.

Hamid uses the monologue as a means to express his frustration and reactions to the Western perceptions of the East. This mode of narrative juxtaposes the way Western narrators from their locations represent the East and Easterners. Changez harasses the American when

talking to him about Lahore and its people. He creates a frightening environment in the *chaikhana* of Lahore. The waiter in the *chaikhana* is larger than the American is. The former can intimidate the latter. The condition of the American is pathetic and he feels uncomfortable about the edibles served to him. Although Changez does not want to frighten him, the American feels insecure and intimidated in the foreign land. Hamid writes:

> I will admit that he is an intimidating chap, larger even than you are. But the hardness of his weathered face can readily be accounted for: he hails from our mountainous northwest, where life is far from easy. And if you should sense that he has taken a disliking to you, I would ask you to be so kind as to ignore it; his tribe merely spans both sides of our border with neighboring Afghanistan, and has suffered during offensives conducted by your countrymen. (*The Reluctant Fundamentalist* 108)

Connecting the imaginary story of the waiter, Changez teaches the American about innocent tribal populace of Pakistan and Afghanistan who have been surviving bombings and attacks by the American armies over the years. The waiter's hostility toward the American is symbolic of a resentment of innocent civilians– the victims of the US political hegemony in Afghanistan adjacent to Pakistan. The relevance of the reactions of the waiter in the *Chaikhana* reflects in the wider and more inclusive social frame that it juxtaposes the multicultural set-up of the American society. Despite the resentments of Pakistanis and Afghanis substantiated with the anger of the waiter, they receive foreigners respectfully. Hence, the American is the other for Pakistanis. However, they accommodate him, whereas the Americans excluded Changez. He was a perpetual outsider there. Similarly, the interlocutor is the Other in Lahore. Nevertheless, the depiction of the American shows that Pakistanis include him in Lahore. Minorities suffer identity crisis because of their distinctiveness. Habermas' views support my point, as he explores the condition of minorities in a pluralistic society desperate and miserable, since the majority group does not recognize

and accept them (118). The point of argument is although both majority group and minorities benefit from multiculturalism, only the latter accept it and abide by its principle. The portrayal of Muslim protagonists such as Mo Khan, and Changez demonstrates that minority Muslims struggle to integrate, but mainstream Americans refuse to accept and recognize them as Americans in the post-9/11 situation.

Berry's integrative model of acculturation in "Immigration, Acculturation, and Adaptation" clarifies, "Integration can only be "freely" chosen and successfully pursued by non-dominant groups when the dominant society is open and inclusive in its orientation towards cultural diversity" (10). Both Changez and Mo Khan are the members of the non-dominant culture who struggle to integrate into a larger social network. Contrary to that, the dominant group forces them to avoid their heritage culture. In the case of Changez, colleagues at Underwood Samson seek him to shave off his beard, which he does not do.

The 9/11 fiction portray nativism as an obstacle to multiculturalism. The depiction of Erica's father infers that he is a nativist who does not tolerate Changez. Waldman portrays Claire as a liberal character who advocates for including minorities like Khan in the national memorial project. The portrayal of Jack demonstrates him as a multicultural character who has integrated into the American society despite ethnic intolerance. Here, these depictions collectively reveal that liberal and multicultural characters move for harmony, integration, and reconciliation among cultural groups by accepting differences, whereas characters like Paul, Erica, her father, Tylenol, Shaikh Rashid, Amir, Leo are essentialists who refuse to reciprocate respects for differences.

Actually, the strength of multiculturalism relies on acceptability, recognition, and respect of differences. DeLillo demonstrates nativists who seek imperative patriotism into immigrants especially minority Muslims. Steven Salaita argues that the birth of imperative patriotism has been a colonial discourse that persists in the US. For him, the US office

bearers speak that they go to the Muslim World to civilize native people by establishing democratic values, whereas their prime objective is to take over the existing oil resources. He further asserts that imperative patriotism may inform xenophobia that insists that immigrants can settle down in the US if they conform to governance of European Americans. In his view, xenophobia suggests that 'Americanness is ingrained in a physical and cultural Whiteness, for which many immigrants are, not fit (*The Reluctant Fundamentalist*154-5). The portrayal of Changez and Khan reveals that Muslims would prove outfits if Americanness is defined accordingly. Neither immigrants discard their culture of origin nor can they conform to the dominant culture.

