

**TOWARDS PSYCHO-IDEOLOGICAL
TRANSFORMATION: AN ANALYSIS OF
PAKISTANI DIASPORIC FICTION**

By

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**NATIONAL UNIVERSITY OF MODERN LANGUAGES,
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Towards Psycho-Ideological Transformation: An Analysis of Pakistani Diasporic Fiction

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ABSTRACT

Thesis Title: Towards Psycho-Ideological Transformation: An Analysis of Pakistani Diasporic Fiction

The present study proposes a theoretical conjuncture between diaspora and ideology. I engage myself conceptually with the idea of diaspora in the current context by putting forth the proclamation that diaspora can be viewed as the agent of constructing trans/national ideology that is transformed and universal. Diaspora is a psychological imbibing of immigrants in new socio-cultural environment that affects immigrants' ideological construction. Ideology is fundamentally a psychoanalytical relocation/understanding of the way people become part of the social group that forms an ideology. For the purpose of this study, I assume that the operation of ideology in human life primarily involves the psychological process of be/coming human subjects. I also assume that the construction of ideology involves cognition, which entails the psychological process of accepting social individuality and it is human psychology that shapes ideology. In the light of these debates on diaspora and re/constructing and re-trans/formation of ideology, this study attempts to explore psychological relocation of people living in diaspora through the application of Lacan's psychoanalytical theory. This study attempts to examine and analyze the representations of socio-cultural, national and religious ideological construction in selected literary texts of Pakistani British/American diaspora writers. The purpose of this study is to present an alternative way of analyzing diasporic ideological transformation through applying Lacanian psychoanalytical theoretical framework particularly Lacan's theory of mirror stage or construction of self identity. Through an analysis of the various nuances of immigrant experiences depicted in the selected literary texts, this study concludes that diasporic displacement is a psychological process of the formation of humans into social subjects. Diaspora is not merely the physical relocation of human beings but also focuses on the psychological repositioning of immigrants in new surroundings.

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DEDICATION

I dedicate this thesis to my most affectionate mother and father. I owe everything to their love, encouragement and benevolence, not only during the years of my research but throughout my life. I pray that they may have long and healthy lives. Ameen!

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GLOSSARY OF KEY TERMS

Within the literature review taken for this topic, several terms are used with multiple connotations which need clarification. To enable ease of reading, and to create consistency within the document, I have simplified the use of these terminologies, but some further clarity is helpful regarding their exact meaning in this study.

Multi-perspectival

Multi perspectival usually connotes anything that has many standpoints but in my study I have used this term in relation to my research perspective since it pertains to more than one perspective. I have attempted to analyze the ideological transformation of diaspora as presented in diaspora literature; this study pertains to multiple perspectives such as diaspora, ideology and psychoanalysis.

Institutionalized racism

Racism is a process of discriminating against certain groups of people on the basis of racial and ethnic affiliation. Institutionalized racism refers to the prevalence of racial discrimination in social and political institutions such as governmental organizations, schools, banks, law enforcement organizations etc. It differs from the racism practiced by individuals or groups of people and is infused in the people through discriminatory practices on a larger and more organized level.

Problematic theoretical desiderata

Problematic is something constituting or presenting a problem. Theoretical desiderata is something based on the supposition or a system of ideas to explain something especially one based on general principles independent of the thing to be explained and that is desired and needed.

Assimilative conceptualization

Assimilative is a capacity to receive and absorb something from other people when living together. The use of the term assimilative conceptualization means that the diaspora has been studied in relation to the concept of assimilative structuring.

Paradigmatic referent

Paradigmatic is a word describing something that is an ideal, standard and typical example for something. Paradigmatic referent means that diaspora has been explained and referred to the ideal and typical example of the Jewish diaspora characteristics given by earlier diaspora critics.

Social individuality

Social is related to society and how one is organized and structured by members of a particular group or society. Individuality is the characteristic of a particular person that distinguishes him from other members of the society. Social and individuality are apparently two different words but I have used both them together to refer to the functioning of ideology which entails the psychological process of becoming human as social individuals.

Cognitive structural formatives

Cognitive structures are based on the mental processes people use to make sense of information. It also refers to mental structure, mental tools and patterns of thought affecting people's ideologies and behaviours.

ILLUSTRATIONS

1. Distinction between sex and gender pg. 37
2. Interconnectivity of Identity and Ideology pg. 49

LIST OF ABBREVIATIONS

AC	Ali Choudhry
CNN	Cable News Network
CSP	Civil Services of Pakistan
FBI	Federal Board of Investigation
ICS	Imperial Civil Services/Indian Civil Services
IPS	Indian Political Services
ISA	Ideological State Apparatuses
MDC	Metropolitan Detention Center
RSA	Repressive State Apparatuses
UK	United Kingdom
USA	United States of America
WTC	World Trade Center

CHAPTER 1

INTRODUCTION

Since the first issue of *Diaspora: A Journal of Transnational Studies* published in May 1991, a large number of significant studies have been carried out in the discourse of diaspora, analyzing and interpreting essential characteristics of diaspora. These studies have emphasized the classical framework of Jewish diaspora based on ethnicity, homeland connection and desire for return. Moreover, in the wake of Trans-nationalism and Multiculturalism the phenomenon got multiple interpretations among scholars leading further complications to its conceptual debate. Based on the most recent debates on the discourse of diaspora studies, I present a methodological reconsideration of the theoretical framework of diaspora by linking diaspora with ideology. To my understanding, diaspora is a matter of being and living, beyond the overweening emphasis of homeland connection, maintaining national and cultural identity, collision of cultures, preserving cultural artifacts, nostalgia, alienation or assimilation. Diaspora is a psychological imbibing of immigrants in new socio-cultural environment that affects immigrants' ideological construction. I seek to examine and analyze the representations of socio-cultural, national and religious ideological construction of diaspora in selected literary texts of Pakistani British/American diaspora writers. The underlying purpose is to present an alternative way of analyzing diasporic ideological transformation through applying Lacanian psychoanalytical theoretical framework and Althusser's concept of ideology as second lens.

If we endeavor to evaluate the significant developments accomplished in the field of diaspora studies in the last few decades, we will definitely realize that there has been drastic change in our perception and interpretation about the concept of diaspora. Different approaches adopted by theorists, provide multiple interpretations and applications of the term. Their arguments determine that diaspora is not just physical encounter and adjustment in an alien environment; it also involves psychological trauma and influences immigrants' outward (social structure) as well as internal (psychological)

framework. The present study is concerned with the discourse of Diaspora in the current scenario. My interest in Diaspora studies is due to the multiplicity of its meaning. In September 2006, during my studies I happened to be in the Emirates for some time. This diasporic experience provided me with an opportunity to meet many cultural and ethnic de-territorialized communities at first hand and at the same time experience for myself the same trans-nationalization. Living in a diasporic state offers challenges of different types; maintaining collective memory, nostalgia, a sense of alienation, diversity, hybridity, difference, otherness, double consciousness, resistance, assimilation and transformation. This multi-cultural identity encounter gives rise to identity crisis mainly concerned with individual, social and global identities; three essential characteristics for the evolution of human identity. Identity is always shaped by ideology and ideology is formed in a particular social context. Thus questions pertaining to acculturation and construction of identity and formation of ideology are paramount to the field of diaspora.

The field of diaspora studies is a relatively recent multidisciplinary discourse. It appeared as a discipline of study in 1991 with the publication of the first issue of *Diaspora: A Journal of Transnational Studies*. Though, according to Tölölyan (1991), diaspora studies emerged in fragmentary fashion without theoretical self-consciousness¹ (5) but since its emergence, diaspora has been subject to various theoretical discussions in multi-disciplinary discourses among scholars working in diverse fields. The rapid extension and dispersion of diaspora further stretched and complicated its conceptual meanings. This rapid growth and proliferation of diaspora is due to its persistent use and debate amongst scholars, “scholars working on a wide range of primary materials in many disciplinary fields [are] finding the category of diaspora an appealing and potentially useful one for organizing their inquiry(ies)”² (4).

In recent years Diaspora has become a travelling term and has moved out of its traditional meanings, where it was written with a capital ‘D’, and referred specifically to the experiences of Jewish communities scattered around the world. Conventionally it connoted historical Diasporas including the Jewish, Greeks and Armenians; where, a group of people belonging to one ethnic generation had been apparently separated from but actually connected to their homeland. However in its present form it refers to a group

of migrants and their descendants living across the borders but maintaining a link with their place of origin, and include groups like immigrants, expatriates, refugees, guest-workers, exile communities, overseas communities, ethnic communities as well as asylum seekers etc.³ (Tölölyan 4-5). These diasporas include Africans, Indians, Chinese, Vietnamese, Arab and many more. The stringent association of immigrants to their motherland was, with the passage of time, less emphasized but the displacement of millions from postcolonial third world to the first world, in addition to the recent refugee crisis has, become a prominent subject of academic discussion. Despite this, the massive emigration of South Asians to America and Europe continues to be the most important defining feature of contemporary debate on diaspora and cultural studies.

Diaspora, being part of migration, is a fundamental phenomenon. It involves the process of moving from one material setting to different and perhaps new and unfamiliar surroundings. Diaspora has always been a part of human civilizations around the world due to the large scale migration of people from their homeland to other societies, though the reasons have been different for these displacements. Diaspora always is a dynamic process affecting the thinking and way of life of migrants. Human ideology develops within the socio-political, cultural and religious undercurrents of the time and ultimately it influences identity; being in diaspora, therefore, frequently entails a conflict between the ideology of the homeland and that of the adopted land. As a result these trans-cultural immigrants are caught in two socio-political, cultural and religious identities/ideologies. They sometimes maintain a close allegiance to the country of their origin but at other times they may break away from it and assimilate completely in the country of their residence. Whatever might be the outcome of migration, it can be conceded that being in a diasporic state posits influence on the minds/psyche of the immigrants. It not only requires physical relocation but also involves psychological resettlement in a new culture. This process of resettlement of people may transform them totally or partially from their earlier ideological understandings.

The current study is motivated by the large numbers of Pakistanis moving across the globe. Around six or seven million Pakistanis reside overseas, creating large Pakistani diasporas in three geographical areas Europe, America and the Middle East. Of all these

diaspora destinations a large number of immigrants are settled in the United Kingdom and United States of America. UK is the top most country accommodating largest overseas Pakistani population with more than one million people⁴ (The Telegraph, Britain's Pakistani Community). Similarly United States is the second largest country accommodating Pakistani immigrants with approximate number of 453000⁵ (RAD Diaspora Profile) people. This migration is due to numerous reasons; education, employment, trade, business, political upheavals and domestic reasons. There is an enormous difference between Pakistan and Britain or America in respect of socio-cultural and religious practices. When these Pakistani migrants leave their home culture and join the culture of European and American societies, they carry with them certain characteristics of the home culture as part of their approach to life. This cultural heritage can consist of language, values, customs, traditions, taboos, civilization and socially acquired behaviors and attitudes; in short all the ideological structures which constituted their identity at home. Moving in a new society is a multicultural encounter; therefore, these immigrants are intertwined in two cultures and two ideologies, straddling both cultures, but being neither one nor the other. They are, thus, doubly alien to the diasporic society due to these cultural and ideological differences.

European and American cultures have a superior position in the eyes of Pakistani migrants because of the conventionally imperial image of Europe and America. Indo-Pakistan remained under the hegemonic control of British imperialism for a considerable time and is still under the very strong influence of the west, due to trade ties, military treaties and media exposure. For over two hundred years Britain maintained its colonial power in the sub-continent. After the collapse of the Mughal Empire in the sub-continent during the middle of the eighteenth century, Britain started penetrating the region and occupied the Mughal Empire and continued to expand its ruling territory through military force and through political agreements with local leaders and also forcibly tackled civil agitation in different areas. At the outset of the colonial rule, the imperial power endeavored to modify administrative, judicial and educational structures of colonized. During its colonial reign, Britain subjugated Indians and influenced them socially, culturally, politically, militarily, economically and psychologically. British colonialism

had lasting psychic influence on the colonizers even after their departure from the region in August 1947. One of the most important legacies of British colonialism for Pakistani culture is linguistic influence in the form of English as official language. English language became the dominant language during the colonial era and continued its dominance even after the end of the colonial era and replaced Urdu language. Even the knowledge and proficiency of English language is still regarded as a yardstick for the individual's competency in private and public life. Language is not a neutral phenomenon; it is not just using a particular syntax or vocabulary but it carries culture with it. Culture is basically norms and practices of a particular society, and these norms are expressed through language; therefore culture and language are interconnected and inter dependent. When we use a language, we verbally express a particular culture which ultimately influences our thinking. Franz Fanon (1952) ascribes basic importance to the phenomenon of language in the context of colonizer and the colonized. He states; "to speak means to be in a position to use a certain syntax, to grasp the morphology of this or that language, but it means above all to assume a culture, to support the weight of civilization"⁶ (66). Thus linguistic pervasiveness has been used by the colonizers to maintain domination in the colonies. When the colonized adhere to the language of colonizers they conform to the culture and civilization of their oppressor. The discursive praxis of colonialism and discourse of imperial cultural hegemony is associated with the prevalent use of the colonizers' language (English). Shirin Zubair (2012) examines persistent and extraterritorial linguistic hegemony and says; "Language is inextricably linked with culture; with the use of English as the language of education, and literary expression, the imperial white culture is all-pervasive in that we cannot rid ourselves of the alien culture even after gaining independence from the colonizers"⁷(68). In addition to linguistic influence British rule also affected our education system by introducing British literature in the subcontinent. Thomas Macaulay was a poet, historian, essayist and civil servant during the early nineteenth century. He instituted some reforms in the education policy during the rule of the British in India. His *Minute on Indian Education* (1835) is an important contribution for subsequent course of action in colonial India in the field of education. He proposed that English should be adopted as the medium of instruction in higher education and that the people of India should be taught English

literature because that is the only way to sustain Britain's cultural hegemony in the region. English Literature has the capacity to shape people's perceptions. He said, "we must do our best to form a class who may be interpreters between us and the millions whom we govern; a class of persons, Indian in blood and colour, but English in taste, in opinions, in morals and in intellect"⁸ (129). Macaulay's objective was to spread English ideals among people and divide them into different social classes so that to be ruled easily.

The impact of British colonialism is also perceivable in other areas such as the Civil Services of Pakistan, the hierarchical pattern in the defense forces, the national education policy and the judicial system etc. The Civil Services of Pakistan has its roots in the Imperial Civil Services and the Indian Civil Services of British colonial period. The structure as well as the nomenclature of Pakistan's civil services is based on colonial civil services and its influence still persists in independent Pakistan with the same vitality. Noureen Nazar and Ghulam Murtaza (2014) in their research article surveyed the influence of British imperialism on the civil services of Pakistan. Although the civil service academy of Pakistan in Lahore was established in 1948 but key positions of the establishment were occupied, until 1961, by a number of British ICS-IPS officers who chose to join civil services of Pakistan⁹ (10). The selection and training criterion of the officers is still in line with British traditions; "the same behaviour, competence and exclusiveness of the membership are still practiced"¹⁰ (10). Wilder (qtd. in Nazar and Murtaza 2014) explains the influence of imperialism in the Pakistani administrative system: "Pakistan's political culture has been heavily influenced by its colonial inheritance of highly centralized state institutions with power concentrated in the executive branch of government"¹¹ (11). The British rule also affected our judicial system with the result that there is no original Islamic law prevailing in Pakistan rather, "our constitution is based on the British blueprint and especially the 1935 Act of [pre-partition] India"¹² (Saleem and Rizvi 408).

The implicit position of the colonizer (British or American) and colonized (Pakistani), ultimately leads to the representation of the colonized by the colonizers in dominant Western discourse further leading to the hierarchical division between Orient

and Occident. According to Edward Said (1978) 'Orient' is a European invention to define the orient as the occident's "cultural contestant, and one of its deepest and most recurring images of the other"¹³ (1). In addition, the western representation of orient or Muslims in general has helped Europe to maintain its power over the orient, "is a western style for dominating, restructuring, and having authority over the orient"¹⁴ (31). The impact of western representation of Islam and Muslims – as a discursive field – posits construction of negative mental image of Orientals which is still discernible in western discourse. Throughout the history, this stereotyping has been modified while labeling different images to Muslims for instance post 9/11, Muslims have been referred to as religious fundamentalists in the negative sense of the term – though, according to Tariq Ali (2002), today American imperialism is the "mother of all fundamentalisms"¹⁵ (xiii). In order to sustain their lives and to avoid the sense of alienation and subjugation, Muslims in the diaspora, need to co-operate with the ongoing enterprise of cultural and social activities. This participation with the socio-cultural enterprise requires flexibility and compromise with their homeland ideologies and practices; and they are liable to assimilate to or transform in accordance with new surroundings and practices. Those who adapt to the new environment may transform ideologically while those who are unable to assimilate may not be accepted in the host country thereby leading to a mental conflict which forces them to either create a third space for themselves or come back to their country of origin. Western societies are characterized by inherent racism and discrimination that is mostly directed towards immigrants or minorities especially from South¹⁶ (Dijk 36). The immigrants of third world countries, particularly Pakistani people, become victims of this institutionalized racism. Being in power, colonial power, the West has made certain cultural-racial stereotypes on to the Muslims (orients), "since the time of Homer [...] every European, in what he could say about the orient, was a racist, an imperialist and almost totally ethnocentric"¹⁷ (Said 204). Muslims are being stereotyped in dominant occidental discourse as uncivilized, sensuous, fundamentalist, extremist and always prone to aggression. Edward Said (1978) declares that the East has been characterized in the western imagination through the lenses of stereotypes – these stereotypes represent Muslims in relation to violence and bloodshed particularly Arabs were associated with rivalry and warfare¹⁸ (48). Instead of acknowledging inherent

differences in cultural and religious practices between orient and occident, the West, out of sheer bigotry, has constructed bifurcation based on characteristics which are intended to prove Orientals as other-inferior beings in western minds, culture and politics - that is the result of the Western system of representation rather than of some eastern reality¹⁹ (Said 22). The negative association of Muslims in white discourse tends to represent them as being othered and not fit to live in western countries. In order to get rid of negative stereotypes and avoid expulsion from mainstream white society, Pakistani immigrants are inclined to assimilate to the cultural practices of west to create space for themselves. Consequently Pakistani diaspora community - contesting against the prevalent stereotypes - experiences reformulation of the self that helps the immigrants to foster a sense of secured and stable existence in adopted land.

