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**ORIENTALISM AND MUSLIM STEREOTYPE IN POST-9/11
AMERICAN FICTION: TERRORIST BY JOHN UPDIKE**



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Abstract

*The events of September 11, 2001 significantly influenced Western perceptions of Islam and Muslims, leading to a renewed interest in representations of Muslim identity within literature. This research examines the presence of Orientalist discourse and Muslim stereotyping in John Updike's novel *Terrorist* (2006). Drawing primarily on Edward Said's theory of Orientalism and Homi K. Bhabha's concept of stereotype, the study investigates how the novel constructs Islam and Muslims through binary oppositions that position the West as civilized, modern, and rational, while portraying Islam as backward, violent, and resistant to modernity. The research explores the ways in which Muslim identity is represented, repeated, and fixed through stereotypical images and narratives. Particular attention is given to the novel's use of religious references, including quotations from the Qur'an and Islamic teachings, to determine how these references contribute to the portrayal of Muslims and Islam. Through a qualitative textual analysis, the study seeks to identify Orientalist patterns embedded in the narrative and to examine whether these representations reinforce post-9/11 anxieties and fears associated with Islam. The findings are expected to demonstrate that *Terrorist* reflects several characteristics of Orientalist discourse by constructing Islam as the cultural and ideological opposite of the West and by presenting Muslim identity through recurring stereotypes. The study contributes to ongoing discussions on post-9/11 American fiction, Orientalism, and the representation of Muslims in contemporary literature. It also aims to provide a framework for further research on the relationship between literature, ideology, and cultural representation in the post-9/11 era.*

Keywords: *Orientalism, Muslim Stereotypes, Post-9/11 American Fiction, Islam, Cultural Representation.*

INTRODUCTION

The purpose of this proposal is to explore Orientalism and Oriental traces in term of Muslim stereotyping in 9/11 fiction *Terrorist*. Orientalism is commonly used by scholars in art history, cultural and literary studies and especially in postcolonial theory. But, when we talk about Oriental discourse we refer to the 20th century prolific scholar Edward Said's "Orientalism". Said believes that Orientalism is a style of thought based on epistemological and ontological distinction made between 'the Orient' and 'the Occident'. He also adds that the inferiority which West is attributing to East ultimately serves in the construction of inferiority of East. The West always play a role of center and the East as a marginal 'Other' which confirms the "Western Superiority". In the meanwhile Orientalism, then, is a complex phenomenon of western representation of the Orient, Said in his book time and again repeats that the Orient have been created or East have been

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Orientalized. In addition to it, West exercised a dominant political and social process through which they denied their voice, identity and indigenous culture. The West looks to Orient through imperial Eurocentric perspective which could be called “White Gaze”. Said landmark contribution into postcolonial theory is ‘colonial discourse’ which Said refers to close reading of texts to point out analogies of colonialism hidden underneath words. Homi k. Bhabha while elaborating and modifying Said’s discourse of “Orientalism” states that an important trait of colonial discourse is its over-reliance on the concept of ‘fixity’ in the imaginary creation and construction of otherness. ‘Fixity’ as the emblem of historical, cultural and racial difference in the ‘discourse of colonialism. For Bhabha it’s a kind of “paradoxical representation”. Bhabha implies the concept of Stereotype here, which “is a form of knowledge and identification that vacillates between what is always ‘in place’, already known, and something that must be anxiously repeated”.

The terrorist attacks on World Trade Centre are linked into the memories of every one inside or outside U.S. The attacks not only shocked the people but it also inspired the writers and artists. The literary works produced in response to those attacks and their after-effects made a new genre and themes in literature. The core debate in its aftermath is certainly the faith of the so-called Muslim “Others” who are non-Westerners. Their representation in post-9/11 works ignited the debate of New-Orientalism. The threat of the Muslim enmity is not a new phenomenon in Western world. The public facts endorsed this antagonism of Islam against West. Muslims have been seen as hostile since Cold War era. But, the 1993 bombing of World Trade Centre, The U.S embassies’ attacks in Kenya and Tanzania and, especially, September 11 attacks furthered these anxieties for U.S and Islam’s opposition became severe to American values. However, to come to our center argument Orientalism is an all-embracing ideological frame-work which center-round the representation of Muslims and Arabs, which is a centuries-old phenomenon. But to say that Orientalism is a meta-structure, there is no doubt that sub-structures have also been formed which affect “the stereotypical ideas and images regarding the Orient which the West has still not been able to give up and probably never will”.