On a different note, the representation of Changez unveils that mainstream Americans take minority Muslims as threats to the US society as demonstrated in their refusal to accommodate them in the multicultural set-up of American society. The portrayal of Changez's intercultural relations with non-Muslim characters insinuates that mainstream Americans need to be more responsible for accommodation and recognition of minority Muslims. Multiculturalism cannot succeed if the host does not become liberal in their intercultural communication with minority Muslims. John Rex's analysis of the UK with cultural diversity can be contextualized to reflect on the intercultural conflict of Muslims with Americans. Rex's reading elucidates the cultural fissures inherent in the British pluralism. The native residents treat migrants as obstacles and blame multiculturalism as a disturbing force (6). The portrayal of Changez reveals that mainstream Americans take Muslim immigrants as both obstacles and threats. The former do not respond to the principle of multiculturalism, whereas the latter undertake diversity positively. To substantiate this point of argument, Verkuyten's views are relevant. He argues that multiculturalism is more beneficial to minority groups, because it helps them maintain their culture and achieve respectful social status, which majority group finds as a threat to their established culture.

Therefore, they seek ethnic minorities to assimilate into majority culture (284), which is not acceptable to minorities as exemplified in the case of Changez who does not conform to dominant culture. Without integration of minorities, American multiculturalism cannot defend the rights of the ethnic, and minority Muslims. Reconciliation between mainstream Americans and minority Muslims is imperative to keep the promise of multiculturalism.

6.2 Reconciliation and Coming Together

"Reconciliation requires a social accord towards the future, conditioned by justice and truth but not necessarily forgiveness whilst forgiveness does not require a common social accord" (Taylor 7). Reconciliation needs social validity and truth and justice are the preconditions. It is different from forgiveness on the ground that the latter does not require any social accord. He simultaneously states, "Reconciliation however has to be advanced by the state as a duty; it is not a matter of choice"(7). The state must take reconciliation as a duty. Erin Daly and Jeremy Sarkin underscore, "Understandings of reconciliation which ‘stress inter-personal relationships’ are not satisfactory for ‘explaining what reconciliation can contribute to the process of political transition'" (220). They argue that to achieve the goal of reconciliation, some substantial changes are required including "reforming the ‘judiciary, police, military and educational institutions’; ‘addressing issues of language, political participation, and economic equity’; and ‘developing a national narrative that would reflect and respect the values and experiences of all the different groups’" (220). They focus on "the establishment of inclusive institutions and the creation of ‘common destiny’, rather than focusing on the ‘psychological aspects’ of reconciliation and demanding ‘agreement on specific aspects of the past’" (220). Overall, reconciliation seeks for changes in the existing policies and forms to take minorities and majority into confidence. The 9/11 fiction unveil tremendous possibilities of reconciliation between mainstream Americans and minority Muslims.

The 9/11 fiction demonstrate the possibilities of reconciliation in the culturally divided American society. *Falling Man* portrays the reunion of Keith and Lianne to show the possibility of reconciliation between minority Muslims and mainstream Americans. Keith, Lianne, Hammad, and Amir are prominent characters. The novel starts with Keith Neudecker–a lawyer stumbling away from the site of 9/11 attacks. He witnessed the planes hit and he is one of many to escape from the building. After this traumatic experience, he goes home, where his wife, Lianne from whom he had been separated for a while. The tragic incident helps him reconcile with Lianne and his son, Justin. Hamilton Carroll in "Like Nothing in This Life": September 11 and the Limits of Representation in Don DeLillo's *Falling Man*" asserts that "Lianne has difficulty reconciling what she sees on the screen in front of her with her own memory of the day, and the vexed relationship between memory and visual representation is again brought to the fore" (119). Lianne's personal difficulty in reconciling is symbolic of the reconciliation between the minority Muslims and mainstream Americans. Of course, it is difficult for the conflicting ethnicities to come together in the post-traumatic America. However, it is possible as Lianne reconciles with Keith in the aftermath of 9/11.

Although the 9/11reconciles Keith and Lianne, it disturbs cultural harmony as revealed when terribly panicked Keith fails to differentiate between moderate Muslims and radical ones. He generalizes that all cabdrivers are Muslims. His confusion and fear become visible when he goes to the local post office, "to pick up his undelivered mail and then walked north toward the barricades, thinking it might be hard to find a taxi at a time when every cabdriver in New York was named, Muhammad" (*Falling Man* 28). The portrayal infers that New York is a diverse city accommodating people of different ethnicities and faiths. Keith, a typical White American, conceptualizes every Muslim named Muhammad. Here, Muhammad signifies a true practitioner of Islam–a believer who confides in *Ummah* (one Islamic world).

Therefore, Keith associates minority Muslims with Mohammad. Keith's cultural prejudice makes him judge Muslims as potential terrorists. The depiction of his judgment insinuates mainstream Americans' reactions to minority Muslims. Their reactions demonstrate American intolerance of Muslims. His immediate reaction to Muslims represents the collective opinionof Americans in the immediate aftermath. Here, Hall's concept of representation substantiates the argument. For Hall, the representation holds a secondary importance that enters into the field only after things have been entirely formed and their meaning constructed (5). The portrayal of original contents and society makes the meaning by contextualizing them. DeLillo portrays 9/11 and its repercussion in the post-9/11 situation. Therefore, his understanding of things holds secondary significance, as Hall argues.