Life in the Diaspora, sometimes, has a strong impact on the disposition of people leading them to forget about their national, cultural, societal and religious bonds. For instance, many Pakistani young people migrate to Europe or America for various reasons and settle there, change their outlook completely in the adopted home because of fluidity and negotiation of their identities. In Pakistan we find diversity so far as religious practices are concerned. People are very ardent about their respective religious beliefs and display fastidious attitude towards their religious practices. But this orthodoxy is transformed in diaspora, when their identity becomes transnational, multicultural and trans-ethnic. They are no more adamant towards their religious practices as in Pakistan. Although they do not enunciate their dogmatic beliefs but being in a diasporic state show somewhat flexibility and tolerance towards other religions. Some of them may go to the extent that they renounce their religious beliefs.

The identity of an individual is a basic characteristic which differentiates him from other human beings and directs his actions and behaviors in certain situations. It is related to the conception of oneself and therefore develops the basis of the individual's relationship with the outside world. The sense of one's identity is not a sudden and abrupt occurrence; rather it develops historically and grows on the basis of continuousness. Identity is not a static phenomenon. Identity is always flowing and dynamic and is influenced by a host of other factors that may or may not be societal, cultural, ethnic,

political or religious; identity is related to the specific values of an individual which have been shaped within the limits of their development and environment²⁰ (Liebkind 34). The evolution of human identity, therefore, is a dynamic process, which finds itself in three contributing factors that are individual, social and global in nature. These three factors play a significant role in shaping identity; individual identity is related to one's personal characteristics that are attained by birth and which vary from person to person. The social interaction of an individual becomes his/her social identity; and when this social interaction expands to international boundaries it constitutes global identity. Diaspora identity is neither a static phenomenon nor a uni-dimensional experience; it is no more circumscribed by stringent homeland connections, ethnicity, place or nostalgia, but rather transcends all these constraints of a singular unified identity of homeland or place of origin. It undergoes a continuous transformation responding to its surroundings. Stuart Hall (1990) e.g. thinks of diaspora identity in terms of "production which is never complete, always in process, and always constituted within, not outside, representation"²¹ (226).

Ideology is a set of intelligible beliefs and ideals that constitute our social world and our position within it. Human beings are apparently liberated agents but actually they are always and everywhere fettered in certain ideologies through which they see themselves and the outer world. Most of all cultural and social critics have acknowledged that ideologies always sprout within the specific geographic and historical contexts. Ideology always works as constitutive agent formulating our sense of identity and influencing our way of being. Karl Marx (1932) discusses the concept of ideology in his book *The German Ideology*; written in collaboration with Frederick Engels. According to Marx, ideology functions as the superstructure of a civilization. The existing material conditions of a particular society in a specific time period always directly influence our ideology. Consciousness is influenced by the life – material existence – and ideology is the manifestation of consciousness; "Life is not determined by consciousness, but consciousness by life"²² (Marx 162). Louis Althusser (1971), a French Marxist philosopher, is widely known for his interpretation of ideology and ideological state apparatuses. Althusser revisited the Marxist conception of ideology and has based his

discussion on Lacan's mirror phase seeing ideology as an imaginary construction that relates individuals to their real existence. Human beings are always constituted as subject through ideology; "ideology interpellates individuals as subjects"²³ (115), working as discourse, and involving the discursive foundation of human being as subject; structuring and influencing human life in a particular context, and constituting human individual as distinct subject.

Ideology can be considered as the foundation of identity. From the social constructionist point of view, identity is always a social phenomenon, constructed, rooted and influenced within specific societal contexts. Every society deems some norms, values and ideals and these ideals together constitute the individual's ideology. Ideology is a belief system wherein every individual finds his perspective of the world and how to respond to others in society. It exerts a powerful influence on identity. Ideology appeals to individual or group interests, moral norms or superior knowledge claims in order to justify actual or potential social action²⁴ (Malesevic 4-5). If an individual embraces a particular ideology, it may amend his course of action and way of being. For instance, if an individual possesses queer identity, it doesn't apply that he/she has taken a tag of gay or lesbian identity rather it demonstrates that he/she has adapted ideals and values of gayism or lesbianism. Identity is always influenced by our ideology – values, norms, principles etc. – and is manipulated by our material existence. Diaspora is displacement and acculturation of migrants and entails the issue of both identity and ideology as ideology is always influenced by the material existence of people and ultimately molds one's identity.

Besides the issues of identity and ideology, diasporic experiences also entail issues of gender and class. Gender is a basic characteristic of an individual's identity. It is a defining force of individual's personality that is discursively constituted within socio-cultural and religious frameworks. According to de Beauvoir, (1949) human beings are not born man or woman; it is society which constructs them as either man or woman²⁵. Diaspora has a transformative impact on gender and sexuality; it is acknowledged that gender is bound to societal and cultural contexts and since diaspora involves a process of moving from one culture to another, therefore gender also finds itself in relations of

difference. Consequently diasporic gender roles are different from those of homeland practices. The reconstruction of diasporic sexuality is a dynamic process in which cultural values and gendered practices and discourses are negotiated, modified, discarded or reinforced. The negotiation of gender contradictions in diaspora challenges the normative positions of gender, religion and culture as permanent and stagnant entities.

This study seeks to explore how diaspora has become a site for reconstructing, reforming and negotiating a person's individual identity to a global identity and how in particular Pakistani migrants have been placed in the cultural and racial dynamics of European and American societies and transformed ideologically. I attempt to explore how Pakistanis living in the Western diaspora face the issues of gender, racial, religious and cultural differences and how this gender, racial, religious and cultural diversity and differences are negotiated in diasporic experiences. This study also attempts to analyze the ideological transformation of the people living in diaspora through the application of Lacan's psychoanalytical theory. I engage myself conceptually with the idea of diaspora in the current context by putting forth the proclamation that diaspora can be viewed as the agent of constructing trans/national ideology/identity that is transformed and universal. In this study I shall attempt to examine and analyze the representations of socio-cultural, national and religious ideological transformation in diaspora through selected literary texts of Pakistani British/American diaspora writers.

In this study I bring under my analysis the novels of Pakistani diaspora writers describing the experiences of two important diaspora destinations – Pakistani-American and Pakistani-British diasporas – to show psychological effects of diaspora on writers and therefore their fictional characters. Population-wise, Pakistan is among the largest countries of the world and Pakistanis are to be found throughout the world with the largest numbers choosing to settle in the UK and USA. Although the literature of the Pakistani diaspora has not been long in the making, it has managed to make its mark in different diasporic destinations, particularly in America and Britain as a result of massive movements of Pakistanis in the 60s and 70s. Like the Pakistani diaspora identity, Pakistani diaspora literature found its distinctive identity in mainstream Euro-American literary canvas and within the last couple of decades it has managed to locate its own

tradition and distinguishing characteristics. I have selected the immigrant literature of these two groups because these two countries account the largest and the most significant immigration for Pakistani diaspora communities. Another reason for selecting the works of Pakistani American and Pakistani British writers together is to demonstrate how pre and post 9/11 scenario affects Pakistani diaspora.

When we talk about Pakistani diaspora literature our attention is focused on Pakistani-British and Pakistani-American literature, as Britain and America are two important destinations for Pakistani immigrants. Great Britain was a very powerful colonial empire and extended from Asia to Africa and the Caribbean islands. After World War II, British colonial power came to an end and it started withdrawing from the colonies. As a result the former colonies achieved independence and in subsequent years immigration on a large scale took place from the former colonies to the land of Britain.

With the scale of immigration increasing from former colonies, the texture of English literature was also influenced. New voices from former colonies emerged and contributed to the development of English literature but this literature was termed colonial literature. The prominent characteristic of colonial literature is to spotlight, ‘a range of discourses and issues that relate to the construction of national identity, race, immigration and multiculturalism’²⁶ (Bentley 65). The works of immigrant writers are called ‘nationalist narratives’ as they embody nationalist discourses. Pakistan, as a part of India, remained a British colony for about two hundred years and after Britain withdrew from the region, a large number of Pakistani populations migrated to Britain. Consequently some talented voices appeared onto the British literary scene. Their works revolved around themes such as cultural collision, hybridity, national and racial identity issues, preservation of national bonds and integration into new society.

Hanif Kureishi and Kamila Shamsie are two of the famous Anglophone immigrant writers writing in Britain and enriching the literary tradition with their creative thoughts have been selected for this study. Both are Karachi based British writers and both draw attention to issues related to post-colonialism, racism, hybridity, and identity transformation. Hanif Kureishi’s *The Black Album* (1995) is a coming of age story of a

young boy born and raised in England to mixed ancestry. He undergoes racial prejudice for having a Muslim background and attempts to redefine his identity in the multicultural cosmopolitan society. In the process of identity formation his ideologies related to religion, race, culture and gender are transformed. Kamila Shamsie in her novel *Salt and Saffron* (2000) represents the transformative effects of migration on a Pakistani female character that happens to be in America for studies and questions her societal constructs based on class and gender discrimination.

After the end of British imperialism, America emerged as super power and started exercising its power throughout the world. It dominated various regions and countries including Pakistan. Attracted towards American influence, a large number of Pakistanis drawn from all parts of the community migrated to America which currently is the second largest country hosting Pakistani immigrants next to the UK being a place of easier assimilation and acceptance for Pakistanis than the UK.

In addition to Pakistani British literature, some prominent Pakistani immigrant writers appeared on the American literary canvas. Unlike Pakistani British literature which is mainly concerned with post colonialism, racism, hybridity and acculturation Pakistani American literature is wider in scope and multi-colored, exploring various features of diaspora life particularly issues of identity in the aftermath of 9/11 and the war on terrorism. Life in America after the terrorist attack on WTC became hard for Pakistanis; they were constantly put on scrutiny for being allegedly associated with terrorism. The post 9/11 context is a defining situation for Muslim Diasporas in America and around the world on account of the identity crisis. Muslims are no longer accepted in host societies due to the fostering of suspicion among non-muslims for being associated with terrorism. As a result of this unwillingness to accept Muslims on the part of host communities, the feeling of exclusion and alienation prevails and they not only face discrimination and racial prejudice but are deprived of any sense of belonging.

In order to make sense of their being, diaspora writers attempt to redefine and reconstruct their identities. Two prominent contemporary Pakistani diaspora writers based in America, selected for this study, are Shaila Abdullah and H.M. Naqvi. Shaila

Abdullah's writings are concerned with female diaspora issues especially how Pakistani women face identity issues, and struggle to search for their individuality in American society. Her novel *Saffron Dreams* (2009) is a story of a Pakistani immigrant woman, who strives for her identity after the attack on WTC and in the process, faces difficulties on account of displacement and her gender and ethnic identity, finally overcoming all troubles by transforming her point of view about self and the world. Naqvi has written only one novel *Home Boy* (2009), about the experiences of three Pakistani immigrant boys in pre and post9/11 contexts. The young men are assimilated in American liberal culture, have become westernized by adopting the liberal life style but after 9/11 undergo identity crisis. *Home Boy* (2009) is Naqvi's recounting of how Pakistani immigrant identity transforms with changing social contexts.

1.1 Background of the Study

The significance of diaspora literature has increased in recent years in the disciplines of social sciences and humanities and many scholars have expressed individual and collective viewpoints based upon lived experiences and stories of voluntary or forced migration. In its simplest form, diaspora is characterized by displacement of people from their homeland to the adopted land. This experience of dispersion manifests change in socio-cultural realities of immigrants while struggling to assimilate into new communities. Since diaspora studies and diaspora literature are very relevant to the current socio-economic situation, it becomes imperative that as academics, we try to comprehend and resolve the issues of those living in the diaspora. One way of doing this is to understand the literature written in and about the diaspora.

The term diaspora is a trendy term and has become subject to various interpretations in the modern times; proliferating in meanings. This proliferation of meanings in various perspectives and elucidations of diaspora studies is due to its close connection with anthropology, sociology, and cultural studies as well as migration studies, if not yet completely associated with Political Science, Economics and International Relations studies.

After the Second World War, globalization and trans-nationalization flourished across the world, thus giving way to the emergence of diaspora and meta-discourse of international migration studies. The discourse of diaspora has been studied in depth over time and many issues have been explored in diasporas with various perspectives in relation to native/original homeland such as collective memory, nostalgia, and nationalism, a sense of alienation, hybridity, otherness, double consciousness, assimilation and identity crisis. The various interpretations and uses of diaspora have accorded it contestable and highly debatable connotations. The discussion of diaspora among scholars ranges from the historical experiences of Jews to contemporary dispersions with various underlying characteristics.

Although the word diaspora has its origin in Jewish history – the dispersion of the Jews after their exile in 538 BC, but the phenomenon of diaspora has been subject to manifold theorizations since its origin. Some theorists, like Simon Dubnow and William Safran, have viewed the diaspora in strict association with the Jewish tradition. According to them Jewish diaspora is the paradigmatic ‘normative type’. Safran, based on Jewish ideal tradition, advocated the view that diaspora maintains some common characteristics like collective memory, sense of alienation in the host country, longing for return to the country of origin and actions aimed at sustaining and maintaining relationships with the homeland. Therefore, the state of diaspora is not recognizable as it is a scattered community isolated from the homeland. Khachig Tölölyan, while defining the conception of diaspora, states:

In order to be recognizable as a diasporic segment, it is necessary to exist as a collective rather than a scattering of individuals – must not only have identities that differ from those prescribed by the dominant host land culture, but also diaspora-specific identities that are constructed through interaction with the norms, values, discourse and practices of that diaspora’s communal institutions, honoring some and transgressing others²⁷ (26).

The phenomenon of diaspora has been studied and explained against the conventional conceptions of diaspora such as myth of collective memory and homeland connection thus showing that the stringent associations of dispersed communities to the homeland are less emphasized and that Diasporic experience is no longer restricted to ethnicity, position, or homeland associations; rather it is beyond all these constraints. Stuart Hall in his article *Cultural Identity and Diaspora* (1990) criticizing the old conception of diaspora which was strictly associated with homeland identification states that “Diaspora does not refer to those scattered tribes whose identity can only be secured in relation to some sacred homeland to which they must at all costs return”²⁸. (227) The Diasporic experience, as propounded by Hall, thus means the recognition of duality in diaspora identities; “diaspora identities are those which are constantly producing and reproducing themselves anew, through transformation and difference”²⁹ (227).

The cultural theorist Robin Cohen tracing the history and development of diaspora in his book, *Global Diaspora* (2008) has talked about diaspora in the context of globalization, promulgating the idea that nationalistic claims of diasporic people are becoming increasingly old-fashioned in a world where everybody is moving and where national limitations are becoming less important than they once regarded to be. According to Cohen, characteristically a diaspora is an emotional and physical inter-traverse between two cultures; the homeland and adopted land. He asserts that in a globalized world immigration has led people to interact with people of diverse culture and languages and that;

Through these every day interactions, a wider outlook might supersede diasporic identities anchored on a single ethnicity or religion. It is at least a plausible hypothesis that increasing intercultural opportunities might, in some cases, act as a catalyst to move local cultures first into a diasporic space then, via multiculturalism or pluralism, to a more cosmopolitan outlook³⁰ (147).

He further asserts that contemporary diasporas “bridge the gap between the individual and society, between the local and the global, synchronizing the diverse

cultures in a complex way”³¹ (127). Consequently, these traveling diasporas in post-modernity have liberated themselves from their historically subdued or servile status to being creators of transnational transformed communities.

Pakistani diaspora writers have responded to transnational and intercultural implication of diaspora in globalized world and presented the issue of diasporic dual/hybrid identity in their literature along with a host of other issues like nationalism, nostalgia, memory and cultural pluralism. The central focus of most immigrant Pakistani writers is to portray exile/life away from home and cultural roots. Their writings are the embodiment of two cultural and social identities as the writers themselves have hybrid/dual identities. Hybrid or diaspora identities always entail an ideological conflict for migrant people and as a result people transform their earlier ideologies. These ideologies continue to reproduce themselves anew through the process of transformation. H.M Naqvi in his debut novel *Home Boy* (2008) has presented the transformed ideology of three Pakistani young immigrants in post 9-11 context. These young men assimilate and absorb many ideas and practices of American life: “We’d become Japs, Jews, Niggers. We weren’t before. We fancied ourselves boulevardiers, raconteurs, renaissance men”³² (1).

In addition to the responses of Pakistani diaspora writers, writers from other literatures have responded to the transformational aspect of diaspora in their writings, whether they themselves are diasporic or not. The most significant example is that of Thomas Hardy who presented the clash between home grown and diaspora ideological beliefs in his *Tess of the D’Urbervilles* (1891). Hardy tries to challenge the conservative mode of thinking of the Victorian era about women and morality by contrasting it with the trans-national transformed way of thinking about the subject. The protagonist of the novel Angel Clare develops a conventional perception about morality and sexuality due to the prevalent social practices. He is so entangled in the social discernment of morality that he cannot accept Tess as a chaste or moral woman after her loss of virginity. Her deprivation of physical chastity –the result of rape – is enough to declare her as an impure woman and therefore he deserts her. After separating from Tess, he moves to Brazil and lives there for some time. Living in the diaspora he re-thinks about his inherited ideas

about women and morality “having long discredited the old system of mysticism, he now began to discredit the old appraisements of morality. He thought they wanted re-adjusting”³³ (143). There is a sudden change in his outlook towards life and he receives psychological insight leading to the transformation of his earlier perceptions. Thus diaspora results in displacement of both physical and mental existence of human beings and exerts a great impact on the ideological beliefs of people.

1.2 Thesis Statement

Pakistani diasporic fiction seems to demonstrate psycho-ideological trans/formation of immigrants while assimilating into the host societies. Jacques Lacan’s idea of mirror stage and Louis Althusser’s concept of ideology may work as useful perspectives to read selected Pakistani-British/-American Anglophone novels.

1.3 Objectives of the Study

In developing the parameters of this study, the following objectives were established:

1. To examine the psychological imprinting of diaspora in the formation of immigrants’ ideology in selected diasporic texts using Lacanian psychoanalytical theory.
2. To investigate diasporic literature with a view to demonstrating how ideologies are formed through subject formation and reflect the theoretical understandings of socio-cultural and religious undercurrents.

1.4 Research Questions

1. How do the selected diasporic texts show the process of migration and its psychological effects on immigrants’ ideology and behavior?
2. How do the ideologies in the selected diaspora literature reflect the theoretical understandings of socio-cultural and religious undercurrents?