Said while drawing on Foucault and Gramsci presented a discursive critique that how with the passage of time Western texts have portrayed the Islamic Middle East. He did draw a sketch in such a way that showed the west representation of East in a manner that was biased and which totally destroyed their image.¹⁰ The most crucial aspect of novel *Terrorist* is its use of “Orientalist binaries” to depict Islam and West and creating “Other” by the process of stereotyping and othering. Islam is described as monolithic, backward and anti-modernist religion, which abhors the contemporary West. *Terrorist* drags on the “Clash of Civilization” theory in which Islam is portrayed as the enemy. This label of enmity is reinforced by the process of othering and stereotyping, which ultimately creates fear and anxiety in the West, which in result let way to “Islamophobia”. John Updike prior to the publication of *Terrorist* made it clear in his interviews; stated Islam as an ‘absolutist religion’ and label Muslims as the archrivals of the West. Updike in his novel *Terrorist* make an attempt to get into the mind of the enemy to know the mindset of the terrorist, and to figure out the reasons of the hatred of Islam against the West.

Statement of Problem

It is a fact that Islam became the archrival of the West after Cold War era and many scholars of the time believed that it replaced the Soviet Union which Samuel Huntington theorized as the “Clash of Civilization”. While Said in his preface to *Orientalism* denies such theories as ‘selfconstructed’ and

without any solid evidence traced in histories and realities. He remains stick to his theory and further suggests that how the continuation of Orientalism “heightened” with the 9/11 attacks. In the aftermath of the attacks the stereotypical representation of “collective Islamic identity” is often related with loss, revenge, defeat and displacement. Whereas Said believes in the dynamic nature of identity, he argues that Orientalism fixes identities which have been ‘constructed’ and ‘even invented’. The quintessence of “the Orient” is that it is created or “Constituted Identity”. In other words, it is imagined by the ‘Occidents’ as the ‘Others’. In his examination of stereotype, discrimination and colonial discourse, Homi K. Bhabha observes the reliance of colonial discourse on the “fixity” and its ideological construction of ‘otherness’. For Bhabha stereotype is the ‘discursive’ strategy of otherness where their identities are ‘fixed’ but are constantly repeated.

However, the novel under discussion reiterates such kind of stereotypes which is subject to thorough discussion and analysis to find out how and why such collective identity of Islam as stereotyped is related with individual identity as an evidence for another stereotype to demonize Muslim and Islam. John Updike while interviewing clearly states that he had difficulties while writing the novel. How a prolific writer can use verses in Arabic language which he even cannot utter properly, he further admitted that he had no background knowledge regarding Islam, Quran, and sayings of Prophet Muhammad.

What is observed is that the novel uses these concepts which is the subject of the proposed study. Therefore, it is the essence of this proposal to put a problem for a detailed study to find out that why Updike in *Terrorist* considers Islam as West’s opposite? The researcher will try to find out the Oriental binaries used in the novel and relate it to the concepts argued by Edward Said. Further, the study will focus on how Muslim identity is constantly repeated and reshaped with stereotypes which fixed the Muslim identity as static. Finally, the Muslim stereotypes used in the novel and at the same time authenticated by without context interpreting rather misinterpreting verses from Quran and teachings of the Prophet Muhammad.

Research Questions

To achieve the goals and further clarify the concepts this study aims to examine:

1. Are Orientalism and Muslim stereotypes related concepts and traceable in John Updike’s *Terrorist* (2006)?
2. Can the notion of Islam as West’s opposite in *Terrorist* be aligned with the theory of Orientalism?
3. How have the writer exploited Muslim Identity in the Novel and has constantly stereotyped Muslims as fixed and static in his work.

Proposed Hypothesis

H1: This study is designed to trace that Orientalism and Muslim stereotypes causes the major themes of John Updike’s *Terrorist*.

H2: Islam as West opposite impacts the theory of Orientalism.

H3: This hypothesis predicts that the writer of the novel has distorted Muslim image and identity by stereotyping them as fixed and static.

The explanation of the first hypothesis deals with the concept of post colonialism which will be justified through the theory of Orientalism especially ontologically and epistemologically based relation between East and West. Further, it will seek the primary difference between East and West

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as presented by the novel, is based on such philosophical backdrop. Until now no researcher has made any such explanation which focuses on the Ontology and Epistemology of Western writers and the influence of their philosophy in the process of writing which Said emphasis in his definition of Orientalism in the introduction of the book. The philosophy of ontology and epistemology also creates a discourse on stereotype another key concept revised by Bhabha which would be dealt in detail in the preceding hypothesis.