DeLillo's viewpoint about Islam is not Eurocentric and biased. From the perspective of Islamic fundamentalists, the novelist is against Islam. Actually, the novel demonstrates that religious extremists like Amir use Islam to justify killings. Meanwhile, the novelist portrays Martin to criticize the Western hegemony. For the writer, violence under any conditions cannot be justified. He disapproves the culture of killings and violation of human rights, as it implants hatred among cultural groups. While reviewing the causes of cultural conflict in the world, DeLillo writes:

> "They want their place in the world, their own global union, not ours. It's an old dead war, you say. But it's everywhere and it's rational."
>
> "Fooled me."
>
> "Don't be fooled. Don't think people will die only for God," he said. (*Falling Man* 115-116)

The portrayal reveals that Muslims commit suicide bombing and lose their lives for economic and political causes. Although Said has not focused on the US imperialism, his viewpoint about Muslim issues in relation with the US administration becomes clear in *Covering Islam*.

"The main point is that the United States and its battery of willing "experts" cannot expect Muslims who have seen their fellows killed in Bosnia, Chechnya, and Palestine, who have seen their unpopular rulers praised as friends of the United States, and who endure endless characterization of their religion and culture as "enraged" and "violent,' to embrace the "West" wholeheartedly" (Said 22). The 9/11 has political significance rather than cultural, as Said asserts. Martin's explanation about suicide bombing implicitly expresses the similar intention. The act of killing is smeared in the name of religion and culture. It is politically motivated, as Said and DeLillo demonstrate into their texts. The journey to paradise and the heavenly pleasure guaranteed through martyrdom is an illusion. Islamic fundamentalists set the objective of perpetrators of terror. Fundamentalists use religion as a shield to hide their economic and political motives. Otherwise, Muslim youths like Hammad would not become ready to commit suicide bombing. First, they preach youths to believe that unbelievers (non-Muslims) are their enemies. Secondly, they ensure their entry to the paradise through martyrdom. Indeed, the fundamentalists aim to establish a global nation under the *Shari'a* law as demonstrated in the novel. The Muslim World wants no Western intervention in their internal affairs. The novelist criticizes the political and economic hegemony of the West in Muslim countries that the US administration is taking over the sources of oil abundantly available there. Both the US government and Islamic fundamentalists seek to justify killings under the premise that they are protecting human rights by wiping out terrorism and defending Islam respectively. Their acts seem to lead the American society to cultural confrontation.

The representation of both the US administration and Islamic fundamentalists reveals their political interests. The political theme as mentioned in the novel can be related to the Said's proposition in *Covering Islam.* He avers, "The Islamic Orient today is clearly important for its resources or for its geopolitical location. Neither of these, however, is interchangeably

with the interests, needs, or aspirations of the native Orientals. Ever since the end of World War II, the United States has been taking positions of dominance and hegemony once held in the Islamic world by Britain and France" (27). The US has replaced Britain and France after the World War Second. The reason for this replacement is the political and economic interests. The cultural conflict between Muslims and Americans is the byproduct of this political clash between the West and Muslim World.

The US wants to retain its dominance across the world, whereas the Islamic fundamentalists plan to control the world by establishing the *ummah*–the world under a single Muslim emperor, *Caliph*. The novel exhibits that dying is common, when the death is not of oneself or of someone, we know. Florence, the girlfriend of Keith, opines about the dying when communicating with a woman who advises her to leave the issue of death in God's hands. For Florence, the people do not need to decide in this regard. The portrayal of their communication suggests that human beings are supposed to trust God; therefore, they ought to obey the laws of God's universe that teaches the insignificant presence of humanity in the universe. Then they reflect on the perpetrators of 9/11, "Those men who did this thing. They're anti everything we stand for. But they believe in God," she said" (*Falling Man* 90). The portrayal of Florence demonstrates that the perpetrators were anti-Westerners. It insinuates that they are talking about Islam, the religion of the attackers, but Florence and her interlocutor are of Western culture. "Whose God? Which God? I don't even know what it means, to believe in God. I never think about it" (*Falling Man* 90). They suspect in the existence of God,as they do not believe in Allah–God the perpetrators of 9/11 believed in. The depiction hints that Islam as a religion could produce killers like the 9/11 attackers. Therefore, they decide not to talk about Islam. In this regard, the writer elaborates:

"Never think about it."

"Does that upset you?"