1.5 Delimitations of the Study

This study is based on the psycho-ideological transformation of diasporic people as presented in literature and is delimited to an analysis of South Asian Diaspora Literature. It is further delimited to four Pakistani-British and Pakistani-American diaspora writers Hanif Kureishi, Kamila Shamsie, Shaila Abdullah and H.M Naqvi, and their novels ‘The Black Album’, ‘Salt and Saffron’, ‘Saffron Dreams’ and ‘Home Boy’ respectively.

1.6 Significance of the Study

This study was motivated by the extensive and continuous debate on the discourse of South Asian diaspora in the West in general and the Pakistani-British and Pakistani-American diasporas in particular, with emphasis on diasporic ideology being reconstructed through transformation and difference.

The current study is significant in that it will help to better understand the psychological effects of diaspora on Pakistani immigrants as well as the mindset of the Pakistani diaspora community living and acting in a society very different from the society of their origin. While this study does not claim to change or revise existing mindsets, it does seek to throw light on major aspects of diasporic life transformed ideologically in the process of migration. In doing so, it will also contribute to the existing body of Diaspora and International Migration literature, providing readers and researchers with motivation to explore from new perspectives, thereby adding to it through their creative and innovative thoughts.

1.7 Organization of the Study

I have divided this document into six chapters. The organization of these chapters is as under.

Chapter 1 deals with introduction of this study. It describes the background and context of the study. It also includes the statement of problem, research objectives, research questions and significance of the research.

Chapter 2 is concerned with the review of related literature and theoretical framework of the study and is further divided into six sections. In this section I attempt to define diaspora with its brief historical development and proliferation of its discourse in current context. It traces the evolution of the term from its old usage to a variety of new and contested interpretations in the field of social sciences and international migration studies. The manifold theorizing of diaspora has made it a debatable phenomenon offering various theoretical, descriptive and analytical perspectives. The chapter also offers a detailed discussion of cultural and ethnic identity issues in the formation of diaspora identities and how diaspora identities challenge national identities. Debate about demonstration of gender roles and discourses in the process of migration is an ongoing process and helps to explain the diversity of diaspora experiences among migrants on the basis of gender and class. It discusses relationship between identity and ideology by presenting the relationship between particularistic identities and transnational universal ideologies in the process of constructing diasporic identities. It offers an analysis through relevant literature, the process of constructing ideologies, the influence of ideologies on constructing identities and how ideologies are reformed or reshaped in diasporic identities. It presents discussion on identity and subjectivity and how subjectivity involves process of subjection/identification. It also discusses Althusserian concept of ideology and subjectivity. Individuals become subjects to dominant ideology through the process of interpellation – Repressive State Apparatuses and Ideological State Apparatuses. Since my research pertains to ideological transformation of diaspora, and analyzes this transformational process as presented in Pakistani diaspora literature, I attempt to explain ideology as psychological understanding of an individual to form his/her place in society. I shall develop my discussion on Lacan's theory of psychoanalysis as presented in *Mirror Stage*. And also seek to evaluate South Asian diaspora in general and Pakistani diaspora in particular. Different theories, articles and

literature regarding South Asian diaspora are reviewed for the purpose of strengthening arguments and searching for gaps.

Chapter 3 discusses the methodology, theoretical framework and research techniques applied for this study.

Chapters 4 and 5 present analysis and interpretation of the texts of the selected works in the backdrop of theoretical tenets taken from Lacanian psychoanalytical theory and Althusser's concept of ideology. Once the theoretical framework of the study is formed, the thesis proceeds into an analysis and interpretation of selected writers and their respective novels.

Chapter 6 focuses on conclusions drawn from the different interpretations and sums up the argument according to the research objectives and research questions.

ENDNOTES

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- ¹ Khachig Tölölyan, "The nation-state and its others: in lieu of a preface." *Diaspora: A Journal of Transnational Studies* 1.1 (1991): 3-7
- ² Khachig Tölölyan, "Diaspora Studies-Past, Present and Promise." *Working Papers, Paper 5. Oxford: International Migration Institute (IMI)*, (2012).4
- ³ Khachig Tölölyan, (1991): 4-5
- ⁴ The Telegraph, (www.telegraph.co.uk/news/uknews/3533486/Britains-pakistani-community.html)
- ⁵ RAD Diaspora Profile, "The Pakistani Diaspora in the United States". *Migration Policy Institute*. June 2015
- ⁶ Frantz Fanon, *Black Skin, White Masks [1952]*. Ed. Charles Lam Markmann. (New York: Routledge, 1967).
- ⁷ Shirin Zubair, "Crossing Borders, Reinventing Identity (ies): Hybridity in Pakistani English Fiction." *Pakistan Journal of Social Sciences (PJSS)* 32.1 (2012): 65-75.
- ⁸ Thomas Macaulay, "Minute on Indian Education February 2, 1835". Gaurav Desai and Supriya Nair. *Post-colonialisms: An Anthology of Cultural Theory and Criticism*. Oxford: BERG (2005):121-131.
- ⁹ Naureen Nazar, Soomro and Ghulam Murtaza Khoso, "Impact of Colonial Rule on Civil Services of Pakistan." *British Journal of Interdisciplinary Studies* 1.2 (2014).
- ¹⁰ Nazar and Murtaza, 10
- ¹¹ Nazar and Murtaza, 11
- ¹² Nadia Saleem and Faqiha Rizvi, "The Lingering Impact of Colonization on Pakistan: Negative or Positive?" *South Asian Studies* 26.2 (2011): 401.
- ¹³ Edward W Said, *Orientalism: Western Conceptions of the Orient*. 1978. (Harmondsworth: Penguin, 1995):1
- ¹⁴ Said, 31
- ¹⁵ Tariq Ali, *The Clash of Fundamentalisms: Crusades, Jihads and Modernity*. (London: Verso (2002): xiii
- ¹⁶ Teun A. van Dijk, "Political Discourse and Racism: Describing Others in Western Parliament". *The Language and Politics of Exclusion: Others in Discourse*, (1993): 31-64. 36
- ¹⁷ Said, 204
- ¹⁸ Said, 48
- ¹⁹ Said, 22
- ²⁰ Liebkind Karmela, "Bilingual identity." *European Education* 27.3 (1995): 80-87.
- ²¹ Stuart Hall, "Cultural Identity and Diaspora." *Identity: Community, Culture, Difference*. Ed. Jonathan Rutherford. London: Lawrence & Wishart, (1990): 222-237.
- ²² Karl Marx and Frederick Engels, "The German Ideology. 1932." *The Marx-Engels Reader* (1979): 146-202.
- ²³ Louis Althusser, "Lenin and Philosophy and other essays." Trans Ben Brewster. *New York: Monthly Review Press*. (2001):115.
- ²⁴ Sinisa Malesevic, "Identity as Ideology." *Understanding Ethnicity and Nationalism*. (London: Palgrave Macmillan, 2006).
- ²⁵ Simone de Beauvoir, "The Second Sex. 1949." Trans. H.M Parshley. (Harmondsworth: Penguin, 1972).
- ²⁶ Nick Bentley, *Contemporary British Fiction*. (Edinburgh: Edinburgh University Press, 2008).
- ²⁷ Khachig Tölölyan, "Rethinking Diaspora (s): Stateless Power in the Transnational Moment." *Diaspora: A Journal of Transnational Studies* 5.1 (1996): 3-36.
- ²⁸ Hall, 227
- ²⁹ Hall, 227
- ³⁰ Robin Cohen, *Global Diasporas: An Introduction*. (New York: Routledge, 2008).
- ³¹ Robin Cohen, "Diasporas, the Nation-State and Globalization." (1997): 117-143.
- ³² H. M Naqvi, *Home Boy*. (New Delhi: Harper Collins Publisher India, 2010).
- ³³ Thomas Hardy, *Tess of the D'Urbervilles*. (London: Penguin Classics, 1891).

CHAPTER 2

REVIEW OF RELATED LITERATURE

Since the topic of diaspora has acquired more attention in the field of social science for the last few decades, it has also generated several empirical and theoretical studies exploring reasons and effects of migration. Different trends and perspectives can be observed from these studies but most of them are concerned with identity maintenance. As we have seen that these have ignored psychological perspective. This leaves a room in this field to explore psychological impact of diaspora which results in ideological transformation.

This chapter presents a review of literature related to subject area and theoretical framework of the study. The present study is undertaken to ascertain the psychological impact of migration on people moving from one setting to entirely new surroundings. Therefore, this study is multi-perspectival as it integrates psychoanalysis with diaspora. The purpose of this chapter is to review the diaspora scholarship at length to establish a connection between diaspora and psychoanalysis. While doing this I attempt to examine evolution of diaspora theory concerning reconstruction of identity/ideology in transnational/multicultural spaces. Moreover it also looks for psychoanalytical relevance of ideology based on Lacan's theory of mirror stage. The organization of this chapter is as follow; the first section defines the term diaspora with its origin and a brief historical development. It also brings into focus how the concept and meanings of diaspora discourse has changed in the globalized world. The second section explains the importance of culture and ethnicity in the formation of national identity and how these factors are negotiated in diaspora. In the third part, questions pertaining to gendered practices and discourses are discussed in the process of migration, when conventional gendered roles are transformed. In the fourth section I have attempted to define identity and ideology with relation to diaspora and explain the process of constructing ideologies, the influence of ideologies on constructing identities and how ideologies are reformed or reshaped in diasporic identities. The fifth section provides a detailed discussion of the

psychoanalytical significance of ideology. I have sought to present my perspective of ideology based on Lacan's theory of 'mirror stage' which states that ideology is the psychological process of the human individual becoming a social being. The final section is essentially concerned with the Pakistani diaspora with its vast and variegated dimensions. With its multi-colored life, Pakistani diaspora constitutes diversified communities of Pakistani origin in various parts of the globe. These heterogeneous communities of the people of Pakistan are subject to manifold experiences. I have attempted to highlight different issues pertaining to the Pakistani diaspora with particular emphasis on diasporic ideology which is reconstructed through transformation and differences as presented in literature produced by Pakistani immigrant writers.

2.1 Diaspora: Origin, Meaning and Historical Development

This section discusses the origin, meaning and brief historical development of the term diaspora. It traces the evolution of the term from its old usage to a variety of new and contested interpretations in the field of social sciences and international migration studies. The manifold theorizing of diaspora has made it a debatable phenomenon offering various theoretical, descriptive and analytical perspectives.

Human migration has been a perpetual phenomenon since the dawn of human life. These migratory movements caused human existence and life everywhere on the planet but all of these migrations are not regarded as diasporas. The term '*diaspora*'— twenty three centuries old concept¹ (Tölölyan 649) – is now being used interchangeably with migration and trans-nationalism to denote any group of people living outside its traditional native land. Etymologically the word "Diaspora" is associated with the paradigmatic case of Jewish history and the dispersion of exiled Jewish people across the nations. It was strictly referred to and understood in relation to the migration of the Jewish community throughout the world, always maintaining its connection with the Promised Land. In the wake of globalization, the word diaspora has taken on a broader sense of meanings and is being commonly used to refer to any ethnic and cultural community living away from its homeland or cultural roots² (Tölölyan 19). It covers such various groups of people like expatriates, political migrants, exiles, ethnic and racial

minorities and overseas communities. Many theorists have attempted to abstract particular characteristics of diaspora like dispersion, trauma, cultural hybridity, identity maintenance, nostalgia, link with the homeland etc.

2.1.1 Theorizing Diaspora

The word ‘Diaspora’ is actually derived from two Greek words *dia* meaning “across” and *speirein* means “to sow or scatter”. Primarily the term Diaspora originated in the Septuagint (Deuteronomy 28:25)³ in the phrase “*esē diaspora enpasaisbasileiastēsgēs*”, translated as “thou shalt be a dispersion in all kingdoms of the earth”⁴ (Wilson 119). It gives a sense of scattering, sowing or dispersion of people resulting as punishment inflicted on people who had abandoned the virtuous ways, here it is considered as forcible dispersion. The word is so closely connected with the experiences of Jewish people scattered around the world that it was thought to be an ancient Hebrew word, though in fact it came in to the Jewish experience after the translation of the Hebrew Bible into Greek. According to the Greek conception of diaspora, the dispersion of Greeks to Asia Minor and Mediterranean was the result of migration and colonization during the period of 800 – 600 BC. It had a positive implication because the dispersion was not forcible or victimized; rather it was the result of the colonization of Asia Minor⁵ (Cohen 117).

The early history of diaspora is associated with Jewish dispersion in the year 586 B.C, with the invasion of Judea (mountain area in Israel) by the Babylonians (Iraqis); who destroyed the kingdom of Judea at Jerusalem and caused the migration of a large part of the Jewish population to Babylon (now in southern Iraq). Since then a large mass of Jewish people have lived in the diaspora; always expressing a longing for return to Jerusalem (Promised Land). The destruction of Jerusalem caused further enslavement and exile, and in this way created the tradition of victim diaspora. The Jewish leader Zedekiah – the last king of Judea – was incarcerated for a decade, his sons were executed and he himself was blinded and imprisoned by the Babylonian king Nebuchadnezzar. The Jews were compelled to abandon the Promised Land and dispersed forever. Some Jews migrated to Babylonia while others fled to Egypt and other neighboring states; and

established nation-states outside Judea. The exiled population of Jewish people maintained religious, national, cultural and spiritual bonds with Jerusalem. Their forced displacement could not prevent them from maintaining close connection with the land of origin. Physically separated from their native soil they had orientation towards homeland and thought themselves to be sincere and committed agents for restoration.

One of the most important examples of traditional diaspora is that of the African diaspora in the New World as a result of fifteenth century European navigation in the Atlantic region. Trans-Atlantic slave trade – trafficking of African slaves to European and American countries – started in the sixteenth century flourished until the middle of the nineteenth century when slavery was banned by British law. It was controlled by Europeans particularly the Portuguese who were the pioneers in the slave trade; they purchased slaves from African indigenous tribal leaders and transported them to Europe and America where they were sold to work at plantations, fields, industries, mines, house servants as well as for prostitution. Kidnapping of slaves was done with the consensus of the African tribal leaders. Africans were vigorous participants in the African slave trade with Europe⁶ (Thornton 21); for which they were blamed and criticized by later historians and critics.

Suffering and trauma is a cornerstone of this exodus in which more than twelve million people were displaced, of which one third lost their lives on the way to their destinations while those who survived were destined to live a life owned and controlled by their possessors. It was a horribly painful experience in human history. As a result of slave transportation, the African diaspora broke out in the Caribbean, Brazil and America. The African diaspora, in the real sense of the term, is traumatic and victimized as there is no concept of the collective myth about the African homeland and longing for return of the dispersed Africans and their descendants.

The Armenian diaspora also forms a branch of a typology of classical diaspora. Armenian dispersal was a result of clashes between the Byzantine Empire and Armenia during the eleventh century. But the migration of Armenians in 1915-16, as a result of the massacre of Armenians by Turks and their deportation to Syria and Palestine, also comes

in the domain of victim diaspora. About one million Armenians were either killed or died of starvation during this large scale displacement⁷ (Melson 12), in the aftermath of which Armenian diasporic communities dispersed in the Middle East, Europe and Latin America though the largest and most well established Armenians emerged in France and the USA⁸ (Cohen 17).

In contrast to classical diasporas, the modern period offers an extensive array of diasporas, their reasons and effects of dispersion are numerous and distinct from those of the classical period. For instance, Chinese and Indian diasporas are frequently discussed today as an example of massive scattering of people around the world but the reasons for their displacement are neither force nor victimization; and the effect of displacement on the culture and values of migrants is different from traditional diasporas. The Chinese diaspora has its origin in trade and labour and started around the sixth century. The Chinese population migrated to Asia but after World War II put down their roots in Europe, America and Africa. Similarly Indian migration started due to traders, “who began leaving subcontinent in the earliest times and continue to do so until today in search of trade and business”⁹ (Oonk 9). When subcontinent was under the British imperial rule during the nineteenth and early twentieth century, in order to satisfy the need of indentured laboring colonial government, Indians were forced to migrate to serve the colonizers. However the most significant migration resulted after the collapse of the British Colonial Empire in the year 1947, when Indian and Pakistani professionals and educated people migrated to UK, America, Canada and other European states in search of better opportunities. Life in India is diverse and so is the Indian diaspora. Indian migrants try to produce distinct Indian culture and identity but at the same time they adjust to local circumstances¹⁰ (Oonk 9). Most Chinese and Indian diaspora communities are gradually being assimilated into the host societies. Unlike Pakistanis, they are no more distinct expatriates and have adopted new values and traditions of host land.

In the wake of globalization and the beginning of the twenty first century, human beings from all corners of the world started migrating to other parts of the globe be it in search of work, for better economic opportunities, escaping destruction caused by war, fear of political persecution in the home country, dislodging due to natural disasters or

family reunion etc. These massive movements of people from their roots and their settlements elsewhere resulted in creating multiple human diasporas around the world. Different scholars and theorists from either within these communities or outside claimed themselves as diasporas and/or studied them as diaspora, and attempted to conceptualize the notion of diaspora with regard to reasons or effects of these migration patterns. As a result of this, the meaning and understanding of the term diaspora proliferated giving further room for disputation and debate among contemporary scholars.

2.1.2 Contemporary Debate of Diaspora Studies

Since the 1990s, a large mass of research and debate about dispersion and migration at domestic and international levels has given way to the proliferation and theoretical disputation among social scientists. Contemporary discourse of diaspora studies bears both agreement and disagreement among intellectuals because of diversification of personal and research perspectives. Today the conception of diaspora is altogether different from classical diaspora. Jews are the classical example of diaspora; therefore discourse of the diaspora has been studied from the Jewish paradigmatic referent until postmodern turnover with its dismantling of all meta-narratives. The paradigmatic association of diaspora has over time become less intrinsic and challenged due to the proliferation of discourse and research carried out in this field. In the paradigmatic case the diaspora was associated with ethnicity, where ethnic identity played a vital role in unifying and solidifying a displaced group of people. For instance migrant communities of Jews, Armenians or Africans are scattered around the world but their ethnic affiliation was strictly coupled with their homeland identities.