The second hypothesis deals with the notion of West as Islam's opposite. This hypothesis will be answered during the course of research as the West and Islam are competitors in terms of Religions. Islam opposition to West is answered by researchers so far in terms of binary opposition as anti-modern, totalitarian but Orientalism also deals with this notion in the context of Islam as a 'counter religion'. Such opposition will be argued in reference to the novel *Terrorist*.

The third hypothesis deals with the distorted image of Muslims as something fixed and Static. Stereotypes have been dealt in the context of Orientalism in *Terrorist*. The novelty and contribution of this study is to explore the stereotype which is reshaped in the novel. There are some thirty verses and sayings from Quran and Prophet Muhammad. Through which the writer constantly reshapes and justifies his arguments to declare Islam as a religion tending to support terrorism and violence. Several translations of those verses will be used in the research to explain that the writer without any context exploiting Islam and Muslim identity and constantly portraying its identity as something eternally fixed.

Research Methodology

The researcher will have to trace Orientalism and Muslim stereotyping in the novel *Terrorist* through qualitative research methodology with theoretical triangulation. The data for the study will be collected from secondary sources, the collected data will be related to the research questions. The researcher will purely rely on the major source of data collection which will be secondary data. There are numerous researches conducted and available in different journals which will be helpful to carry the study on. Some useful methodologies are mentioned below which contribute to the same field of research methodology.

Yasmin Hussain in her book argues that Oriental cultures as examples to outlook Arab and Islamic countries as diasporic in essence from the Western perspective. Orientalism is one of the crucial element of postcolonial theory. It is a movement against Muslims and Arabs which is based on territorial enclosure and can be called Muslim Post-colonial theory. Updike's *Terrorist* provide a clear insight that how Arabs and Muslim and their beliefs are depicted by Westerners. The novel traces the notion that how Ahmad, a protagonist suppressed his desires for women and takes his motives from his father who also deserted his mother when he was a child. From the Arabic and Islamic post-colonial standpoint, the novel's creator depicts the folks of the Islamic faith and edge the discourse which is wholly based on the theme of Orientalism. Regardless, the novel is also based on oriental thought of Muslim suppression of women, there are plethora of reasons which links terrorist with postcolonial theory.¹⁸

KRIEBERNEGG in her research also implicitly argues about the discourse of Orientalism. Accordingly, Updike work roundabouts the Muslim representation in the post-9/11 era. She further contributes while linking terrorist novel and postcolonial element Orientalism. The novel does not say anything about the protagonist destiny, rather it portrays that how the notion of terrorism connotes with Muslim faith. *Terrorist* may fail to genuinely portrays Islamic identity but it never

fails in depiction of Islamic fundamentalism. Sheikh Rashid a clergy and representative of Islam, who befriends other radicals from Yemen. He also teaches Ahmad Arabic language and Quran and gives references from the teachings of Prophet Muhammad and without context quotes verses from Quran to criticize contemporary America. Sheikh Rashid introduces Ahmad with Lebanese who works for CIA and at first refuses Ahmad then befriends him and most often in the novel only Sheikh Rashid would be labelled as responsible for the terrorist attack which Ahmad is going to do.

Updike's aim of writing *Terrorist* is to put forward the after effects of religion in shaping the culture of Islamic and Muslim character. Throughout his journey of writing, the writer had in mind the imagined character which he wanted to construct. Orientalism is not a new phenomenon while it has a history of several centuries. The researcher asks here that how *Terrorist* facilitates the theory of Post colonialism. From any perspective of Orientalism, the rereading of *Terrorist* never fails to provide any part of Oriental discourse discussed in the theory of Orientalism. The Muslim identity in the novel is, another key concept of post colonialism, also distorted which is called stereotype and was introduced by Edward Said at first but the concept was further modified by another post colonialist Homi Bhabha which also contributes further into the theory of post-colonialism. Here in this research postcolonial theory will be applied to find out the stereotyping of Muslim identity as represented in the novel which supports the notion of Western perspective that Islam is always a religion which is static and terrorism is rooted in it.