> "It frightens me," she said. "I've always felt the presence of God. I talk to God sometimes. I don't have to be in church to talk to God. I go to church but not, you know, week in, week out-what's the word I'm thinking of?" (*Falling Man* 90)

The illustration substantiates the point of argument that the 9/11 revived cultural fissures inherent in the American society. The ramification of the tragedy is evident in the intercultural relationship between Muslim characters and non-Muslim characters as exemplified in the case of Florence, and the woman and the perpetrators of 9/11. 'Those men' does not only indicate to the nineteen perpetrators of 9/11 attacks but also implies Muslims. Otherness isolates minority Muslims from mainstream Americans. The beginning statement is in the past simple, but the subsequent sentences are in the present tenses. This disparity justifies that mainstream Americans generalize Muslims instead of particularizing the perpetrators of the 9/11. Besides, DeLillo condemns those who believe that God is a witness of killings.

DeLillo portrays Nina Bartos–the mother of Lianne–who reflects on Lianne's tour of the Middle East. The depiction reveals that Lianne could not make any friends and neither did any beliefs influence her. This remark on Lianne's journey infers that she remains indifferent to Islamic culture. Nina narrates about what Islamic fundamentalists think of the people other than Muslims. *Falling Man* reads:

> "It's sheer panic. They attack out of panic."
>
> "This much, yes, it may be true. Because they think the world is a disease. This world, this society, ours. A disease that's spreading," he said.
>
> "There are no goals they can hope to achieve. They're not liberating a people or casting out a dictator. Kill the innocent, only that."
>
> "They strike a blow to this country's dominance. They achieve this, to show how a great power can be vulnerable. A power that interferes, that occupies." (46)

The representation suggests that Muslims attack only when they are terrorized. For Muslims, the world is polluted with non-believers. Therefore, they employ killing as a means to cleanse the world. The question rises whether they can make the world disease-free by wiping out the innocent. The portrayal also implies that Islamic fundamentalists are intolerant of cultural differences. They undertake killing as a technique to retain their dominance across the world. Their extreme thoughts disturb peace and progress in the world primarily in the West. This argument counters the analysis of the novel by Pirnajmuddin and Abbasali who argue that DeLillo relates terrorism with Islam. For them, the writer is an orientalist who portrays a group of 19 perpetrators that avenged on the West, as they could not tolerate the modernity in the West. In their view, DeLillo portrays Islam incompatible with the western modernity (119). The novel demonstrates the possibility of reconciliation and integration of Muslims in the American society. The portrayal of Martin–a German and lover of Nina– analyzes current political affairs of the US and accuses Americans that occupy the centre and dominate a greater part of the world. The novelist demonstrates the US as the leader of global politics. The exploration shows that the current cultural conflict between Muslims and Americans is the perpetuation of the fissures. Martin responds to the cause of the intensified divide between mainstream Americans and minority Muslims in the aftermath of 9/11. While elaborating the cultural significance in Europe and America, the writer demonstrates:

> "If we occupy the center, it's because you put us there. This is your true dilemma," he said. "Despite everything, we're still America, you're still Europe. You go to our movies, read our books, listen to our music, speak our language. How can you stop thinking about us? You see us and hear us all the time. Ask yourself. What comes after America?". . .
>
> "I don't know this America anymore. I don't recognize it," he said. "There's an empty space where America used to be." (*Falling Man*192-193)

'If we occupy the center, it's because you put us there' insinuates that the immigration that the US promoted results into the cultural diversity. Now all cultural groups can follow their respective cultures. Martin does not see any harm from the presence of ethnic differences. 'You go to our movies, read our books, listen to our music, speak our language' refers to the effect of the Western culture on minorities. Martin suggests for accepting differences. 'I don't know this America anymore. I don't recognize it' means because of the huge immigration, Americanness is over. By virtue, the US has become a cosmopolitan nation.

The portrayal of Martin's liberal views about cultural diversity implies that the American society has become diverse, and therefore, the differences are unavoidable. It indicates that reconciliation among cultural groups is imperative, as it is contributory to multiculturalism. He subtly condemns White supremacy in the American society. David Theo Goldberg argues that European cultural notions of high culture inform American monoculturalism based on a common transatlantic tradition –extremely ethnoracialized Eurocentric. The US uses this version to support domestic and geopolitical hegemony during Cold War and even afterward (qtd. in Rubin and Verheul 8). The Eurocentric notion of cultural heritage still dominates the American society. Hereby, DeLillo demonstrates the perpetuation of Eurocentricism disturbing to the promise of multiculturalism. On the one hand, Americans want Muslims to assimilate into majority culture and on the other, Islamic fundamentalists do not allow Muslims to adapt to Western cultural values. Because of the cultural vacuum, multiculturalism as a social condition loses its significance in a situation wherein cultural groups do not negotiate with cultural differences. Nevertheless, DeLillo unveils the possibility of reconciliation between Americans and Muslims that is analogous to the reunion of Lianne and Keith who had been divorced before the 9/11 attacks, but in the aftermath, they decide on accompanying each other to overcome the trauma. Gradually they realize that their reunion is imperative for the family harmony and integrity. DeLillo writes:

> This is the point I want to make, that we need to stay together, keep the family going. Just us, three of us, long-term, under the same roof, not every day of the year or every month but with the idea that we're permanent. Times like these, the family is necessary. Don't you think? Be together, stay together? This is how we live through the things that scare us half to death."
>
> "All right."
>
> "We need each other. Just people sharing the air, that's all."
>
> "All right," he said. (*Falling Man* 214)

The portrayal of Lianne and Keith suggests that despite their conflicting relationship, they negotiate with each other for betterment of the family. They conclude that happiness and integrity can be possible if they forget their differences and connect with each other based on the common interests. In a similar fashion, Americans and Muslims need to come together to fight the external attacks for the national security and common prosperity by accepting their cultural differences. The image of 'air' as sharable to all is compatible to the US–a nation of many cultures and ethnicities. Integration of minority Muslims is only the means to ensuring security and progress. Berry defines, "acculturation needs to be understood as 'the dual process of cultural and psychological change that takes place as a result of contact between two or more cultural groups and their individual members" (qtd. in Houtkamp 75). For Berry, assimilation refers to "complete adaptation of the minority to the majority culture", whereas integration takes place when people prefer both to value their cultural heritage and to keep in touch with other cultural groups (qtd. in Houtkamp 75-6). For Berry, members of the minority culture prefer integration as an acculturative strategy, whereas members of the majority culture want immigrants to follow the assimilation and in some instance the integration (qtd. in Houtkamp 77). The opposite preferences become the cause of

misinterpreting each other's cultural values. The hegemony of Americans disturbs their intercultural relationship.

On a different note, Hamid portrays the 9/11 as a reaction to the US political and cultural hegemony. Changez takes the tragedy as a revengeful act. He informs the American–the interlocutor imagined to be listening to Changez's experiences. Changez asserts that his immediate reactions to the attacks when reflecting on his memories of the US. "So when I tell you I was pleased at the slaughter of thousands of innocents, I do so with a profound sense of perplexity . . . I was caught up in the *symbolism* of it all, the fact that someone had so visibly brought America to her knees" (*The Reluctant Fundamentalist* 73). The portrayal insinuates two things. First, not all types of Americans including minority Muslims feel included in the American society. Secondly, Changez's reactions are symbolic of discontentment and resentment against the US establishment that fails to address cultural differences. 'Someone had so visibly brought America to her knees' suggests that cultural fissures were already inherent in the American society that resulted into the disaster. Changez's smile was not literal. Rather, he reacted to the defeat of American arrogance and supremacy. The tragedy was the repercussion of the US political and cultural hegemony.

The depiction of Changez's both attraction and hatred for America suggests two things. First, he graduated from Princeton and worked for Underwood Samson because of the US quality education and sound finance. Secondly, he responded to the 9/11 attacks frivolously and left the US for Pakistan because of the cultural intoleranceas revealed in his special inspection and separation at immigration in New York, and his coworkers' unusual reactions to his beard at Underwood Samson. Changez narrates:

> When we arrived, I was separated from my team at immigration. They joined the queue for American citizens; I joined the one for foreigners. The officer who inspected my passport was a solidly built woman with a pistol at her hip and a mastery of English

> inferior to mine; I attempted to disarm her with a smile. "What is the purpose of your trip to the United states?" she asked me. "I live here," I replied. "That is not what I asked you, sir," she said. "What is the purpose of your trip to the United States?" (*The Reluctant Fundamentalist* 75)

He was separated from his team at immigration in the airport. His companions joined the line for Americans, but he had to join the queue for foreigners. The immigration officer asked him illogical questions that terrorized him. Berry's assimilative model of acculturation reflects on the similar theme, "From the point of view of non-dominant groups, when individuals do not wish to maintain their cultural identity and seek daily interaction with other cultures, the *Assimilation* strategy is defined" (9). The members of the dominant group seek non-dominant groups as exemplified with Changez to interact with other cultures without maintaining their culture of origin. Changez is wearing beard–the symbolic representation of Muslim identity–which increases non-Muslim characters' suspicion. They seek people like Changez to absorb into dominant culture. The personal incident of Changez represents the adverse condition of Muslim immigrants whose reactions to the 9/11 would not be much different. The social exclusion and cultural prejudice do not allow Changez to integrate, although he has been struggling to adapt to the American society since his arrival at Princeton.