The study of contemporary discourse of diaspora is based on many different perspectives offering a challenge to the notion of classical diaspora. Several studies have been carried out on anthropological, sociological, cultural, political, geographical and postcolonial perspectives. Some scholars have discussed the concept with regards to ethnicity, nationalism and concretized identity maintenance. For example, William Safran in his essay, *Diasporas in Modern Societies: Myths of Homeland and Return* (1991), engages himself in defining a criterion by which a dispersed minority community could

be called diasporic. He lists some common features in terms of collective experiences to explain the phenomenon of diaspora. According to Safran, the main features of diaspora are;

- 1) dispersal from ancestral centre to one or two peripheries,
 - 2) maintaining memory about homeland,
 - 3) the sense of in-assimilation in host society,
 - 4) longing for eventual return to roots,
 - 5) commitment to the restoration of homeland and
 - 6) collective consciousness and actions aimed at solidifying relationship to the past¹¹
- (Safran 89).

The criterion of diaspora as devised by Safran is based on the Jewish tradition which he calls 'ideal type' and other diasporic communities only approach to this ideal diasporic experience but never really attain it¹² (Safran 91). This ideal type of diaspora does not qualify in all aspects of minority communities settled away from their original homeland. Safran emphasizes more on the orientation towards the homeland, identity relation and eventual return to homeland.

Many critics, in response to Safran's exclusive characterization of diaspora, responded against this formulaic Jewish tradition and criticized Safran's tendency. Robin Cohen in his book *Global Diasporas: An Introduction* (1997), does abandon the view that the Jewish diaspora is a normative type. He attempts to enlarge the meaning and scope of diaspora by providing different typology of diaspora depending upon the origin and reasons for dispersion. While refuting Safran's definitional requisites, he maintains that it is problematic to apply Jewish diaspora tradition to all diasporas. Modern nation states are diverse and more complicated; therefore it is essential to depart from classical orthodoxy. Cohen takes every feature from Safran's list, answers each criterion in modern context and contends that no one diaspora will manifest all features¹³ (Cohen 512). The conceptualization of diaspora in accordance with victimized dispersion and traumatic enslavement has been a core characteristic in classical tradition but in the changing scenario of contemporary transnational context, diaspora has been freed from

its firm clutches. Cohen states that application of the notion of diaspora, today, is vast and variegated, and that change and expansion of the meanings and interpretations of the term are inevitable. According to him conceptualization of diaspora associated with Jewish tradition is at the heart of all contemporary discussion of diaspora but it is also necessary to transcend it as there are “inevitable dilutions, changes and expansions of the meaning of the term diaspora as it comes to be more widely applied”¹⁴ (Cohen 37). All diaspora experiences in modern nation states have become enriched and creative, as opposed to victim tradition. Different diaspora communities, some of whom have origin in victim diaspora, have experienced more prosperous, enriching and more adjustable dispersal in the countries of their exile. He further attempts to analyze diaspora experiences according to causes, effects and characteristics of dispersion and divides them into various categories like victim, labour, trade, imperial and cultural diasporas.

Roger Brubaker (2005) in his survey article provides a summary and critical analysis of the stretching field of diaspora discourse. He traces the proliferation of diaspora, claims that there has been a rapid development of diaspora discourse in academic field since the late 1980s; before this there have been very rare key references of diaspora in academic writings. This proliferation of diaspora has stretched its meanings in various directions in terms of “semantic, conceptual and disciplinary space”¹⁵ (2). It not only expanded its meanings beyond the academic field but also liberated it from its paradigmatic connotations, for which he states; “the term loses its discriminating power – its ability to pick out phenomenon, to make distinctions. The universalization of diaspora; paradoxically, means the disappearance of diaspora”¹⁶ (3).

Modern diaspora experiences are characteristically more fluid and divergent from the classical notion that it has taken on post-modern epistemological stance to challenge and dismantle logo centric view of human discourses associated with the narratives and experiences of particular races; “diasporas can be taken as non-normative starting points for a discourse that is travelling in new global conditions”¹⁷ (Clifford 305). Diaspora cannot be limited to one or a specific group of migrants but should be used in the more generalized concept of describing any ethnic minorities experiencing the state of living away from their place of origin. Similarly, diaspora theory is also embedded in

problematic theoretical desiderata; and that it should be freed from the clutches of features that are used to characterize the classical notion of diaspora such as traumatic dispersion, identity maintenance and alienation in host society, orientation with the ancestral land and a longing for return. Although these characteristics cannot be ignored completely, they are associated with certain groups of people witnessing dispersion; but “by placing these categories at the center of the theory, there is a risk of homogenizing and essentializing diverse experiences, memories and representations”¹⁸ (Harutyunyan 6). The need is to reconsider the theoretical approaches of diaspora based on classical framework and offer an alternate way of looking into the phenomenon where diverse experiences of global diasporas can be adequately accommodated.

Contemporary diasporic states have become more complex and diverse because of globalization and trans-nationalism, where national boundaries are eroding. The transnational perspective can give new insights into diaspora discourse. In the context of globalization, almost all countries hosting migrants are cosmopolitan or trans-national. Migration in trans/national settings always has a powerful influence on the disposition and psyche of the migrants and being in a trans-national/racial community, people are prone to undergo multi-national/cultural interaction; in the process of which, their identities become flexible and multiply. Transnational diaspora therefore present confrontation with nationalistic claims of identity formation and/or ethnic affiliation to homeland. Homi Bhabha remarks about this cultural hybridization of trans-national diaspora; “the very idea of a pure ‘ethnically cleansed’ national identity can only be achieved through...death”¹⁹ (Bhabha 143). National identity is a feeling of belonging to a group of people sharing common beliefs and values. National identity is not inherent phenomenon; it is socially constructed and imagined by the people who recognize themselves as members of that group. People form national identity through self-categorization which entails feelings of identification as well as differentiation with a nation. Rupert Emerson in his book *From Empire to Nation: The Rise to Self-Assertion of Asian and African Peoples* (1960) defines nation as “a body of people who feel that they are a nation”²⁰ (77).

Benedict Anderson's book *Imagined Communities: Reflection on the Origin and Spread of Nationalism* (1983) gave new dimension to the phenomenon of nation and nationalism. He argues that a nation is "an imagined political community...it is imagined because the members of even the smallest nation will never know most of their fellow-members, meet them, or even hear of them, yet in the minds of each lives the image of their communion"²¹ (6). For Anderson national identity and nationalism are not matters of heredity but are products of production. With the increase of immigration around the world, the world has become globalised. Globalization encourages people to develop cosmopolitan outlook where people identify themselves with global community rather than belonging to one community and this tendency diminishes national affiliation.

Identities – whether national or cultural – are not stable or linked with past connectedness rather they are moving and transforming in the globalized world. Robin Cohen particularly observes this condition and argues, "that increasing intercultural opportunities might, in some cases, act as a catalyst to move local cultures first into a diasporic space then, via multiculturalism or pluralism, to a more cosmopolitan outlook"²² (Cohen 38). Consequently recent trans/national-racial characteristics in diasporic states enabled migrants to cooperate with multiple nation-states without cleaving to one prevailing culture.

Diaspora thus is a process by which people live away from their ancestral land; it is neither static nor uni-dimensional rather it is a multi-faceted phenomenon. It not only works as cultural formation but also psychological re-formation. Its effects on the psychological outlook of migrants are dependent upon ethnicity, culture, gender and sexuality, class, identity and ideology.

2.2 Diaspora, Ethnicity, Culture and Problems of National Identity

Ethnicity and culture simultaneously constitute national boundaries and pose values and ideas of maintaining national adherence. Diasporic consciousness continuously reminds us that one has been separated from one's national bonds and that the present state challenges and reshapes one's national identity.

Culture and ethnicity are two building blocks of an individual's identity. Although there is no need to trace the etymological roots of these terminologies but what is essential and important about these conceptions is that despite the difference of their ancient Latin and Greek origins and their regular use in the past as well as the present, both concepts are associated with identity and used with identity they have attained multiple sets of interpretations, depending upon geographical, historical and social contexts. Culture is a broader category than ethnicity and relates to a system of ideals, beliefs and accepted social values and norms which are learned or shared among people including religion, language, traditions, art, music, costumes etc; and are passed on from one generation to another through social ties. Culture is an important structuring and defining mechanism, working to "regulate and structure individual and collective lives"²³ (Parekh 143). Cultural codes and/ or ideals are not biological and are therefore not fixed or static but are dynamic; continuously transforming with the process of socialization. Ethnicity delineates a group of people who belong to the same genealogy and cultural traditions. Ethnicity, when considered as a non-biological referent, stands for cultural connection and harmony – a sense of identification with a cultural heritage.

Ethnicity and cultural connectedness are cognitive structural formatives, together forming the basis of national identity for most people around the world. Relating identity to ethnicity and culture, it can be articulated in the symbolic equation like (ethnicity + culture) x identity = ethnic identity and cultural identity. In the field of social sciences and sociology, the widespread use of ethnic and cultural identities has become a cliché and therefore difficult to approach with a single absolute definition. However, regarding multidimensionality and fluidity of identity, cultural and ethnic affiliation involves dynamic formative process.

Ethnic identity is an important feature of one's individual or social identity. It is a self-perception, where an individual affiliates himself with an ethnic group or genealogical heritage. Jean Phinney characterizes it as, "a self-constructed understanding of oneself in terms of one's cultural and ethnic background and the attitudes and feelings associated to that background"²⁴ (Phinney 188). While cultural identity is the orientation of oneself to a particular group or culture, it is essentially the point of identification

which is made within the discourses of history and culture. Cultural identity not only consists of one's sense of sameness to a group or culture rather ethnicity, nationality, history, religion and gender also contribute to one's cultural identity. Stuart Hall illustrates two ways of investigating cultural identity; his first proposed stance defines cultural identity in relation to one, shared culture, a sort of one true self. Identity, here, is understood in terms of a stable, unchanging frame of reference based solely on common historical experiences and shared cultural codes which provide us as "one people"²⁵ (Hall 226). However he proposes a second stance which is somewhat different from his earlier view. Cultural identity in his second notion is unstable and changing, it is a matter of 'becoming' as well as of 'being'²⁶ (Hall 225). Though cultural identity has historical connections but is not static or fixed in the past; it is always in the process of continuous transformation.

Diaspora has been characterized on the basis of culture and ethnicity. Migration into transnational communities has led to ethnic and cultural diversity across the globe – bringing people to multiple-cultural/ethnic encounter – without adhering to one homogenized practice. In most cases diaspora experience entails acculturation, which in its most common use is, "the process of cultural change and adaptation that occurs when individuals from different cultures come into contact"²⁷ (Gibson 21). While applying this definition specifically to the transnational context of immigration, acculturation offers a complex and multifaceted interaction between migrants and prevailing culture. Identity is not an isolated, unbroken static phenomenon. According to post-modernist perspective, identity is not something in particular with fixed origin; on the contrary it is constantly in flux within a particular socio-cultural context. For instance, commenting on the cultural embeddedness of identity, Erikson contends that identity is a dynamic interplay between individual and context²⁸ (Erikson 68). It is always social and cultural integration which constitutes one's personal identity. This assimilative conceptualization of identity development is an important characteristic for understanding acculturation and diasporic identity formation. Although culture is a way of living life of a particular people with their own values and beliefs, it consists of language, religion, ethnic and national origin, family, gender and sexual orientation, geographical region and socially learnt behaviors.

These artifacts are intrinsic to cultural identity and play an important social function for expression as well as solidifying one's sense of belonging. Diaspora is a process of cultural hybridization bringing two socio-cultural identities into contact. It brings cultural collision among immigrants as a result of which solidified identity shatters first and then gets reshape by the process of conformation of ideals, values and behaviours of the prevalent culture.

Chang-Rae Lee's novel *A Gesture Life* (1999) has received critical acclamation as a diasporic book and has been viewed by various reviewers as a novel dealing with the issues of assimilation in the dominant culture – an ethnic and/or culturally othere[d] immigrant strives to seek identity adjustment in American culture. Apart from the dominant theme of diasporicity and identity re-formation, the novel also seems to project a deeper thought on some spiritual significance that all humanity seeks regardless of race and ethnicity²⁹ (Oak Lee 71). Hata, the protagonist of the novel, born in Korea, raised in Japan by his adoptive parents, finally comes to live in America. His diasporic consciousness continuously reminds him that he is ethnically and culturally othered in American society. Initially, he feels himself unable to adjust into the new environment and/or to overcome the distance created by his ethnic and cultural othered-ness. Edward Said's memoir *Out of Place* (1999) seems to best illustrate Hata's diasporic consciousness; "I occasionally experience(d) myself as cluster of flowing current. I prefer this to the idea of a solid self"³⁰ (Said 29). However, his 'solid self' does not last for a long time; he relinquishes his past connected-ness, "banishes himself from the only society and culture he knows and becomes a wanderer trying to plant his roots someplace else"³¹ (Oak Lee 73).

Hata is caught between two identities in diaspora, his national identity based on his racial, ethnic and cultural up-rootedness, and his diasporic identity, which is trans-national – mixed with two conflicting cultures – and which challenges his national identity. His diasporic experience in the US offers him a new cultural consciousness. His identity – ethnic and cultural – flows in the currents of newly adopted values such as freedom, equality and democracy as opposed to his earlier homeland ideals; and ultimately under-goes a process of assimilation. His adopted home America becomes the

place of his identity re-generation, where his former identity is de-constructed and then re-constructed anew. He even goes to the extent of integration and re-replaces his Japanese name Jiro Kurohata with the American name Franklin Hata; the act of adopting a new name being symbolic of his mental acceptance of the American attitude. To him, “past does not matter; identity is a fluid invention, and America is the site of rebirth, a land in which one may shed old allegiances and old world notions, or replace one’s name and identity with new ones”³² (qtd. in Oak Lee 72). Thus Lee’s *A Gesture Life* is a novel, dealing with the theme of Asian American identity formation in which the novelist explores fundamental and psychological issues of immigration, ethno-cultural clashes and identity trans-formation in the Asian American context.

2.3 Gender, Class and Diaspora

Diaspora studies have been male centered phenomenon until very recently. But with the onset of different women’s movements and developmental studies in the field during 1980’s, women have been brought to the centre of migration studies in addition to other fields of inquiries. As a result diaspora is now studied from both male and female perspectives, focusing on different theoretical and analytical tools applicable to gendered analyses without elaboration of sex as a dichotomous instrument. For example Pessar (1986) and Hondagneu-Sotelo (1994) take a critical stance against conventional hypotheses regarding gender and migration, and assert that diaspora is a gendered process although for a long time gender had been sidelined in scholarly discussions on diaspora.

Before plunging into discussion about gender construction and gender representation, it is of vital importance to make a distinction between sex and gender. Sex is a biological attribute while gender is a social characteristic. Human beings are born with sex, either male or female but they are socially constructed as masculine or feminine based on gender formation. Sex is given by birth, whereas gender is learnt; “we learn gender as part of learning to live in a family and a society and as part of how we see ourselves”³³ (Allen117). Sex and gender are altogether different characteristics pertinent to an individual and have enormous effect on personality.

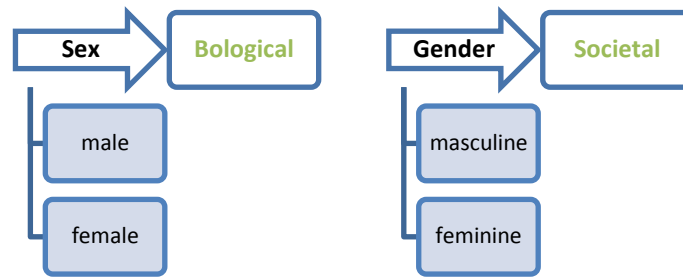


Figure 1: Distinction between sex and gender.

Gender is a very important factor in determining roles and practices of people in their country of origin and country of destination. Apart from biological bifurcation of males and females, gender is a social and cultural construct and refers to perceived differences between man and woman in different cultural and social structures. Every society imposes different characteristics pertaining to gender roles for males and females, based on their perceived gender differences and often these roles are manifested in the actions of people in certain settings. Simon de Beauvoir (1949) has said that all human beings are not born with the tags of man or woman but it is society that makes them either man or woman³⁴ (de Beauvoir 64).

The repertoire of gender based practices or constructions always differ from one society to another, depending upon its societal and cultural embedment. We, as human beings, create gender based classification and hierarchies among ourselves³⁵ (Shehzad 734). Women are given certain gender constructs in a society and are always treated accordingly. The patriarchal mode of society deems less liberal positions to women than a society which is matriarchal. For instance every patriarchal system dictates traditional roles between man and woman; man as rational, physically and mentally powerful and commanding while woman as irrational, emotional, frail and subservient. Patriarchy works to construct gender roles and restrict both men and women to accept these roles without question. The restrictive gender based roles are acceptable and justifiable that both sexes blindly adhere to gender inequality and restrict themselves to behaving in certain ways. We have often heard statements projecting gender inequality like ‘you behave like a woman’ and ‘do not scream like a woman’; these statements associate

certain negative characteristics with women and ultimately attach distinctiveness to men. Another reason for gender hierarchy is that all heroic and legendary figures who dominated history have been male and have therefore had power and authority bestowed on them. Women have ever been relegated to secondary position in most societies and religions.

Gender representation and transformation is an important aspect of diaspora as diasporic community forms a trans[national] gendered society, in which they undergo gender based relations and differences, and try to adjust themselves in new surroundings. Diaspora influences men and women in a different way depending upon their earlier socio-political and cultural contexts. Cultural embeddedness is a matrix of gender, where identities, behaviors and roles are constructed between men and women. This means that gendered based roles and practices differ from one society to another. When men and women socially interact with each other in a particular gendered setting, their behaviors transform accordingly. In many patriarchal cultures women are given the role of care taker of the house and confined within four walls but when these women migrate to developed countries they adopt many roles as a result of social mobility, economic autonomy and self-empowerment which ultimately brings a shift from a housebound role to wage earner for the family. Passing from house-confinement to outside working status enables women's gender reconstruction by challenging earlier gender stereotypes. In the same vein migration also affects men; power that has been traditionally accorded to men and home grown cultural ideology changes when men and women work together inside and outside the home with equal authority. Migration in the globalized context provides re-construction and reshaping of gender roles among men and women. Thus it can be conceded that gender is not a static phenomenon but it changes constantly and in this way is socially constructed and reconstructed through time and space. The diasporic gender negotiations challenge the regulatory notions of [gender] culture and religion as fixed and static³⁶ (Khan 21). Diaspora offers new foundation to gender constructions and reconstructions for migrants, therefore gender roles and/or practices are bound to undergo negotiation and trans/formational process.