Conceptual Framework

The researcher will apply the theory of Orientalism, post colonialism and post structuralism as a triangular conceptual framework to the study. These theories hold the potential to guide the study well organized. For the theory of Orientalism, the investigator relies on Edward Said's book *Orientalism* which is a great source about the discourse of East and West relation. Edward Said defines Orientalism as a "style of thought" which helps to explain the ontology and epistemology of Western writers. Edward Said gives numerous examples from academic writers, historians, government officials, wars analysts, politicians to strengthen his debate and discussion about Orientalism. Edward Said also bases his discourse on Western Philosophical pedigree and to say particularly 'Manichean gaze' which always focuses on binary oppositions, like East and West, good and evil, Islam and West, totalitarianism and rule of Law, reason and religious superstitions.

Post-colonial theory will serve as the second crucial lens to deal with orientalism and stereotype.

Nevertheless, the study aim is to find orientalism and Muslim stereotype in the 9/11 fiction. Accordingly, it is obvious that after colonialism, the discourse of colonization never ended up rather the end of the 20th century and the beginning of 21st century dealt with neocolonialist discourse especially when 9/11 attacks happened, with this the discourse reinvigorated and reached to its zenith. The aftermath of attacks consequently paved way to war on terror in Iraq and Afghanistan with vested interests of America, which further supports the notion of neocolonialism. Most of the writers of the time wrote about the Muslim and Arab in the context of terrorism and debated to control Orients both economically and politically. Here, the researcher will mainly rely on Edward Said and Homi K. Bhabha, both are counted as the proponents of Post-colonial theory. Post-colonial discourse also engages with post-9/11 novels such as the alleged "clash of civilization", the debate of just and unjust war(s), the heated up discussions of national security, the rise of terrorism and terrorists, the rebirth of neo-orientalism and post-orientalism.

Finally, post-structuralism will serve as a tool for deconstruction. This theory will serve to define

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stereotype, how it is created in colonial time, how it prevails now and how it works in the novel through which the writer distorts the image and identity of Muslims. The investigator will rely on Homi K. Bhabha who is liable of the modification of this concept and through this concept Bhabha deconstructs to find how truth are constructed. Bhabha deals with stereotype as “Fixity, as the sign of cultural/historical/racial difference in the discourse of colonialism, is a paradoxical mode of representation: it connotes rigidity and an unchanging order as well as disorder, degeneracy and daemonic repetition. Likewise, the stereotype, which is its major discursive strategy, is a form of knowledge and identification that vacillates between what is always ‘in place’, already known, and something that must be anxiously repeated”. This theory will act as a triangulation as the research deals with Orientalism and Muslim stereotype

Significance of the study

The foremost significance of this study is to form a model for analyzing this novel through the lens of the theory of Orientalism, post-colonialism and post-structuralism to provide other researchers opportunity that they may apply the same models for their studies on other post-9/11 American fictions. The study aims to establish a level to which the desired novel reflects the question of Orientalism and the distortion of Muslim identity. This study also charts the 21st century writer’s attitude towards East after the 9/11 attacks. Next, the study also contributes about the re-evaluation of Orientalism, which is the main theme of the study. Additionally, it will also add into the discussion of new-orientalism which itself can be a separate field of research. Furthermore, this thesis will also contribute into the transformation of discourses like Orientalism, post colonialism with the said attacks. It is obvious that Orientalism is a theory created by a scholar who himself was Orient, so it will also benefit the researchers who are Orients and want to examine further in the field about Western attitude towards East and Islam.

While we know that in Western Discourse American writers are leading and British writers are lagging behind. It is not British writers but American writers who have contributed much to the said discourse of Orientalism since 9/11 attacks. The current study will contribute into American literature in Pakistan. Although there are few researchers working on American literature currently in Pakistan. The study project will pave a way to researchers to further examine the American literature. Finally, the thesis will also help worldwide to apply these theories in other post-9/11 fictions which may or may not come under the umbrella of American literature.

Literature Review

One of the prominent research about Orientalism in 9/11 fictions is conducted by Lisa Lau and Ana Christina Mendes on Mohsin Hamid’s novel “*The Reluctant Fundamentalist*” in comparison with the adapted movie by Mira Nair on the novel under the same title, states that both the novel and film represents the distrust created by 9/11 attacks. They further argue that both novel and film are based on Oriental thinking of Binary opposition and pave way to East and West relation which is the core theme of Orientalism. The study demonstrates on the subject of ‘relational identity’ which ignite re-orientalism. Another study further discusses which is titled as “*Terrorist Discourse in Naqvi’s ‘Home Boy’: A Neo Orientalist Perspective*” explains that the novel shares the perspective presented by Said’s Orientalism about “subtle and persistent Eurocentric prejudice against Arabo-Islamic peoples and their culture” and similarly the role of Bush administration and officials’ views regarding Oriental World which influenced foreign policy of United States.