However, Hamid demonstrates the possibility of reconciliation between the West and the East by portraying the cordial conversation of Changez with the American at *chaikhana* in Lahore. Both of them respect each other and continually converse reciprocating cultural values. Their intercultural relationship implies the hope for reconciliation. The portrayal also suggests that there are tremendous possibilities of coming together. It insinuates that mainstream Americans and minority Muslims require reciprocating respects for each other's cultural differences by sorting out the misconceptions. Negotiation with cultural differences

through comprehensive understanding and reciprocity is imperative for reconciliation in the post-9/11 situation.

In the same vein, Waldman portrays Claire who inculcates human sensibilities in readers. Claire takes the memorial controversy as an episodic scene in which Khan suffers victimhood of the 9/11 attacks by the perpetrators. She foresees the adverse repercussions of social exclusion as exemplified in the case of Khan. Similarly, Paul's endeavors for togetherness in the aftermath of 9/11 cannot be ignored. "It's eleven o'clock," Paul said. "I think someone may need to reconsider his or her vote. How can we ask this country to come together in healing if this jury can't?"(*The Submission* 11). The portrayal reveals that Paul seeks for unity and integrity among the members of the jury to impart a message to all types of Americans for coming together in the critical phase of the US history. The reconciliation among the cultural groups is imperative to face this post-traumatic American society. The jurors portrayed to represent Americans also want reconciliation and integration of minorities to heal the woes of the 9/11 attacks. There are tremendous bases of accepting Khan's design for the memorial as well. First, the current design carries on Christian heritage symbolized by the Garden. They explicitly show their resentment with the name Mohammad carved on the design. When Claire, Maria, and Paul primarily talk about Khan's name, Mohammad, they shift their conversation toward tolerance and prejudice. Waldman writes:

> "I'm not sure I want it with the name Mohammad attached to it. It doesn't matter who he is. They'll feel like they've won. All over the Muslim world they'll be jumping up and down at our stupidity, our stupid tolerance."
>
> "Tolerance isn't stupid," Claire said in a schoolmarmish tone. "Prejudice is."(*The Submission* 18).

The portrayal demonstrates that Claire's observation and analysis significantly values the integration of minority Muslims, which is suggestive to the US that has to set a model by

accommodating and privileging minorities. Besides, she advocates for human rights, which this memorial controversy dispels even citizenry rights of minority American Muslims. Meanwhile Maria, another member of the jury clarifies that New Yorkers are not narrow-minded. Rather, they accept and reciprocate cultural differences (*The Submission* 18). New York is a multicultural society that addresses diversity and accommodates Americans irrespective of differences. Maria coincides with Clarie's argument that further implies that not all Americans are intolerant of cultural differences.

On a similar note, the portrayal of the allegorical reunion of Lianne and Keith demonstrates the possibility of reconciliation between Americans and Muslims. The possibility of integration of minorities particularly minority Muslims in the aftermath of 9/11 can contribute to the American notion of multiculturalism that prioritizes mutual acceptance, recognition, and respect among cultural groups irrespective of differences. The 9/11 fiction demonstrate both problems in the integration process of Muslims and the possibilities of improving the intercultural communication in the post-9/11 American society. The succeeding chapter recaps the findings of the study, summarizes contributions, and shows other avenues of research in this area.

Chapter Seven: Conclusion

Possibility of Intercultural Communication in the 9/11 Novels

The 9/11 attacks on the World Trade Center and the Pentagon in Manhattan of the US made me curious to explore the reasons of the tragedy and its repercussions on intercultural relations between minority Muslims and mainstream Americans in the multicultural set-up of American society as portrayed in 9/11 fiction. The novels contain some common themes about the 9/11 attacks and their ramifications in the intercultural relations of Muslim protagonists with non-Muslim characters. First, all of the selected novels have Muslim protagonists. Secondly, they are about the intercultural relations of minority Muslims with mainstream Americans. Thirdly, the United States is the prime location of these texts. Fourth, the main plot in each novel connects readers with the 9/11 attacks. The fifth connection is that all of the novels demonstrate Muslim culture and mainstream American culture as binaries. Sixth, the 9/11 novelists portray representative characters from both Muslim culture and mainstream culture. These factors led me to undertake the 9/11 novels for the study.

The 9/11 revived the cultural fault-lines already inherent in the American society. The resurgence of cultural fissures marked by suspicion, mistrust, fear, hatred, intolerance, and rejection divided the US society. Ramifications of the tragedy as revealed in the intercultural communication between minority Muslims with mainstream Americans made the American notion of multiculturalism questionable. The 9/11 novels employed as the primary sources represent the cultural and emotional cleavage existent between minority Muslims and mainstream Americans in the post-9/11 situation.