Since 1980s diaspora discipline has become gender responsive bringing women into the sphere of international migration experiences which is one of the most important corollaries of diaspora discourse. It emphasizes women's conditions in diaspora by asking questions whether women are emancipated from presumed gender roles and behaviors of their home grown culture. Olivia Espin in *Women Crossing Boundaries* (1999) attempts to explore trans/formation of gender and sexuality of women in diaspora through the narratives of women from different backgrounds ranging in age from 20s to 70s and analyzes them in the backdrop of their historical and socio-economic contexts of migration. Her stance is on the psychological impact of migration on women's sexuality and gender roles. Acculturation is a pivotal process for all migrants – men and women – but it entails psychological changes and affects differently in terms of gender. However, according to Espin, acculturation is not an easy process of integration; the internalization of cultural and familial norms has deep roots in the psychology and identity of all human beings³⁷ (Espin 19). Cultural up-rootedness formulates ideology and gender identity of people; nevertheless in the process of migration or acculturation people go through a transformational phase bringing interaction between earlier and later ideological understandings. It can therefore be surmised that the experiences of migrant women will ultimately result in significant social changes in their vantage point, gender relation and sense of identity.

Shahnaz Khan in her book, *Aversion and Desire: Negotiating Muslim Female Identity in the Diaspora* (2002), attempts to explore the process of negotiating gender identity among Muslim female immigrants in Canada. She interviewed fourteen Muslim female girls of different ages belonging to diverse backgrounds for the purpose of gaining insight into gender discourses and practices in multicultural context that help shape their identities. The accounts of these girls pertaining to social fluidity of their identities help us to understand the issues that Muslim women might face in present-day western metropolitan societies and suggest how Islamic female identity is constructed and performed in Canada and how it may be constructed and performed elsewhere in the *First World*³⁸ (Khan 22). Individual women experience diaspora process in different ways than men. Being in diasporic state, women create hybridized gender space for themselves

between their previous and current gender ideological contestation and as a result their ontological existence challenges the fixity of cultural and religious bonds, discursively constructing new and transformed gendered ideologies. According to Khan, women as “hybridized subjects initiate new signifiers and symbols of identities”³⁹ (xx). When a woman leaves her home grown society and settles in a new community, besides other social structures her gender orientation is deconstructed and reconstructed in a new place. The varying landscape of gender practices across borders allows women to negotiate and reconstruct their gender relations and beliefs.

Class or social stratification is another common factor faced by the migrant community. An individual’s class position at national level can be predetermined by birth, economic stability and education; similarly at the international level ethnicity, nationality, cultural and religious identity are the factors influencing migrants’ class position. Class inequality, based on unequal distribution of wealth and valued resources, has far reaching effects on individuals within any social setting. Discrimination on the basis of social stratification is rampant in every society be it on national or transnational levels. As a result of this, diasporic communities are always discriminated against. When migrants try to settle in the host society they observe different changes and discriminations. These discriminations are the result of cultural differences, of which both are aware and acknowledge. The host people think of migrants as different beings because of their cultural practices and are socially marginalized in their economic class as being dependent. This sort of constant marginalization makes migrants resentful and embarrassed and eventually leads to either retaining self-distinction or mixing up in order to gain the transformed self. This illustration can be elaborated by giving the example of a newly married girl in the Pakistani society, who feels uneasy in her new home but with the passage of time she adjusts herself to the new environment by understanding and practicing the norms of her in-laws.

Monica Ali, South Asian diaspora writer in England of Bangladeshi descent, has presented the issues of gender among Bangladeshi diaspora women in her debut novel *Brick Lane* (2003). The protagonist of the novel Nazneen is a typical Bangladeshi teen age girl who settles in London after her marriage with Channu, a middle aged man who

has been living in England for many years. During her initial stay in London Nazneen is strictly inclined to her Bangladeshi traditional beliefs that she has inherited from her cultural roots and parental socialization, just as she promised her father before marriage, “Abba..... I hope I can be a good wife like Amma”⁴⁰ (Ali 27). She is intended for household chores, as a loyal and deferential wife, interacting only with Bangladeshi women and adhering to her traditional dress and norms. Later, however, she has to struggle hard to negotiate between her traditional self and cross-cultural transformed self; and we see gradual changes in her character. Earlier she had to follow a fatalist philosophy which made her feel that she had no say in her destiny and therefore had to succumb to fate, but as her interaction with her new surroundings expands, she gains self-confidence and forces herself to control her life. The only thing she aspires for is the freedom of which she has been deprived in her patriarchal native land but being in diasporic state she finds opportunity to exercise her power according to her free will and therefore decides not to leave England. Her adulterous affair with Karim testifies to her sense of the independent self. Although adultery is a sin in Islam and forbidden in any Islamic society but even then Nazneen indulges in it without considering it as sinful or inappropriate. It is because of her hedonistic approach which grows out of her interaction and the overwhelming effects of western culture.

While considering the concept of social construction of sexuality with regards to Nazneen’s character, it can be argued that Nazneen’s identity and sexuality are affected by her social situatedness. Sexuality and gender practices are socially constructed and accepted by the people in a society. Social practices and liberty with regards to gender and religion allow Nazneen to revise her homegrown norms and values and finally disregard them. Her dislocation from her home grown culture offers her a chance to readjust the inbred traditions in diaspora.

Another example of diasporic gender representation is presented by Tahira Naqvi in her collection of short stories *Dying in a Strange Country* (2001). All of these stories are interwoven with each other by a thread running through the stories by means of a female character named Zenab. Naqvi deals with the theme of gender and culture which is set in an extended immigrant Pakistani-American family living in North America. Her

stories portray the immigrant experiences of women with recurring topics of daily life in a light manner without cultural or identity collision in diversified America. All characters are depicted in a way in which they come to reconcile and negotiate differences and bring a balance to their dual identities; “the search for identity, therefore seems to be maturing and mellowing into a negotiation, where it is not necessary to be exclusively one or the other, and is more viable to be a hybrid product of several cultures”⁴¹ (Lau 277). Thus in diaspora gender identities are presented in relation to the other, where identities are accepted as transformed.

2.4 Diaspora: Identity and Ideology

Identity is not a concrete, tangible or perceivable phenomenon; rather, it is insubstantial; we are incapable of seeing and feeling its existence. Yet today there is sustained and continuous debate that everything has been accorded a particular identity. The concept of identity today is given so much emphasis in the social sciences in general and sociology in particular, that it has become an obsession. Although having insubstantial existence, concerns of identity are so widespread that everything claims to have or possess identity.

The concept of identity operates in two broad conceptual and theoretical frameworks i.e. quantitative and qualitative. The quantitative mode of theory may imbibe mathematical and logical understandings of identity where identity is taken as a formal strict and precise concept, relationship between two objects is symmetrical and transitive e.g. if $a = b$ then ‘a’ is identical to ‘b’, which means ‘a’ and ‘b’ bear a strict formulaic relationship. At the same time the qualitative mode of identity relates to arbitrary relationship between a thing and itself and is used to describe a relationship between two relational things without strict identity. The notion of qualitative identity is relational, where two things are related to each other with reflexive and symmetrical qualities.

Since its proliferation in social sciences, identity has been an elusive and at the same time persuasive term. The conception of identity has now assumed a ubiquitous status in the discourse of social and behavioral sciences, “cutting across disciplines from

psychoanalysis and psychology to political science and sociology. Each of these disciplines, however, has one or more conceptualizations of “identity” that make a common discourse difficult⁴² (Burke et al. 1-2). Ever since the incorporation of the concept of identity into the discourse of social sciences and humanities during late 1950s and 1960s, it has preserved its contestable recognition.

Diaspora discourses are primarily concerned with identity issues as diaspora is related to the process of movement and settlement of migrants beyond the parameters of their homeland. These migrants, as a result of socio-cultural displacement, undergo identity crisis; sometimes maintaining aloofness from the host land due to social and cultural distinctions and at other times assimilating within the dominant culture on account of cultural hybridization. These issues of identity maintenance in relation to diasporic experiences in transnational multicultural world have been key stimulant with most cultural theorists; however the perspectives of exploring such issues may differ among them. Living in a multi-cultural context as minority is a complex process. These immigrant groups not only face identity differences based on their ethnic, cultural or national embedment, they also experience discrimination under the dominant culture. Most first generation or young immigrants adhere strictly to their ethnic and cultural roots and are inclined to retain a sense of separation from the dominant society. They generally have orientation towards ideals, values and cultural practices of their ancestors. They try not to mix or find it hard to mix with the larger society and therefore maintain aloofness. On the contrary, some immigrants adhere easily to the ongoing practices and values of dominant groups. They abandon their ancestral values and are willing to adopt new ways in order to assimilate under the acculturation process. Both of these identity issues are explored and projected in literature by diaspora writers in their semi-autobiographies and/or by scholars dealing with diaspora studies. Tölölyan, while commenting on discursive practices of diaspora discourse, provides a distinction between these two writings by naming the ‘emic’ – the study of diaspora and ‘etic’ – field of diaspora studies⁴³ (Tölölyan 649). Despite the apparent differences among diaspora writers, they have agreed upon some common strands. Most writers are of the view that diaspora experience leads to hybridity and cultural pluralism. Immigrants feel themselves

othered and at the same time they long to assimilate with them and because of being a separate entity in most respects they create a third space from themselves by being neither completely assimilated nor wholly rejected. Tölölyan further states that “the diasporic community sees itself as linked to but different from those among whom it has settled; eventually, it also comes to see itself as powerfully linked to, but in some ways different from, the people in the homeland as well”⁴⁴ (649). My contention in this study is based on the hypothesis that the diaspora experience whether in assimilated or non-assimilated process, is essentially a psychological phenomenon. It involves socio/psychodynamic progression, imbibing ideological displacement. Identity and ideology are complex psychological experiences with ideology effecting the individual’s perception of identity with regards to socio-cultural embedment.

Diaspora identity issues are variously interpreted by different theorists and yet it offers room for further debate and contestation. Identity in diaspora is not fixed, stable or connected with homeland attachments; it is always in the process of constant transformation, which is “constructed across different, often antagonistic, discourses, practices and positions”⁴⁵ (Hall 223). Diaspora does not wholly imply identity maintenance rather it connects multiple dispersed communities, therefore diaspora experiences account for transnational identity formation⁴⁶ (Clifford 317). A person is diasporic, not when his identity wavers and peeps behind, but with his identity flowing and continuously seeking accommodation in difference and diversity. Edward Said, in his memoir, *Out of Place* (1999), calls our attention towards diasporic identification which flows and constructs anew. In his autobiographical account, Said describes his identification in exile and how he experienced identity formation;

I occasionally experience myself as a cluster of flowing currents. These currents...require no reconciling, no harmonizing.... They are always in motion, in time, in place, in the form of all kinds of strange combinations moving about”⁴⁷ (Said 19).

Diasporic self identification as defined by Said means that there is no concept of a solidified self in diaspora, rather, the self is dynamic and transformed through its continuous interaction with environmental, cultural and societal contexts.

Stuart Hall is a prominent scholar of cultural study. In his essay *Cultural Identity and Diaspora* (1994), Hall talks about the issues of (diaspora) identity, cultural production and reproduction through the discussion of cinematic representation of the Afro-Caribbean subjects in dominant discourses that puts “the issue of cultural identity in question”⁴⁸ (222). He believes that representation of the subjects offers certain questions about its authenticity. True and authentic representation is not possible because “representation always implicate the positions [perspectives] from which we speak or write”⁴⁹ (222). Whatever is said about any person/subject is always in context and based on the position and experiences of the representer or speaker. Since (cultural) identity is not a transparent and accomplished fact, we cannot put a full stop to identity, it is a production which is never complete, always in process; therefore it challenges the authority and authenticity of cultural identity. Hall discusses two ways/modes of considering cultural identity; the first is related to the understanding of identity as collective, fixed and unchanging frames of reference based on common history and shared cultural codes which labels us as ‘one people’. The second strand views identity as unstable, changing and marked by the various points of similarities and significant differences. Identity, here, refers to the process of ‘becoming’ as well as of ‘being’. Thus identity is marked by the acceptance of discontinuity and heterogeneity and the presence of present and past. Diaspora identity is “defined, not by essence or purity, but by the recognition of a necessary heterogeneity and diversity ... Hybridity”⁵⁰ (Hall 234). Thus diaspora identities, in relation to cultural identity, are “those which are constantly producing and reproducing themselves anew, through transformation and difference”⁵¹ (Hall 235).

Ideology is a term used in various disciplines; defined differently by various theorists but with a tint of similar connotation. Ideology can be simply defined as the set of beliefs, behaviors, and values that a person carries as part of his/her approach to life. Michael Cormack describes ideology as “the way [...] how we as individuals understand

the world in which we live”⁵² (Cormack 82). Ideology is a collective set of ideas and behaviours that evolves out of specific social context⁵³ (Beyer, Dunbar and Meyer 483). It is constructed through the process of the individual’s understanding of the world and personal response to it, thus it may involve the complexities both of individual psychologies and of social structures⁵⁴ (Cormack 85). An individual’s ideological bend shows that he already has these ideals and beliefs about the world in his conscious or subconscious; when he finds them pertinent to a social group, he accords with their ideology. Ideology thus is always closely connected to our beliefs and values, how we see the world around us and respond to it.

Ideology today has become an elusive term, used in multiple ways with various connotations. It was first used by the French Philosopher Destutte de Tracy in the 1790’s, in order to abandon the authoritative stance of religion and metaphysics for the genesis of ideas. He believed that religious influence must be discarded for the scientific progression of the world and replaced by ‘science of ideas’ which he called *ideology*⁵⁵ (Larrain 17). In the wake of the French Revolution, Napoleon Bonaparte used ideology to defend his autocratic stance and applied it negatively to differentiate between different groups of thought by abusing his critics as ‘ideologists’⁵⁶ (Larrain 19). However it was Marx who attempted to enlarge the meaning of the term ideology and liberated it from traditional limitations. Marx presents his theory of ideology in *The German Ideology* (1932) and refers to it as “the production of ideas, of conceptions, of consciousness, all that men say, imagine, conceive and include such things as politics, laws, morality, religion, metaphysics etc”⁵⁷(47). For Marx the material condition of society namely social and economic structures directly influences human ideology. Ideology is not autonomous rather it is dependent on the material existence of social and economic structures which he calls the ‘superstructure’ of society. Human consciousness, perceptions and ideas about self and the world are always the product of material circumstances. Ideology functions to convince people to accept economic and social hierarchies, which he refers to as *false consciousnesses*, “the people do not know what they are really doing”⁵⁸ (qtd. in Zizek 27). For example the capitalist mode of production exploits proletariats who work more than the reward they get and even then they are

impressed with what they get. Working class people appear to be contented on what they get by accepting capitalist ideology.

Another important extension of the concept is made by the French Marxist critic Louis Althusser who defines ideology as “representation of the imaginary relationship of individuals to their real conditions of existence”⁵⁹ (100). He is critical to Marx’s notion of ideology as ‘false consciousness’ –based on economic structure, the capitalists’ exploitation of proletariats, hiding real world under false ideology. According to him ideology is not the reflection of the real world rather it is the representation of ‘imaginary relationship of individuals’ to the real world. Human beings are always constituted as concrete subjects through the interpellation of ideology as he states that all consciousness is constituted by and necessarily inscribed within ideology. Thus according to Althusser, ideology is indispensable and inseparable with human consciousness; and that different ideological configurations inculcate ideology to all subjects. A person always acts according to his/her beliefs {ideology} and the relation between action and ideology is synchronized through their interaction with material practices which he calls ‘ideological state apparatuses’. For example family, religion, education, culture, media etc, some of the ideological state apparatuses, are structuring and guiding human consciousness to act in a certain way or/and in other words people are manipulated by their ideological hegemony. As Althusser states;

what really takes place in ideology seems therefore to take place outside it. That is why who are in ideology believe themselves by definition outside ideology: one of the effects of ideology is the practical denegation of the ideological character of ideology by ideology: ideology never says, ‘I am ideological’⁶⁰ (105).

This shows that followers of any ideology/ideological underpinnings are not always aware of its hegemonic control but are rather indirectly adherent to it without consciously conforming it. Ideology as imaginary consciousness misrepresents our perception of our real/true social condition which is attained through our interaction with ideological state apparatuses that work to uphold dominant ideology in society. This

argument of Althusser can be elaborated through the example of colonial ideology inculcated to colonize by manipulating different social institutions. Colonialism was an exercise of power to subjugate the weaker nations. The colonizers took a powerful stance and infused it into the colonizers through colonial discourse [ideology] of other and othered, colonizer and colonized, powerful and weak, and civilized and uncivilized. These binary oppositions were Eurocentric constructions or divisions made by them to infuse their hegemonic ideology into the colonized.

Another important contribution in the discussion of ideology is generated by Slavoj Žižek, who owes theoretical debt to Louis Althusser. Žižek characterizes ideology more than cultural reproduction of meaning. He defines the function of ideology as, “ideology ...is not of an illusion masking the real state of things but that of an (unconscious) fantasy structuring our social reality itself”⁶¹ (Žižek 29). According to Žižek all ideologies are structured around “ideological fantasy’ meaning that what people do in society is actually an illusion not reality, this illusion is structuring their reality, their real social activity”⁶² (Žižek 29).

Moreover, as ideologies are not only limited to societal structures mirroring the individual’s beliefs, these are mental configurations. Ideology operates at both levels social structure (material) and social cognition (mental images that form the basis of such beliefs). Stuart Hall states, “by ideology I mean the mental frameworks – the languages, the concepts, categories, imagery of thought and the systems of representation – which different classes and social groups deploy in order to make sense of, figure out and render intelligible in the way society works”⁶³ (Hall 26). Thus Hall refers ideologies to mental frameworks through which we interact with society and social structures. Ideologies can also be linked to Lacan’s mirror conception where an individual’s mental stage and outer physical world together forms his/her place of recognition in social setup that is to say ideology or ideological underpinnings.

Identity and ideology are interconnected and interdependent concepts. Identity is not characterized by something physical or natural but by ideology; and ideology itself is a belief system which is “refracted through identity”⁶⁴ (Delanty 78). Ideology functions

to structure our self-conception and affects our perception of identities with regard to our socio-cultural base without any connection with nature.