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Additionally, the thesis argues about the novel's concern with re-orientalism and finds out the process of demonizing and marginalizing Islamic culture.

Among best sources on the study of Orientalism after 9/11 attack is Allison Mader's thesis in which he finds certain works such as Khalid Hosseini's *A Thousand Splendid Suns* (2007), Kiran Desai's *The Inheritance of Loss* (2006), and Kamila Shamsie's *Burnt Shadows* (2009) suggests different engagement with 9/11 event and figure of the Muslim Other. He further suggests that the works after 9/11 attacks needs rediscovery of Edward Said's theory of Orientalism and calls for the rebirth of Post-colonial studies.²⁵ Schmidt in his book says that whenever to take over the mediated Orientalism the investigator must look the contemporary world that how it looks like. While seeking a more differential look of Orientalism. He argues that Muslim representation in media and literature is often framed by "images of camels, belly dancers and daggers-wearing terrorist". He questions that have the printed and electronic media the power to reframe discourses? This new style of studies according to him is a new way to reframe Oriental stereotypes.

On the theme of 'Muslim stereotype' after 9/11 fiction, Peter Morey's "*The rules of the game have changed*" is worthwhile to mention, he investigates Mohsin Hamid's works to recapitulate the identity of Muslims in Western discourses. According to his findings certain terms have been used such as Radical Islam, Exoticism which Hamid encounters by defamiliarizing and through habitual identification. And, especially his unreliable narration which aims to identify Muslim as being stereotyped. Md Abu Shahid Abdullah related to 9/11 era studies suggest that most of the 9/11 fiction poses the discourse of stereotype, he focuses his investigation on *Once in a promised Land* by Laila Halaby which depict Muslims in America. His article mainly aims on Western antagonistic attitude towards Muslims and proves Western depiction of Muslims is highly motivated in media and literature which ultimately wants to achieve rule over them by describing their distorted version of imagined reality.

The source which have applied Said's Orientalism to John Updike's work is Fikret GÜVEN and Bülent GÜVEN's research article which states that the 9/11 fictions have reengaged the relationship between west and Islam. The study has found that John Updike is prejudiced to "others" and has linked the terrorism with the so called faith on Islam which is a constructed discourse of the theory of *Orientalism* (1978) a masterpiece by Edward Said.²⁸ Similarly related to this context Wijngaarden in his theses further argues that Said theory is relevant to the novel *Terrorist* as after the 9/11 attacks the western world felt anger towards Islam. Constantly started propagation of the Muslim jihad as a violent action rooted in the monolithic religion of Islam.

Novels and movies produced in response to attacks poses question that how to deal with the "others". He further adds that the anti-Islamic parties have also risen in Europe and have widened the scope of Orientalism.²⁹

What is more, Herman in his 2015 review explicitly says that *Terrorist* novel has a high place in American fiction as it deals with the complexity of terrorism. His research further assumes that the novel gives "the philosophy of bomb throwing" from the radical Islamic standpoint. The researcher finally agrees that Updike's *Terrorist* should be taken as wholly as "political and aesthetic project" to deeply understand post 9/11 era of America.³⁰ Paul in an article reviewed that in the process of '*Terrorist*' the construction of Arab-American descendent who is a terrorist seems very much close to imagining Al-Qaida style of terrorism to critique a person in American context who has lost the path. The article further finds out that the protagonist is entrapped in the modern consumer society which makes him radical that these devils have taken away his path.³¹

This study will be focused on the primary theme of Orientalism as Ontological and Epistemological based distinction made between Orient and Occident. Further, how Oriental stereotypes in context of Muslims have been re shaped in the novel *Terrorist*. A gape in literature

²⁸ Fikret GÜVEN and Bülent GÜVEN. "ORIENTALISM IN JOHN UPDIKE'S NOVEL TERRORIST."

Electronic Turkish Studies 13, no. 12 (2018).

²⁹ Tinka van Wijngaarden "in North American Studies Universiteit Leiden." (2015).