The 9/11 novelists employ othering as a technique of representing the cultural chauvinism increased in the post-traumatic era. The resurgence of the fissures becomes an obstacle to minority Muslims to integrate into the multicultural set-up of American society. Although the Muslim protagonists such as Mo Khan, Changez, Hammad struggle to adapt to

dominant culture, non-Muslim characters such as Erica's father, Leo, Wilner, Tylenol refuse to accept Muslims. Besides, the religious fundamentalists such as Amir and Shaikh Rashid do not allow Muslim protagonists to integrate into dominant culture. Thus, ubiquitous unacceptability and fanaticism become major impediments to American multiculturalism. The portrayal reveals that the Americans seek Muslims to assimilate into dominant culture, whereas Islamic fundamentalists provoke Muslims to discard American values. Consequently, both American essentialism and Islamic fundamentalism lead Muslims to cultural isolation and radicalization.

The study employed Hall's theory of representation to examine the othering as a technique of representation pervasive in the 9/11 fiction. The exploration reveals that the othering is dominant in all of the novels but in different forms. By employing Hall's theory of representation, I investigated into the 9/11 fiction to examine the ramifications of the continued othering in the American society. When sharing his experiences with the American at the *Chaikhana* in Lahore, Changez in *The Reluctant Fundamentalist* commands and frightens him in the monologue. His othering of the American tourist reverses the conventional position of othering–the Westerner others the Easterner. Hamid's experiment on this new form of othering by changing the position of the narrator infers that the othering can go in different directions.

Building the argument on the implications of the continued othering, I also explored the 9/11 novels to interpret the intercultural relations between Muslims and Americans. The literature on the 9/11 novels studied so far demonstrates three different strands of scholarship. The first group of scholars asserts that the novelists misrepresent Muslims and Islam by portraying Muslim and non-Muslim protagonists. The second group of critics states that the 9/11 fiction deal with the postcolonial issue: dichotomy between the West and the East. The East here means the Muslim World for them. The third group of critics underscore the trauma

as the major theme in the 9/11 fiction. By not undertaking these lines of reading of the texts, I expanded the horizon of my interpretation of othering as employed in the novels. My study reveals that Updike, DeLillo, and Waldman, instead of misrepresenting Muslims, have employed othering as a technique of representing the cultural fissures revived by the 9/11. Besides, the exploration shows the implication of the othering in the intercultural relations between Muslims and Americans. The novelists have interrogated the repercussions of the continued othering in the multicultural set-up of American society.

Updike questions marginalization of religious minorities by portraying Jack and Ahmad–the perpetual outsiders in the American society. The depiction of Tylenol who bullies and shuns Ahmad down insinuates that the continued bullying and othering worsens the intercultural relations between Muslims and Americans. The cultural prejudice leads Muslim characters like Ahmad and Changez to radicalization. The portrayals also reveal that dominant group takes Muslims as their closest counter-parts as Europeans took Jews during the Second World War. Despite tremendous struggles by Jewish characters to adapt to the American society, they still suffer marginalization and exclusion as exemplified in the case of Jack's marginal position at Central High.

In the same vein, the study underscores prominence and relevance of Berry's integrative model of acculturation to examine multicultural practices in the US society. His theory of acculturation reveals that dominant culture seeks minority groups to assimilate into mainstream culture with sheer forgetfulness about their homeland culture. In a similar fashion, *Terrorist*, *The Reluctant Fundamentalist*, and *The Submission* portray non-Muslim characters such as Tylenol, Joryleen, Erica, her father, and jury members who seek Mo Khan and Changez, Muslim protagonists to melt into the American society. Contrarily, the latter do not conform to dominant culture. Rather, they struggle to integrate in the US society through

negotiation. Nevertheless, non-Muslim characters such as Paul, Erica, her father, Tylenol refuse to accept them.

On a similar note, the exploration reveals that integration of Muslims in the American society can take place when they adopt some values of majority culture and retain some values of their culture of origin. On the one hand, mainstream Americans are reluctant to accept minority Muslims and on the other, Islamic fundamentalists lead Muslims to hatred and intolerance about American values. The portrayal of the intercultural communication between Mo Khan and the jury members in *The Submission* demonstrates that Khan–an American Muslim has struggled to integrate into the American society by forgetting his culture of origin to certain extent and adapting to dominant culture. However, the jurors, instead of announcing Khan as the winner of the competition, debate on his ethnicity. The portrayal exhibits their cultural prejudice against Muslims as revealed in their interpretation of the Garden. The Garden is the Christian heritage. The design submitted by Khan contains the garden, which the jurors take as an embodiment of Islamic tradition. Thus, the representation of Khan's victory in the memorial competition shows that the jury members underscore the background of the designer rather than the content of the design. Their prejudice against Muslims comes to the surface in the aftermath. Most significantly, the committee members fail to think of the American tradition–a mixture of many cultures and practices. So seeking exclusive ethnicity in the memorial design would unveil their biases that prominently came to the surface in the post-9/11 situation. Jewish, Christians and Muslims share many things and therefore, the memorial sought after in purely Christian version shows their ignorance and rigidity. After all, their debate on the memorial design is redundant and unproductive in a diverse society.