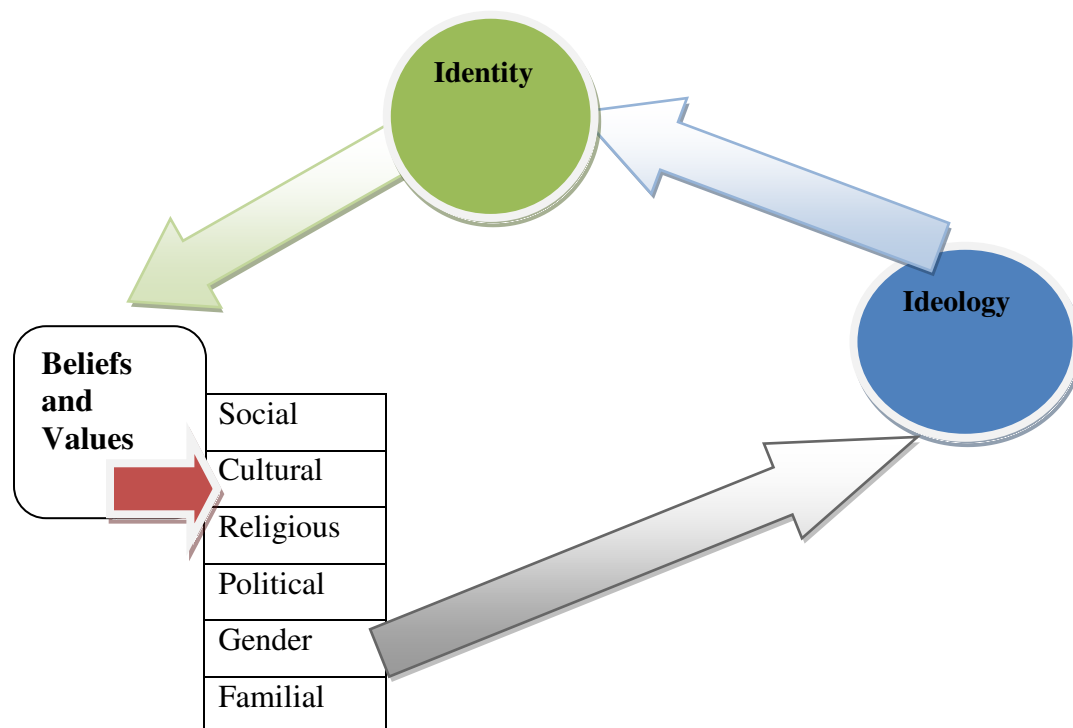


Figure 2: Interconnectivity of Identity and Ideology

When we think of identity we consider first the external factors, biological features what we are born; and then on our geographical features, who we are and from which race but we do not give consideration to our internal factors like what we think, feel and behave. Identity is not something given to us by birth, but is a socially constructed phenomenon. However it is important here to understand how societies create our identities. Every society is comprised of ideas, values and beliefs, and during the course of our life we seem to understand, learn and internalize these ideas. These ideas or values are taken for granted, and they have power structure that trickles down in hierarchical placement. All these ideas pertinent to society or social institutions become ideologies, through these ideologies we shape our values and define who we are. Thus ideology, in its fundamental concern, is based on societal ideas and beliefs and psychologically affects our identity by shaping our life experiences. For example if a

person belongs to a certain society, or a particular cultural or racial group, he possesses a specific gender orientation. In the same vein if acquires particular social class or status, his identity would definitely be influenced by some or all of those ideological constructs of the society.

Transformation, whether we take into consideration identity or ideology, is an integral part of human behaviour and how it is acknowledged and understood is significant for theoretical analysis. A person's life is related to society; this relationship provides a system which shapes their ideologies and gives meaning to their actions and behaviors. We sometimes take for granted our beliefs about ourselves and the world around us. This may cause a variety of perceptions about our roles and behaviors. But all these assumptions are either not true or not permanent and therefore need to be transformed or adjusted in relation to time and place. We cannot move in the way we want; according to Cousteau (1971) trans/formation is necessary for survival, "if we are not willing to transform, we will disappear from the face of the globe, to be replaced by the insect"⁶⁵ (qtd. in Hayes 23).

Ideology is not an intrinsic or static phenomenon rather it is affected by various socio-cultural factors. Different social institutions, family, religion, gender, society and media influence our values and beliefs. Diaspora is dis/placement; it involves process of hybridization and movement, bringing ideologies to travel. In the course of travelling, ideologies are placed in a clashing position; between past (nation-state) and present (diaspora); as James Clifford states, "the specific cosmopolitanisms articulated by diaspora discourses are in constitutive tension with nation-state/assimilationist ideologies"⁶⁶ (Clifford 324). Thus diaspora ideologies – constituted by displacement and transnationalism – may defy nation-state ideologies and these reflexive ideologies may structure or trans/form anew.

2.5 Identity and Subjectivity

Identity and subjectivity are two recurrent themes in this study and, in accordance with this, the debates which are pertinent for understanding and interpreting the

formation and shaping of ideology. Both identity and subjectivity are often considered as similar constructs. Usually identity is understood in connection with broader concept of subjectivity but these are embedded in two different phenomenological progressions.

Identity is concerned with both self-identity and social-identity. It involves the process of becoming social individual through personal and social interaction. While the formation of identity for an individual entails socio-discursive practice, it becomes a “dynamic mediation of the socially constructed self between individual behaviour and social structure”⁶⁷ (Hogg et al. 255). Thus identity is not a stable or fixed entity that one possesses but a process of becoming. It can be understood as a regulatory discourse to which individuals are affiliated through process of identification or emotional attachment. Burke and Stets (2009) define identity theory as “a social psychological theory in the field of sociology that attempts to understand identities, their sources in interaction and society, their processes of operation, and their consequences for interaction and society”⁶⁸ (3).

On the other hand subjectivity is “characteristic of or belonging to reality as perceived rather than independent of mind ... relating to or being experience or knowledge as conditioned by personal mental characteristics or states”⁶⁹ (Merriam-Webster). Subjectivity is the process of accepting social individuality by which we understand and respond to world around us. It is something which we have in our minds as a consequence of our interaction with the social world and it controls our actions and thoughts. Formation of subjectivity is continuous development “of our being which enables us to recognize ourselves as subjects”⁷⁰ (Sheikh 1).

The difference between identity and subjectivity lies in the fact that the former is a conscious practice of creating one’s self in the mode of some external image whereas the latter is an unconscious development that transforms the self through the experiences of everyday life. The main difference is that identity is associated to symbolic representations that scattered socially and invested symbolic meanings, whereas subjectivity is constituted in the interaction between experiences and self. Du Gay et al.

(2000) derive a distinction between identity and subjectivity from a range of theories by describing that:

Identities are constituted through the reiterative power of discourse to produce that which it also names and regulates; that identities are constituted in and through ‘difference’ and that, as a result, they are inherently ‘dislocated’ ... and that ‘subjects’ are ‘interpellated’ by or ‘sutured’ to the subject positions made available⁷¹ (2).

Hall (1990) defines identity in terms of fluidity and instability. Identity is not a simple phenomenon as it appears to be; “perhaps instead of thinking of identity as an already accomplished fact, which the new cultural practices then represent, we should think. Instead, of identity as a ‘production’, which is never complete, always in process”⁷² (222). This view of Hall suggests the discursive formation of identity that identity is constituted through the process of socio-cultural positioning. Hall talks about Althusser’s concept of ‘hailing’ that subjects identify themselves as subjects through the process of hailing.

Weedon (2004) conceptualizes the relation between identity and subjectivity by describing identity as “a limited and temporary fixing for the individual of a particular mode of subjectivity as apparently what one is”⁷³ (Weedon 19). According to Weedon identity and subjectivity are functionally interdependent. Identity is an ever changing process however subjectivity involves subjection/identification, and by identifying with a particular identity, subjects inhabit an identity. She asserts that identity restricts the plural possibilities of subjectivity inherent in the wider discursive field and gives individuals a singular sense of who they are and where they belong..... subjects to the specific meanings and values constituted within a particular discourse and encouraging identification. Different social practices and institutions such as education, rituals and media offer subject positions within discourse.

My perspective of identity and subjectivity is based on the assumption that both are interconnected. Identity is the product of subjectivity. Identity categorizes the way by

which individuals form sense of their self. Identity formation is a continuing process which is subject to continuous transformation within different socio-cultural contexts. Subjectivity is part of the process of identity formation in which we as individuals position ourselves in relation to socio-cultural praxis. It involves the process by which we are formed as subjects. As subject, we are ‘subject to’ social processes which bring us into being as ‘subject for ourselves and others.

2.6 Althusserian concept of Ideology and Subjectivity (RSA& ISA)

Louis Althusser’s concept of ideology and subjectivity is concerned with the instrument of interpellation. Individuals become subjects to dominant ideology through the process of interpellation. According to Althusser, ideology is inescapable for individuals because everyone lives in ideology, and cannot be understood outside of ideology. Ideology functions like a mirror in which we find our identity.

Althusser suggests two terms for hegemonic ‘interpellation’ of individuals becoming subjects. These are Repressive State Apparatuses (RSA) and Ideological State Apparatuses (ISA). The structure and method of these apparatuses are different but both are implemented by the state for the same intended ends. According to him RSAs – law, army, police and so on – function directly to control or establish ideological underpinnings of governing class in the society, “the repressive state apparatus functions massively and predominantly by repression (including physical repression), while function secondarily by ideology”⁷⁴ (93). ISAs on the other hand are indirect methods of control. Family, education, religious organizations, gender practices and media are some of ISAs; these operate in hidden but most effective way of controlling ideological hegemony. ISAs provide subject position to individuals through effective interpellation; “ideological state apparatuses function massively and predominantly by ideology, but they also function secondarily by repression”⁷⁵ (94). In Althusser’s viewpoint RSA and ISA are used to control people by different dominant ideologies but the former is implanted through violence and later through interpellation.

Thus in Althusser's tradition, individuals are always the products of certain ideologies and that identity and subjectivity are always manipulated by ideology. In his view ideology and ideological state apparatuses formulate individuals as subject through the process of interpellation. Different ideological state apparatuses maneuver individuals in particular way to impose particular subjectivities. As a result they think in specific and desired ways about themselves, about others and their relation with social institutions. Hence identity and subjectivity are products of society; formed by individual's subjection to society's ideological state apparatus.

2.7 Subject Formation and Ideology

Ideology is a complex, highly controversial and multidimensional phenomenon. It has frequently been studied in accordance with sociology, anthropology and psychology. Ideology has social formation; the social implantation of every human being assigns him/her ideas, tendencies and expectations of behavior in a particular situation and point in time. Ideology is always constituted on the individual's social struggle. For the purpose of this study I have formed a new perspective or definition of ideology i.e ideology is fundamentally a psychoanalytical relocation/understanding of the way people become part of the social group that forms an ideology. I also assume that the construction of ideology involves cognition, which entails the psychological process of accepting *social individuality* and it is human psychology that shapes ideology.

My perspective of ideology is based on the assumption that the operation of ideology in human life primarily involves the psychological process of be/coming human subjects. Ideology is a psychological discourse that affects human behaviours after forming humans as subject. For instance people develop certain ideologies like colonial or postcolonial, conservative or revolutionary, patriarchal or matriarchal, modernist or postmodernist; every ideological construct involves the psychological process of subjection to a particular discourse. A person, after being interpellated by certain ideology, acts out under conditions to comply with its norms. It is from human's behavior that the ideological inclination can be probed in. Human behavior and psychology are interconnected experiences which result in ideological influences. It is more likely that

we behave as a consequence of our ideological make up that is the result of complex interplay between our outward environment and psychology. Thus human behavior is a complex phenomenon; whatever people behave or do is not just behavior or action but rather it involves socio-psychological dynamics and the social environment shapes our behavior. Our perception about the things around us and our response to them makes our ideology.

I shall also attempt to embed my ideological perspective on Jacques Lacan's idea of self (identity) formation as presented in his essay *Mirror Stage*. He describes the psychological process of the formation of humans into social subjects. He proposes the idea that during the early stage human infants pass through a stage of mental development and formation of self (identity) – which he calls mirror stage – in which an external image (imago) of the body (reflected in mirror) produces a psychic response that forms mental representation of (self) an 'I'. The formed image is distorted and devoid of reality but it forms a sense of identity. The foundation of self (consciousness) emerges through the mirror image that is the outside other. The consciousness is structured in relation to some other, "with which the self will remain irremediably associated"⁷⁶ (Lacan 1286). This psychic development and constitution of self [identity] in the process of reflection of mirror image are the basis of ideology.

In order to explain the psychoanalytical constructive existence of ideology, I shall base my discussion on Louis Althusser's conception of ideology. Louis Althusser provides the understanding and functioning of ideology from Lacan's concept of the 'Mirror Stage'. He advocates the idea that individuals are interpellated as subjects produced by their interaction with social forces rather than independent beings; ideology hails or interpellates individuals as concrete subjects. It ensures that subjects are created in relation to objects; subjects and objects are interdependent, in a sense that "[...] subject is the subject of. And object is the object for"⁷⁷ (Callinicos 66). For illustration of this idea subject's relation to subject, Althusser gives example of religious ideology and states, "there can only be such a multitude of possible religious subjects on the absolute condition that there is a Unique, Absolute, Other Subject, i.e., God"⁷⁸ (86). The idea of subject and Subject as propounded by Althusser can be linked with the conception of

Lacan's imaginary phase in the mirror stage. Lacan links the process of becoming human subjects to the social structure with Saussure's linguistic model – language is understood not by the relationship between signifier and the signified but by the position of the signifier to another signifier, in relation to 'difference' – that it is through entrance into language that (the real) human subjects come to understand their relationship to themselves and others. In other words human subjects are made possible by misrecognition of the real because of our dependence on language and on our demand to construct our sense of reality. Thus Lacan argues, 'the unconscious is structured like a language', which means that language performs the action of creating our image of the world, in which we understand 'self' in relation to 'other'.

However Althusser attempts to draw his understanding of ideology and functioning of ideology on Lacan's imaginary order. He promulgates the idea that humans are always subject to certain ideologies because of their reliance on language to construct reality. As it is impossible to approach reality or real condition of existence due to our dependence on language and language itself is unreliable, therefore all ideologies are representations of social and imaginary relationships of individuals not representation of reality itself.

2.8 Pakistani Diaspora: From Challenges to Celebration

The diversity of South Asian diaspora around the world has attained global significance, particularly the diversity of South Asian life with its social, cultural and religious reality which is remarkable for analyses and interpretations. South Asia is not a homogeneous national structure; it comprises of different nation-states with a multiplicity of ethnicity, culture, languages, religions, and class structures. India, Pakistan, Sri Lanka and Bangladesh hold important position among the South Asian countries and immigrants of all these countries are to be found throughout the globe forming distinctive and idiosyncratic cultural practices.

Pakistan holds an important place in South Asia. It has a large population and is second only to India. Among this large population of Pakistan, there are different groups

of people based on religion, language, culture and social classes. The dispersion of Pakistani immigrants throughout the world involves three different waves of colonialism, post-colonialism and twenty first century globalization. During colonial era – Sub-continent or Colonial India – formation of Pakistani migrant communities around Europe and America resulted in slavery and indentured labor. Post-colonial diaspora – after partition of British India – marks the movement of people as skilled workers and business personnel. This flow of people gathered in different European, American and Middle East countries. In the wake of globalization in the twenty first century, a variety of Pakistani immigrants including educationists, professionals and family settlers dispersed to different developed world countries like UK, USA, Canada and Australia. As a result of this migration on a vast scale, different communities of Pakistani origin constituted Pakistani diasporas in various parts of the world. These diasporas were heterogeneous representation of Pakistani culture as people belonged to different strata of society depending upon socio-economic classes and their attachment with the homeland. Most Pakistani immigrants belong to the settled areas of the country – metropolitan cities like Karachi, Islamabad, Lahore, Faisalabad, Mirpur Azad Kashmir etc – but there are people who are from far-flung and backward regions. There are points of differences among these people as regard to their life style, ideas and cultural practices in both homeland and diaspora placements. Thus people with different backgrounds are liable to form diverse diaspora practices outside their country.

Although an enormous number of Pakistani immigrants are dispersed across the world, the largest number of migrants are settled in the United Kingdom with figures around 10 million people. United States hosts the second largest Pakistani immigrant population with approximately 455000 settlers⁷⁹ (RAD Diaspora Profile). United States is one of the leading countries in the world hosting massive immigrants around the globe with approximately 39.9 million people⁸⁰ (qtd. in Passer and Cohn 2012) giving way to diversified diasporas. The nature of diaspora in such countries like U.K and U.S.A can be termed as transnational/diaspora diaspora; in other words diaspora among transnational communities. Immigrants settled in different parts of United States belong to diverse geographical distributions with multiple social and ethnic backgrounds. A large number

of migrants are from Asia, Africa and Latin America. These immigrants along with immigrants from other parts of the world constitute a diversified diaspora in America, with a variety of languages and cultural practices.

American, British and Pakistani societies have different backgrounds and distinctive cultures. Living under new cultural practices always involves an acculturation process for immigrants. The Pakistani population living in the UK or United States goes through acculturation, both psychological and physical. Physical acculturation is merely learning new culture, language, behaviours and attitudes while psychological acculturation involves the process of behavioral adaptation. Acculturation is a multidimensional process and affects immigrants differently with regards to first and second generation immigrants as well as gender. The first generation or parent immigrants are influenced differently and with less intensity as compared to second generation or children immigrants. It is difficult for children to maintain a balance between their parents' culture at home and the new culture outside their home, therefore they adapt to the new life style more quickly than their parents. Similarly female settlers experience acculturation in different ways than male. Women are given certain roles in a culture: living in the new culture they remain more inclined towards their home grown cultural norms because of cultural and familial expectations but the new culture demands them to become part of it rather than to be altogether different from it. The process of acculturation may lead to some complications and difficulties for people because of discrimination on the part of host communities and differences of culture and religion.

Displacement, homesickness, discrimination (racial, gendered and religious) and assimilation for survival are some of the universal characteristics of diaspora which almost all modern diasporic communities face. When we take into consideration Pakistani diaspora features, all these aspects are found and are represented in diaspora writings. Pakistani diaspora writers respond to these aspects differently based on their own experience, personal outlook and understanding of diaspora. The first important facet of diaspora is migration which results in displacement. Displacement is a process of moving (migrating) from one's natural environment to unfamiliar land. There are different motives for people to leave their land but broadly speaking these can be of two

types, voluntary displacement and forced displacement. Sometimes people choose to migrate on their own will to pursue individual, familial, financial and political ends but sometimes they are compelled to move under certain inevitable circumstances. However, in these cases their dislodgment causes subtle feelings among immigrants, they feel alien and upset in unfamiliar society, the most pertinent feeling they undergo is nostalgia or homesickness. In order to satisfy their nostalgic feelings, Pakistani community retains a link with the homeland by constant connection using telephone and other communication modes.