³⁰ Herman, Peter C. "Terrorism and the critique of American culture: John Updike's *Terrorist*." *Modern Philology* 112, no. 4 (2015): 691-712.

³¹ John-Paul Colgan "This Godless Democracy': Terrorism, Multiculturalism, and American Self-Criticism in John Updike." *American Multiculturalism after 9/11: Transatlantic Perspectives* (2009): 119-

32.

is highlighted under the thorough investigation which is clear in the novel. As it uses the strategy of stereotyping of Muslim terrorism while interpreting verses from Quran and labels Islam as exotic and anti-human religion that causes terrorism and violence which is not yet been mention by any study hitherto. The researcher will also seek to find out how Quran is mentioned and its verses are reinterpreted/misinterpreted to Frame an Arab Muslim as terrorist. This study will also try to find out that how the author is linking Quran with terrorism which is another stereotype yet not explored and is subject to exploration.

Organization of the Study

This study will be comprised of four chapters mentioned below:

Chapter 1: Introduction.

Chapter 2: Orientalism 'Islam as West's opposite' in Updike *Terrorist*.

Chapter 3 Muslim stereotyping 'The distorted image of the "Others"'.
Chapter 5 Conclusion

Chapter 1: Introduction

First chapter will deal with the introduction of Orientalism and stereotype which are the key concepts of the study. Orientalism and stereotype will be discussed generally in the introduction at first that how these concepts mean in post colonialism. The introduction will be structured from general to specific. The researcher will define key terms while giving an overview of it, and will discuss the novel in which these concepts supposed to be investigated.

The structure of the introductory chapter would be as follow:

1.1. Overview: the general overview of Orientalism and Stereotype in post colonialism.

1.2. Orientalism and Edward Said: This section will give a detail background of the term orientalism, the binary oppositions, the ontology and epistemology of the Westerns regarding the construction of Others or the orients.

1.3. Stereotype and Homi Bhabha: this section will deal with the concept of stereotype as discussed by Homi K. Bhabha

1.4. The key concepts in Updike's *Terrorist*.

1.5. Statement of the problem

- 1.6. Significance of the study
- 1.7. Research question
- 1.8. Methodology
- 1.9. Review of literature
- 1.10. Limitations/delimitations

Chapter 2: Orientalism ‘Islam as West’s opposite’ in Terrorist

In this chapter the investigator will explain the clash between Islam and West and will prove it constructed binary opposites. The following is the summarized form which the researcher will discussed. The debate of a clash of civilization was available in Western discourse earlier to the event of September 11. The theory of the ‘clash of civilization’ overemphasized antagonism between two civilizations and expected a vital conflict between the West and Islam after Cold-War. This anticipation gained strength in the post-Cold-War epoch. Just prior to this theory the binary opposition of East and West were already discussed by a literary theorist, Edward Said in his theory of “Orientalism”. Said drawing on Foucault and Gramsci presented a discursive critique that how with the passage of time Western texts have portrayed the Islamic Middle East. He did draw a sketch in such a way that showed the west representation of East in a manner that was biased and totally destroyed their image. Said severely aversed such conflicts alike justified later by “Clash of Civilizations” theory. According to Said such conflicts are constructed perspectives and is outliers to actual histories and realities. The sole motive of such kind of representation was to authorize the West to define their selves culturally, politically and psychologically against its created “contrasting image”. Said further argued “the Orient is eternal, uniform, and incapable of defining itself; therefore, it is assumed that a highly generalized and systematic vocabulary for describing the Orient from a Western standpoint is inevitable and even scientifically objective”. In this parallel, Orientalism can be seen as a “a Western style for dominating, restructuring, and having authority over the Orient”. Anyhow, during the last decade of twentieth century and particularly after Cold-War, Said states “there was an effort in the West to depict Islam as the new evil after the dismemberment of Russia”. This discourse of Orientalism reached its zenith after September 11.