The study explores the US political and cultural hegemony as the cause of the 9/11attacks that revived cultural fissures. DeLillo portrays the US political intervention in the

Muslim World as the prime cause of cultural turmoil, which mars intercultural communication between Muslims and mainstream Americans. The continued cultural loopholes disturb the multicultural practices in the US society. The representation also demonstrates that the US political relationship with Iraq and Afghanistan unfolded the menacing political culture of the American Administration. Besides, the religious fundamentalists such as Amir and Shaikh Rashid manipulate Islam to employ Muslim youths like Hammad for their political and economic cause. They politicize Islam and commercialize terror for economic and political goals.

On a similar note, DeLillo portrays extremism as a major cause of backwardness and underdevelopment of the Muslim countries. The depiction reveals that the religious extremists discourage Muslims from integrating into the American society. Amir misinterprets the ongoing political discourse between the Muslim World and the US to prepare Hammad for suicide bombing. Amir connects the 9/11 attacks with the historical clash between the West and Islam by alluding to the Ottoman Empire that held the world power, which the US holds now. Such portrayals infer that both Americans and Islamic fundamentalists, instead of contributing to multiculturalism, mar the practice of multicultural values. The former refuse to accept differences and the latter do not tolerate the values of dominant culture. Consequently, the intercultural communication between minority Muslims and mainstream Americans become worse in the aftermath of 9/11.

Numerous discontents of multiculturalism as explored in the study exist in the US society. Conceptually, multiculturalism seeks reciprocal relationship in a culturally diverse society. Contrary to its core principle, the study shows that religious fanatics and American supremacists are intolerant of differences. The unacceptability dismantles the ideal of multiculturalism. Although integration of minority Muslims is significantly necessary for the success of inclusive multiculturalism, American supremacists seek them to absorb into

dominant culture. Contrarily, the Islamic fundamentalists provoke the Muslim protagonists to discard the Western culture. Consequently, the ideal of absolute inclusion of Muslims in the US society becomes obsolete.

However, the investigation reveals some possibilities of reconciliation and coming together among cultural groups in the fault-lined American society. The portrayals demonstrate that the non-Muslim characters such as Claire, Teresa, Nina, and Martin advocate for inclusion and integration of minorities especially Muslims. The reunion of Keith and Lianne exemplifies the possibility of the intercultural communication between minority Muslims and mainstream Americans in the post-9/11 American society through reconciliation. Besides, the depiction of Changez's conversation with the American insinuates the possibility of negotiation among ethnic groups.

Since the study on representation, multiculturalism, and acculturation is a broad issue, it seeks for further researches. The limits of research in the discipline of language and literature have ascertained the horizon of my investigation. Eventually, the dissertation opens the avenues for prospective researchers to investigate into the 9/11 literature and its implications in political, social, economic and cultural domains in the US and overseas.

The investigation infers that the multi-ethnic nations like the United States can benefit from this research work. Nepal including other multicultural societies such as Switzerland, India, and Canada and so on can have similar intercultural conflicts, which may seek academic solutions. The theory of acculturation and its four models: assimilation, separation, integration, and marginalization can be used to look into the quagmire facing minority groups in the posttraumatic situation. This research can become applicable to the multicultural society that experiences a disastrous event like the 9/11 attacks. The confrontation among ethnic groups may rise after such a shocking incident. The researchers who pursue to study the national events that generally traumatize the country can benefit from this study.

Most prominently, the dissertation has underscored the cultural, social, and political contexts of the US when investigating into the 9/11 fiction. The study can become an academic document of deep analysis of the American society. In other words, it contributes to the American studies. The 9/11 fiction about the multicultural set-up of American society can be a reliable component of American studies. On a similar note, the dissertation shows that there is a need for mediation for bringing about the conflicting groups to a consensus for reconciliation and they should forget their differences for coming together. This research can become an academic source to those who pursue to study multi-ethnicities and their conflicts. It can provide hints to explore the academic solutions to the conflicts in a diverse society. It abundantly avails approaches to read literary texts to deal with ethnic problems.

The study has not dealt with the issues of immigration broadly and extensively because of its focus on representation and multiculturalism. The representation of immigrants irrespective of ethnic differences remains as a richly possible arena for prospective researchers in the 9/11 fiction. Meanwhile there are still a wide range of possibilities for further studies in the post-9/11 fiction since the study undertook only a few of the 9/11 novels. Of course, multiculturalism, acculturation, representation, othering, and hospitality are broad sociological concepts that can be taken as the core aspects when undertaking studies in the post-9/11 American literature. Although my study has a short shrift on hospitality of immigrants, this area is interesting and rich for prospective researchers.

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