Food is another metaphor used by Pakistani expatriates to correspond to their nationalistic sense since they are resolute about their indigenous eating habits. Similarly, by watching Pakistani movies, dramas at TV channels and listening to news updates, Pakistani folk preserve their longing for their homeland. Discrimination is another important issue faced by the Pakistani diaspora. Most of all Pakistani first generation and second generation immigrants face estrangement in the new society due to their ethnic, racial, cultural and religious differences. They try to mingle in the host land but being outsiders and culturally othered, they are discriminated against. Most often the sense of discrimination causes uneasiness among them; however, in order to avoid the feeling of separation and ensure their survival, Pakistani immigrants feel and act like the host society. They assimilate and try to adjust with the new cultural patterns although certain characteristics are fundamental to the Pakistani diasporic community.

Identity maintenance and identity crisis are two important features of diaspora discourse especially in the Pakistani context. Diasporic identities, as defined by Stuart Hall, are the recognition of necessary heterogeneity and diversity. They are constantly producing and reproducing themselves⁸¹ (Hall 225). The question of identity for a common person whether living inside or outside of Pakistan has become uncertain. It is more or less a matter of outside representation and labeling of identity. After the terrorist attacks on America in September 2001 and the July 2007 bombing in London, the Pakistani community living in America and in other countries suffered in the long term. They fail to determine their true identities and underwent discrimination and marginalization with the result that their social position in the diaspora became more

vulnerable. Their identity was viewed with suspicion and they were regarded as being fundamentalists, extremists and therefore terrorists since different terrorist organizations were declared to have originated and trained in Pakistan. This became even more problematic when Osama bin Laden was announced to have been killed by U.S Army on Pakistani territory. This news – whether true or fabricated – broadcast through the world media focused attention and scrutiny onto the Pakistani community throughout the world. The aftermath of this terrorist labeling of Pakistanis was greater angularities and discrimination. Most of them were arrested in connection with militant charges, several were deported to Pakistan since they were residing illegally, and even those dwelling legally no longer had complete impartiality or freedom.

Exploring the issues of identity maintenance and identity crisis, many diaspora writers highlighted these problems in their works. Mohsin Hamid's *The Reluctant Fundamentalist* (2008) depicts the ideological and identity crisis of Pakistani expatriates in the pre and post 9/11 perspective. The protagonist of the novel Changez experiences the strange situation of being caught between two cultures and a hybrid identity, his Pakistani and diaspora identities. The former identity is in contrast with the later because of historical and cultural differences. Changez feels disillusioned in America because of racial and ethnic discrimination in spite of the fact that before 9/11 his identity had been transformed into American identity. He had successfully assimilated into American culture and disguised his Pakistani identity under the American one by adapting its lifestyle and values. After graduating from Princeton University he feels comfortable in America. He thinks himself as being more American than Pakistani. He works in a business consulting firm named Underwood Samson as a promising financial analyst. Changez' identity with regards to ethnicity matters a lot in America. Although a meritorious Princeton graduate and employee at Underwood Samson, he feels the discrimination as he states, "I attempted to act and speak more like an American. The 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"⁸² (67). Changez' ethnic affiliation causes a major hindrance for his identity assimilation (or, integration), but soon after this, the terrible event of

terrorist attack on the World Trade Center associates negative connotation to Pakistani identity as terrorist; as a result Changez is disillusioned by this new wave of identity crisis. He considers himself *déclassé* and feels detached from the American society, as he says, “I lacked a stable core. I was not certain where I belonged, in New York, in Lahore, in both, in neither”⁸³ (87). In such a state of mental confusion Changez is unable to locate his true identity. Daryoosh Hayati in his article, *East and West: A Study of Dual Identity in Mohsin Hamid’s The Reluctant Fundamentalist* (2011) presents a conflict between Eastern and Western identities. Hayati discusses the transformational aspect of diasporic identity due to cultural differences. According to him, diaspora “people in an alien culture are faced with cultural predicaments, dilemmas as well as contradictions threatening their identity(ies)”⁸⁴ (Hayati 37).

Assimilation or integration is an important characteristic of Pakistani-American and Pakistani-British diasporas. Assimilation is a process of amalgamation (adaptation) of multiple cultures to form a unified shared culture, which avoids cultural differences among people. In other words assimilation can be termed as ‘cultural tolerance’, which requires people to recognize and accept the existence of cultures other than their own. Their social, ethnic and racial identities contest with transnational cross-cultural identities and their cultural differences decrease, giving rise to the construction of cosmopolitan (mixed) identity. Pakistani diaspora people gradually intermingle with the people of diverse cultures and undergo assimilation by sharing and adopting elements of the host society. Different elements are involved in the process of assimilation such as cultural, social, gender and religious practices. These cultural artifacts require negotiation being in a multi-cultural diaspora.

Transformation is inevitable through the intermingling of new cultures and ideals, where identities take new shapes after dissolving. The dissolution of identity is perceived by Abrahamson as *melting pot* where distinct cultural groups together form a new common society⁸⁵ (Abrahamson 152). Multiculturalism and religious pluralism provides a ground-breaker for Pakistanis to reconsider and revisit their national and cultural belongings and participate in ongoing practices. Changes in life style and thought are pertinent to migrants in the new environment. People forget about or even pay less heed

to their cultural roots and attach themselves to dominant practices in order to get a sense of belonging to the new society.

Hanif Kureishi's novel *The Black Album* (1995) is an interesting attempt to explore identity(cultural) assimilation of Pakistani immigrants in Britain. The protagonist of the novel Shahid is an Anglo-Pakistani, who grows up in the lap of the British culture, ragged between British and Pakistani cultural identities. Identity is not a transparent static phenomenon that can be taken for granted as a specific concern of history, culture and traditions; rather it is a discursive practice shaped by social and cultural situations of an individual. Sometimes people adhere to the identities given to them by birth, by family and by culture without bothering to question these constructs. Some people believe in the discursivity of identity believing that identity is formed when it comes into confrontation with others since according to Lacan's conception of identity, formation, 'our identity is given to us from outside, and we are constitutively alienated'⁸⁶ (qtd. in *Literary Theory: An Anthology* 124). On one hand Shahid's Pakistani religious-cultural heritage forces him to possess a distinctive identity, while on the other hand his affiliation with the liberal British setup's demands for integration. According to Stuart Hall cultural identity is a matter of *being and becoming*⁸⁷ (225); of present and past connections and this is the situation with Shahid, who finds himself in an ambivalent experimentation with various identities. He is unable to decide what to follow; his hybrid situation is like Bhabha's *ambivalent* site⁸⁸ (Bhabha 155). Throughout the novel Shahid feels the mental predicament caused by his wavering between two cultural values, being in diasporic position Shahid's identity travels from the religious conservative practices of home to the liberal western culture, as Tololyan comments about diaspora identity, "[it] has become an occasion for the celebration of multiplicity and mobility"⁸⁹ (17). Shahid's awareness of this ambivalence causes him to be disillusioned by religion and cultural heritage of his homeland. He, therefore, decides to search for his new identity according to the demands of time and place. He then considers himself British, having embraced the dominant culture and lifestyle of British society. Shahid's situation can best be associated with Kureishi's statement in his book of essays *The World and the Bombs*, where he says, "from the start I tried to deny my Pakistani self. I was ashamed. It was a curse and I

wanted to be rid of it. I wanted to be like everyone else”⁹⁰ (Kureishi 15). Shahid has a love affair with his teacher Deedee Osgood in direct opposition to the norms of his ancestors’ social values. Deedee is a liberal British girl in her 30s and already married but she finds Shahid to be her ideal and indulges in love with him. Shahid transgresses the morals and norms of his culture and religion. Both cross their respective values and norms, and break away from their racial and religious bonds, taking drugs and attending raves⁹¹ (Kureishi 130).

In *The Black Album* Kureishi presents a realistic account of identity assimilation in cross-cultural Britain with all the complexities it carries. He portrays the character of Shahid, who undergoes the process of transformation, mental development and finally transition from his Pakistaniness to British identification by adopting western values. Kenneth C. Kaleta in his critical biography on Kureishi published in 1998 analyzes *The Black Album* as Kureishi’s illustrations of conflict between Eastern and Western traditions are represented through its characterization. He states “the novel openly questions religion in its depiction of conflict between religious tradition and western progressive philosophy”⁹² (Kaleta 48). Shahid becomes a victim of western liberal and progressive philosophy.

Religious dynamics in diasporic experience is an important feature for the understanding of diaspora identity, although religion has been the focus of relatively little attention within this [diaspora] field⁹³ (Vertovec 284). Diaspora field has been theorized with various significant dimensions over the last three decades and from the time when it was first introduced as a discourse study in the fields of sociology, anthropology and political science, diaspora has been dissected from various aspects (social, cultural and psychological) of migration by a number of theorists, authors and researchers. Religion has been relatively relegated or rarely explored in diaspora discourse since diaspora discourse has taken a postmodern turn to challenge formulated diaspora connections, it also brings into examination the formative dimension of religion. Upon settling in a country other than their own, immigrants are liable to experience transformation and transgression in their religious practices. Steven Vertovec, in his survey article *Religion and Diaspora* (2000), reviews recent literature addressing issues of diaspora in

connection with religion. He undertakes this task with the view that the current debate of diaspora discourse has underlined various significant dimensions and characteristics of globally dispersed population – such as social, political, economic, cultural and psychological – but the religious aspect of migration has been sidelined for a considerably long time. He emphasizes the need of studying the relationship between religion and diaspora and probing the transformative potential of religion in diasporic experience. While investigating the meanings of religion and change, Vertovec coins the term ‘religious travel’ and associates it with James Clifford’s (1992) concept of ‘travelling cultures’. For Clifford ‘travelling culture’ implicates the notion of instability and transformation of culture against the conventional idea of stable culture and place, Vertovec also recognizes that religion travels although he describes travel as a journey of the mind, including an imaginary connection with many sacred centers that has a significant impact on the notions of religious belonging over distance, collective identity with those elsewhere, and ritual practice that is both universal and localized. “Obviously these ideas have relevance for the understanding of diasporic dynamics”⁹⁴ (Vertovec 574).

In so far as South Asian or Pakistani context is concerned, religion and religious practices are significant concerns for determining immigrants’ religious identities. South Asian immigrants belong to different religions and therefore they form various religious diasporas around the world. Islam, Hinduism, Sikhism, Christianity and Zoroastrianism are major South Asian religions, with Islam, Hinduism and Sikhism presenting the most prominent religious practices. These three religious groups and their followers form nation states of common religious history but their demographics are different. As immigrants across the globe, these South Asian Muslims, Hindus and Sikhs congregate through religious institutions. They form national and religious associations to promote and protect their religious sovereignty. Diaspora is the process of amalgamation of people from different socio-ethnic, cultural and religious backgrounds, therefore immigrants of South Asian religions find themselves among people from different and at the same time the same religious connections but with different geographical positions. Their religious identities are accommodated in transnational settings and “to participate in a new

religious landscape with new coreligionists of varied numbers, types and national origins are what pull them toward cosmopolitanism”⁹⁵ (Leonard 25).

Islam in transnational diaspora is being addressed today as an emergent issue in ethnic and migration studies particularly in the wake of the 9/11 incidents. All over the world there are more than twenty million Muslims living as migrants and belonging to various societies of origin. Muslims, with changing demographics, belong to many identities pertaining to ethnicity, nationality, culture, gender, class etc. The changing characteristics of Islam and Muslim identity have brought Islam into scholarly discussion of an essential or inflectional Islam. Many scholars attempted to view Islamic practices – fundamental or harmonized – based on different geographical locations with multifariousness. Ralph Grillo in his article *Islam and Transnationalism* (2004) examines continuities and changes in European Muslim communities. According to him Islam is a highly diverse religion with a variety of practices. Muslims in Europe and other parts of the globe demonstrate practices or rituals that are contested by other Muslims who “consider certain beliefs and practices heretical and therefore not really Islam[ic] at all”⁹⁶ (864). These differences among Muslims, where they consider other Muslims as ‘*other*’ and contest them for being otherwise, may be regarded as “theological rather than sociological issues”⁹⁷ (867). He further discusses the transnational dimension of Islam. Islam in West has become transnational or multicultural. Muslims living in Western societies have a diverse practice of Islamic ideals. There are two major orientations of Muslim identity; the first emphasizes change and hybridity and the contesting of ‘traditional’ family values, the other is conservative, patriarchal and Islamic⁹⁸ (871). The second orientation is rarely seen in the current scenario; very few people mostly first generation immigrants cling to fundamentalist or conservative traditions. However most immigrants construct transnational or European Muslim identities and integrate dominant cultural practices for their basic survival. Sometimes they are willing to assimilate into host culture by adopting new cultural practices and abandoning traditional customs while sometimes they are forced to discard traditional values. For example, Muslim women wear hijab (veil) besides other traditional costumes, but hijab wearing women are not provided with more chances of improvement in the society as it is regarded as

conservative stance in western culture. Therefore these women have to give up traditional practices in order to have a better prospect in society. However sometimes they are compelled by the circumstances to leave their hijab in order to sustain their lives. In various European countries hijab has been a controversial concern. Some of the countries do not acknowledge hijab as Islamic religious compulsion rather accept it only as cultural practice therefore they have banned wearing hijab in public places. The restriction is actually the result of misunderstanding of hijab observance, secular traditions of Europe and European's prejudiced attitude towards Islam and Islamic practices and in most recent years out of fear of terrorism. Nisar Mohammad bin Ahmad (2011) explores comparative practices of hijab in various European countries like France, Germany, Belgium, Turkey and United Kingdom and subsequent restriction on hijab imposed by the respective governments. According to Mohammad these countries host a majority of Muslim immigrants and these countries are "traditionally considered as the champions of [human] rights and freedoms"⁹⁹ (165), but turn against religious freedom of immigrants. France is the leading country in Western Europe hosting largest Muslim population with approximate number of five million Muslims but it is the first country to ban hijab in public places. In 2010 the French government during the reign of president Nicolas Sarkozy "approved a bill making it illegal to wear in public clothes designed to hide the face"¹⁰⁰ (166). In the same vein Germany, Belgium, Turkey and United Kingdom are other countries to impose legal restriction on Islamic veil. Treating Islam and Islamic traditions as less important and thwarting religious freedom these countries reject basic human rights and deny principles of a democratic society. As a result of hijab restriction in such countries Muslim women face hard time to continue their lives and have to compromise on these concerns. Similarly, for men folk, keeping long beard is a stereotypical image of fundamentalist Islam, therefore majority of immigrants try to avoid being looked at as religious fanatics and compromise on distinctive religious attributes. This is a deliberate attempt to force them to compromise with respect to their religious or cultural traditions in order to avoid being labeled as fundamentalist.

Pakistani diaspora with respect to Islam has been a matter of a great deal of concentration among scholars. Pakistan is a Muslim state but it is not a homogeneous

structure, since different religious minorities such as Hindus, Sikhs, Christians, Parsis and Ismaeelis are also Pakistanis. So far as Muslims are concerned, within Pakistan they are divided into various sects and groups like Sunni, Shia, Barelvi, Deobandi, AhleHadikh, Wahabi etc. All these people have slightly different religious practices at home as well as in the diaspora. In Pakistan their religious practices are more or less different from each other, with minimal tolerance being the order of the day. All have their respective institutions to accommodate themselves as also their own Masjids and Madrasshas. However when they migrate to cosmopolitan or transnational countries, their religious outlook is in the main transformed. Pakistani Muslims alienated and unemployed in America or in Europe find that their marginalization can be eradicated by attempting to relate to the dominant society with respect to cultural and religious practices and they therefore integrate themselves into the community. The religious connections of these migrants become less compelling, as Katrak Ketu points out that for Muslim immigrants in the US, new challenges are posed by religious authority and gender inequalities¹⁰¹ (Katrak99). American and Pakistani societies have different religious and gender practices. Pakistani immigrants in America find liberty so far as religious and gender discourses are concerned and the more liberal social situation transforms their roles and behaviours.

Different Pakistani diaspora writers have addressed religious issues in their novels with various representations. Nadeem Aslam in his novel *Maps for Lost Lovers* (2005) addresses the issue of religion (Islam) in diaspora. His novel portrays a group of Muslim families living in an English town Dasht e Tanhaii, with social and religious bonds intact with the homeland and with their ancestral language, culture and religion in practice. Aslam's major concern in this novel is the conflict between traditional Islam and western modernity. The two important characters of the novel are Shamas and his wife Kaukab. Shamas is more inclined to liberal and secular norms of western civilization while his wife Kaukab is a true believer of traditional Islamic doctrines. Both are presented in binary contrast. Shamas develops a more secular perspective about religion and becomes an atheist, labeling Islam as 'repulsive'¹⁰² (Aslam 226). He does not conform to Islamic principles; occasionally drinks and commits adultery. He adapts to the British cultural

and detaches himself from his offspring's cultural and religious grooming ignoring their daily schedule. On the other hand Kaukab is more conscious about her children. She wants to unite them with their religious and cultural norms and for this reason she teaches them morality, even though her children are represented as being influenced by British society. She herself wears hijab and is reluctant to mix with white people saying, "I don't go there often, white people's houses start soon after that street, and even the Pakistani there are not from our part of Pakistan"¹⁰³ (42). Ujala is Shamas' son, a second generation immigrant. Like so many other Pakistani immigrants to Europe, Ujala renounces Islamic beliefs, makes fun of Islam and terms the teachings of Islam to be *idiocies*¹⁰⁴ (302) and starts drinking alcohol at the age of twelve. By portraying the characters of Shams and Ujala, Aslam presents the image of Islam and Muslim in western ideals of secularism. Islamic fundamentalist beliefs are reconstructed and reformed in the west.