The most crucial aspect of novel Terrorist is its use of “Orientalist binaries” to depict Islam and West and creating “Other” by the process of stereotyping and othering. Islam is described as monolithic, backward and anti-modernist religion, which abhors the contemporary West. Terrorist drags on the “Clash of Civilization” theory in which Islam is portrayed as the enemy. This label of enmity is reinforced by the process of othering and stereotyping, which ultimately creates fear and anxiety in the West, which in resultantly caused “Islamophobia”. John Updike prior to the publication of Terrorist made it clear in his interviews as he stated Islam as an ‘absolutist religion’ and label Muslims as the archrivals of the West. Updike in his novel Terrorist make an attempt to get into the mind of the enemy to know the mindset of the terrorist, and to figure out the reasons of the hatred of Islam against the West. The two ideologies and civilizations are altered as the capitalist and consumerist West; and backward, anti-West, suppressive, irrational and savage Islam. The novel also describes Muslims as irresponsible, disloyal, superstitious, fundamentalists, radicals and ‘death-loving fatalists’, by using the Orientalist generalizations. It Further adds that Muslims fight collectively against Islam under the supervision and guidance of Islam—emerges from Quran and the teachings of Prophet Muhammad. Additionally, Updike explicitly mentions in the novel the cause of Muslim as “fight for God against America.

Chapter 3: Muslim stereotyping ‘The distorted image of the “Others”’.

In this chapter the researcher will apply post structuralist approach of Homi. K Bhabha that how the stereotype works. How the writer has distorted the image of Muslims?

For instance, we can mention that anti-west irritation is a common theme in Oriental texts. September 11 event for Orientalist is the unavoidable result of Islam’s antagonism towards West. Its elaboration for certain reasons also adds too much treatises into this discourse to justify this hate. The West itself is a vague concept which stands for Europe, America, science, technology, modernity, liberal democracy, rationality, secularism, and other advancement in terms of human endeavors. In the sort out text which is a case in particular, this antagonism of Islam towards West is implicitly expressed in all of its manifestations. The stereotype of Muslims and Islam as archrivals is ever-present in the West since 1980s which was then reinvigorated after 9/11 attacks. Terrorist draws that Islam has no ideals within itself and is not autotelic rather tries to destroy the West. According to protagonist, Islam abhors America just because it is demon and has no God rather it is “obsessed with sex and luxury goods”. The Americans are infidels, and America have become the “global Satan” in the viewpoint of Sheikh Rashid due to her control over the World’s politics. Ahmad believes that American economic system is imperialist, with a Godless government which governs over Godless Americans. Everything in the eyes of Ahmad, from upper to lower level, is just immorality and corruption. Islam is presented as obstruction in the way to reach this luxury and enjoyment. And such is the case with Ahmad, as he is an Arab-American so he has to conform to teachings of Islam and Quran. Updike further says that ultimate pleasure for Muslim lies in pleasing God and to serve His cause on earth that is violence and to kill infidels to erase filth, it is the “only real guidance. The novel has several examples and out of context references from Qur’an and from the teachings of Prophet to justify enmity of Islam. The protagonist find himself fit in the context to become anti-America and attributes himself to those verses. In one of occasions, Ahmed utters to Jack Levy, “Be ruthless to unbelievers. Burn them, crush them, because they have forgotten God”. A crucial point to be noted here, there is no reference as usual in the novel which indicates to Updike’s process of misrepresentation and misinterpretation to build a stereotype. Similarly, in the beginning of the novel a verse is discussed, which Sheikh Rashid articulates in a time where the discussion is based on Jews and Christian the verse is 104, Hutama, which is specific for backbiters, the novelist misuses it to convince his readers that Quran and Islam are anti West. Updike reiterates certain words like Kuffar and kafir (unbelievers) for Westerners to describe its contempt for the whole West. These misrepresentation results in Ahmad belief that what he is doing is good and he sides God to fight against the Satan’s army. Updike present certain images from the view point of Ahmad who thinks if he kills these infidels, Muslims will rejoice around the world, will be dancing at America’s mass massacre in the streets of Karachi and Damascus. John Updike portrays here that how Muslim rejoiced the event of September 11 around the World. According to Edward Said this “contradictory norm” or double standard are used for the dominance of their “crude power allied with simplistic contempt for dissents and ‘other’”.

In the aforementioned debate it is the stereotype and misrepresentation of Muslims in media and literature which destroy their image and fix it as something static and monolithic. Through these stereotypes Muslims image have been distorted. The aim of the poststructuralist theory is to deconstruct the constructed reality to investigate how truth are constructed.

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Chapter 4: Conclusion

In this chapter the investigator will answer all the questions asked in the beginning of the study. Further, will also summarize the research outcomes and reflect upon it. The important part of this research will be the recommendation section where the researcher will give suggestions for further research in the future. The concluding chapter will also be comprised of the section under heading 'contribution of the study' where the organizer will reflect on the contribution of this research in term of novelty into the desired field.

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