Bapsi Sidhwa's novel *An American Brat* (2005) is another example of religion and its place in the diaspora. The novel is particularly concerned with effects of diaspora on gender roles with Sidhwa presenting the traveling nature of religion through the example of Feroza. When Feroza lives in Pakistan, she develops fundamentalist tendency of religion. Influenced by Zia's fundamentalist Islamization of the time, she acquires conservative strain of religion. She does not allow her mother to visit her school wearing half sleeves even though they are both Parsis and such practices are not frowned upon in their religion. However after moving to America she forgets her earlier ideology and forms a liberal character. She even goes to the extent of marrying outside her community against the tradition of Zoroastrianism. Nadeem Aslam and Bapsi Sidhwa have successfully demonstrated diaspora religious dynamism in their novels by presenting the discursive structure of religion; with the view that religious bonds are not stiff and are re/formed in the process of socialization with other religions in diaspora.

Diaspora and gender relations are important issues in migration studies particularly in the Pakistani context. Gender is a socio-cultural and religious construction and refers to acquired and internalized behavioural characteristics pertinent to male and female roles in a given society. These gender attributes are relational in nature, meaning

that male and female are expected to behave in a certain way and this lends a certain cachet to masculinity and femininity. However gender is always influenced by the socio-cultural, economic and religious dynamics of the context. Migration offers a change in social location therefore gender is also anticipated to be changed in the diaspora because of changing social structures. The structure of Pakistani society is somewhat patriarchal where gender roles are defined in favor of men. Women are regarded as subservient to their male counterparts and are considered only as housewives, who manage households and take care of their husbands and children. They tend to remain at home, have no voice and cannot leave the house without the permission of their husbands. They are also viewed as meek beings, incapable of doing hard and laborious work. Nevertheless immigration has changed the traditional gender roles and identities among Pakistanis living in the diaspora.

Women diaspora takes place in two ways, first when women migrate independently or prior to their husbands in pursuit of education, work, or settlement for financial motives; and sometimes are followed by their husbands. In the first instance women gain greater independence, earn a livelihood for the family, achieve self-confidence and social status; while in the second position women do not have autonomy over their husbands rather they are more or less dependent on them. However in both cases their gender roles and ideologies transform. For example, women do not work outside with men, they often do work which provides them security and avoids male interaction. Women tend to remain at home. But being in the western diaspora Pakistani women do work outside with men. As most of immigration happens for economic motivation therefore in order to have economic prosperity women work on equal footing with men, compromising their religious practice of hijab (veil or headscarf) while working in various multinational companies. Gendered power relations and roles are challenged in the diaspora; men and women work together and earn money to support their family; they have equal privilege in being wage earners for the family; do household chores together without division of work based on gender discrimination. As a result domestic violence is decreased amongst the diaspora community; female immigrants find their position more tolerable as compared to their condition in Pakistan. This lack of

gender discrimination further provides a highly developed lifestyle for immigrants, which is based on gender tolerance and acceptance between male and female.

The prevalent family structure in Pakistani society is based on the joint family system which does not allow either husband or wife much freedom. They have to fulfill norms and expectations pertinent to family make up regarding gender positions particularly female life which seems to be stuck in a passive mode, working on household tasks, remaining at home all the time and without having gendered freedom at all. However, when they migrate to the American society, they commence a new life in a new environment, forgetting all about their previous experiences regarding gender practices. Both husband and wife work outside for livelihood and also work together at home. The new spatial dimension establishes a greater perspective for them to re-interpret and negotiate their gender relations and understandings and as a result they start out a well urbanized life style. Western culture provides Pakistani immigrants not only with a prosperous life but also an enlightened familial approach with equal gender roles, avoiding both extremes. Immigration brings changes in culture, gender and religion and this discursivity promotes multicultural understanding of stereotypical labeling of Pakistani traditional gender roles and constructions as being Islamic traditional gender roles and constructions. This happens to most Pakistani communities living in diaspora; in America their positions regarding gender and culture become more refined and indiscriminatory. On the whole, the diaspora for Pakistani population has affected traditional gender ideologies, transforming them into transnational modified ideologies in America. Diaspora formulates and reshapes internalized gendered and cultural practices of male and female immigrants, providing fluidity in gender relations, gender identities and ideologies.

Another strand of gender dynamics in diaspora is associated with female identity in relation with religion and sexuality. Muslim female immigrants, not only from Pakistan but also from other Muslim parts of the world, are usually seen in a sort of precarious position since their gender identities are often placed in contradiction with diaspora social differences. Muslim gender identity, whether male or female, is always constructed in connection with culture, religion and ethnicity¹⁰⁵ (Ramji 1175). Religion

and gender orientation bring about the construction of Muslim female identity, which is negotiated in diaspora. Islam has been given a stereotypical representation in dominant western discourses, and all Muslims are viewed accordingly. In the wake of 9/11 incidents Muslims are also labeled with other characteristics such as terrorists, fundamentalists and extremists who partake discrimination and confinement against Muslim female immigrants in the West, creating an ambivalent situation for them. The predominant viewpoint of Islam promoting patriarchy is challenged when female immigrants, influenced by Westernized gender structures and frustrated by their taught Islamic sexual norms, disseminate their sexuality. This point of view can be elaborated by the narrative of Zubaida from Shahnaz Khan's *Aversion and Desire Negotiating Muslim Female Identity in the Diaspora* (2002). Zubaida is a Pakistani Muslim female immigrant to Canada. She is doubly marginalized in Canada first for being a Muslim and secondly for being a female. She feels uneasy in consequence of discrimination in western dominant culture for being labeled as Pakistani and Muslim. As she says, "not to feel like Pakistani, not look like Pakistani, and being Muslim is part of it. Also I feel that [being Muslim] has put a lot of restriction on me personally"¹⁰⁶ (Khan 37). According to her she has been controlled by her father and brothers at home in Pakistan and still is being controlled by them in Canada. This patriarchal control demands a subservient attitude from her, remaining at home and prone to sexual abuse in the society. She wants to live a life of her own, attempts to break away from gender and racial inequality of the Islam that she has been taught, by enunciating her religious beliefs; she becomes an atheist, develops sexual relations with a white man, and finally leaves her family to elope with her boyfriend. Zubaida's rejection of Islam and her assimilation to in the dominant gender and social codes of the society are primarily the outcome of her ambivalence in diaspora. She tries to resolve this prevalent traumatic situation, and admits;

...this is also a struggle for me. I mean, I am trying to find my own place in all this in terms of what is happening with, first, the family issues, and moving to Canada and all that, and finding my own identity around racism and all that [...] I find it easier to reject Islam than to deal with this interpretation and that interpretation¹⁰⁷ (Khan 43).

Religious and gender ambivalence causes female migrants to negotiate their identities in relation to gender and religion and this is what Zubaida experiences in Canada. Thus diaspora as a postmodern twist questions stereotypical Muslim femininity as passive, heteronormative and exploited. Gender roles and practices for men and women do not remain same in home grown society and diasporic society because of structural difference (patriarchal and matriarchal) and diversity.

Prominent Pakistani diaspora writer Bapsi Sidhwa has also depicted the impact of diaspora upon female migrants. Women have different gender identities and ideologies in their home-grown culture, therefore their experiences are different from those of men. The altogether different social and cultural setting in the US provides greater opportunities and liberty to migrant females, which results in a significant change of gendered practices and discourses among these Pakistani female migrants. In her novel *An American Brat* (2005) she presents the Americanization of a young girl named Feroza. The socio-political, cultural as well as religious embedment have a strong influence upon her gendered role and behavior in her local settings resulting in her narrow and conservative outlook on life, but when she moves to America she is transformed, becomes a woman of her own mind and opinion, and can choose whatever she desires without bothering about the cultural and religious ideologies of her ancestral homeland. Diaspora influences her to such an extent that her religious beliefs are shattered and she decides to renounce her religious beliefs and become a Christian.

The event of 9/11 marks significant influence on Muslim diaspora around the world in general and Pakistani diaspora in particular. The collapse of WTC gave rise to a clash between Islam and Western civilizations. It brought Muslims under scrutiny and a prey to victimization. Muslims across the world have been labeled as terrorists or potential terrorists, and thought to be associated with the terrorist attacks on America. The events following September 2001 draw attention to the vulnerability of Muslim diaspora in the US or worldwide particularly highlighting Pakistani diaspora community as being in jeopardy. These immigrants have been victims of Western xenophobia, expressed on individual or collective levels because of their religion or association with Islam. Those, who have been born and raised in diaspora, have also been treated as

outsiders and have been denied the rights of first class citizenship. The literature produced by Pakistani diaspora writers following the tragedy of 9/11 has integrated themes relating identity crisis, racial prejudice and disillusionment.

In addition to the characteristics of Pakistani diaspora discussed in the backdrop of various perspectives, I also make a concluding assumption that diaspora is subject to the experience of difference, based on Tölölyan's statement, "diasporicity manifests itself in relation of difference"¹⁰⁸ (Tölölyan 648). In an epoch of complex transnationalism and cosmopolitanism, diaspora has assumed hybridized practices in relation to difference. It reveals its presence with regard to communities of mixed identities, where identity is placed first between home and host and then among multiple identities in the host land. In the case of Pakistani diaspora in transnational location, immigrants are caught between original and shifting identities. Their identities – religious, cultural, social – are negotiated and transformed in relation to diasporic heterogeneous structures. However Pakistani diaspora literature vividly portrays all of these common facets of diaspora since their major concern is to present changes which the immigrants undergo and their developed [transformed] positions in diaspora.

The novels selected for my thesis, have been evaluated in various studies in the backdrop of multiple theories other than the perspective which I bring into my study. In this case, for instance, Ulla Ambursley's bachelor thesis *The search for identity in The Black Album* (2006) e.g. explores the issues of Pakistani diaspora identity presented in Hanif Kureishi's novel *The Black Album*. Identity being a fluid process evolves throughout life in relation to circumstances and the people we meet in life. The protagonist of the novel Shahid, searches for his identity in present-day Britain. He is torn between his Muslim background and the secular structure of Britain where he searches in vain for his true identity. By the end of the story Shahid has learned to compromise on his religious identity and prefers to adopt the western life style.

Asma Mansoor (2012) has attempted to analyze the effects of the 9/11 incident on Muslim Pakistani identity as presented in *Home Boy*, in her research paper *Post 9/11 Identity Crisis in H.M. Naqvi's Home Boy*. In her paper she strives to point out that

Muslims come under scrutiny and are labeled as terrorists by virtue of their religious affiliation. In her study she underlines the fact that the notion of self undergoes changes in relation to the process of othering in the post 9/11 scenario. The events of 9/11 are a defining factor for the Muslims' identity crisis around the world and especially the US, where it marks the onset of a gigantic trust deficit between non-Muslim Americans and Muslims. Muslims suffer from the hatred and intolerance of non-Muslim Americans and consequently are compelled to return to their roots as in the case of Chuck, who finds it difficult to be accepted in American society and decides to head back to his native land.

Similarly Quratulain Shirazi (2014) in her article *Tradition and Modernity in Kamila Shamsie's Salt and Saffron* analyzes the transformation of social and individual perception due to globalization. She reviews the issues of identity, displacement and diaspora and how diaspora consciousness precipitates the tension between tradition and modernity as presented by Kamila Shamsie. Traditions, according to Shirazi, are represented by past memories revisited and preserved by family stories but are appropriated in modern times by members of the new generation.

Identity crisis is the major issue for Pakistani diaspora writers, since issues of identity frequently result in alienation in diaspora. Humaira Riaz and Ruzbeh Baraee (2015) have also explored the diasporic consciousness of Pakistani female immigrant characters and their inner alienation as presented in Kamila Shamsie's novel *Salt and Saffron*. Diasporic consciousness, for them, is a state of mind in the transnational diasporic communities and is coupled with memories of the homeland, all of which results in inner alienation.

Mousumi Roy Choudhary et al. (2015), in their research article, *A Post Colonial Study of Women in The Selected Novels of Namita Gokhale and Shaila Abdullah*, have attempted to analyze the effects of post-colonialism from the feminist perspective and their focus is on the created female characters in the selected novels of diaspora women writers. According to Mousumi Roy Choudhary et al., the post-independence era marked the emergence of female novelists who presented female characters strong enough to resist the patriarchal norms in order to live meaningful lives. Shaila Abdullah's character

Arisa in particular is the focus of this paper, which presents her struggle against adverse circumstances in post 9/11 America and she is shown as being alone but a strong and optimistic woman who challenges the patriarchal constructs of Pakistani society and reforms gender roles.

Andreas Athanasiades has examined the issue of British Muslim identity in his article, *Repossessing Islam: Affective Identity and Islamic Fundamentalism in Hanif Kureishi* (2015). According to him, British Muslim immigrants face the identity issues presented by Hanif Kureishi twenty years ago in the character of Shahid. In Hanif Kureishi's work, religious violence and labeling of Muslims as Fundamentalists results in an identity crisis for Muslims in Britain leading either to Islamic radicalism or religious deviation. Kureishi's Shahid opts for the pursuance of physical desires over his religious upbringing and escapes the religious fanaticism embodied by Riaz and his Muslim friends, thus proving Athanasiades' viewpoint that Pakistani men, living in the diaspora, must make a choice where their religious beliefs are concerned.

In conclusion of the argument on diaspora, my assumption is that diaspora has evolved as multidimensional discourse in recent decades. The diversity of the concept of diaspora is based on persistent proliferations of the phenomenon in various fields and changing social and cultural conditions. The word *diaspora* has historical origin and although it was first used to denote Jewish experience of migration in the classical world, the term has been extended to express the experience of any deterritorialized ethnic minority living beyond the boundaries of their homeland. The early characterization of diaspora was based on the reasons and effects of migration, and emphasized displacement, loss, sense of alienation, feelings of nostalgia, identity maintenance and hope for return, although in the postmodern globalized world these characteristics are less emphasized due to acceptance in transnational environment on the part of immigrants. Diaspora is no longer characterized as identity maintenance but rather as identity collision and identity fluidity. In the process of identity fluidity, immigrants undergo social, ethnic, cultural, gender and ideological re/formation depending upon psychological relocation. Social values, ethnicity, culture, gender and class contribute collectively in the formation of identity and this identity is further influenced by the

ideology, for this reason both identity and ideology are interdependent and have psychological implication. Diaspora affects the individual's identity and ideology; and is the process of psychological formation. Ideology structures our self-conception and affects our perception of identities with regard to our socio-cultural base. Ideology is not an intrinsic or static phenomenon and is rather affected by various socio-cultural factors. Different social institutions like family, religion, gender, culture, society and media etc psychologically influence our values and beliefs. As Stuart Hall characterizes ideology as mental framework through which human beings interact with society and social structures to understand their position in social setup. Therefore ideology, like Lacan's mirror conception, forms the individual's place of recognition in the social setup, after psychologically influencing individual's mental stage and outer physical world together. Since diaspora is displacement, it brings ideologies to travel beyond natural constructs and these travelling ideologies transform the identity of the diaspora.

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CHAPTER 3

THEORETICAL FRAMEWORK AND RESEARCH METHODOLOGY

This chapter provides an overview of the methodology used in achieving the desired research objectives. It includes a discussion of theoretical perspective, research paradigm, research methods and research techniques employed in this study. Research methodology is the theoretical underpinnings of the research while research method is the manner of conducting or carrying out research.

The aim of this study is to examine the psychological embossing of the process of migration on the development of ideological understanding of the people moving from their national and cultural boundaries to new and adopted societies. I have embedded this analysis in Lacan's psychoanalytical theory on identity formation particularly that of the mirror stage and formation of self. In this chapter I shall try to explain psychoanalytical theory and its relevance to human actions and its representation in literature. I have also attempted to explain how Lacan's idea of mirror stage is associated with diaspora and diasporic formation of migrants with regards to ideological relocation.

3.1 Theoretical Framework of the Study

This study focuses primarily on an analysis of human actions and behaviors as represented in diaspora literature, with particular focus on their ideological transformation due to displacement. I have attempted to relate ideology to the psychological development of the human mind as explained by Lacan in his 'Mirror Stage'. Therefore I have embedded my study in the psycho-analytical theoretical framework of Lacan, in order to reach my formulated research objectives. I have based my theoretical framework on Lacan's theory of mirror stage; how human beings become part of social order through their psycho-sociological interaction.

The psychoanalytical theory was introduced by psychologists, psychiatrists and psychoanalysts outside the sphere of literature but is now associated with literature and is used to interpret or evaluate literary texts. This is chiefly concerned with using the theories of Freud and Lacan in interpreting the actions and behaviors of the people represented in a given situation. It can focus on the psyche of the author and characters, study psychological principles found within literature, analyze the creative process, the effects of literature on the readers and psychological criticism of the text.

Sigmund Freud, an Austrian psychoanalyst, came up with the term psychoanalysis in his book, *“The Interpretation of Dreams”*, which was published in 1901. This book was revolutionary and stirred the minds of the people and psychologists associated with the traditional approach of psychology that assumed that the human mind is limited to what happens in consciousness. He propagated the idea that the conscious is only one aspect of the mind; if we attempt to analyze such things as dreams, we come to realize that there is another measurement to the mind outside the consciousness that is unconscious and shapes the happenings of conscious thoughts. Our feelings, desires and daily experiences are stored in the unconscious part of our mind and often reappear in our dreams. In the same vein, the important experiences of our childhood remain in our mind and exert a powerful impact on our adult thoughts and behaviors. These ideas can be used for analysis of literature, as Michael Ryan and Rivken (2004) interpret Freud’s psychoanalytic technique and states, “literary texts are like dreams; they embody or express unconscious material in the form of complex displacements and condensations”¹ (Rivken and Ryan 393). According to Freudian psychoanalytic approach, literature has conscious and unconscious connotations, that is, that it demonstrates apparent as well as hidden meanings. Such kind of analysis peeps into the unconscious recesses of writers and their created characters by determining psychoanalytic motives in the text.

After Freud initiated psychoanalysis for the study of literature, it was used by scholars to interpret and derive hidden meanings for the texts. Later on important developments continued in the field of psychoanalytical theory and its practice; and theorists such as Melanie Klein, Margaret Mahler, Bernard Winicott and others

contributed to it through their creative and innovative thoughts and devised several strategies for analyses.

The most important and influential theorist was the French poststructuralist and psychoanalyst, Jacques Lacan, who dominated British and American literary scholarship during the second half of the twentieth century. Lacan holds an important position in the field of psychoanalysis and his influence is remarkable on subsequent theorists working in various critical theories such as Psychoanalysis, Marxism, Post-Structuralism, Anthropology and Feminism. Lacan offered a critique on Freudian psychoanalysis and attempted to reinterpret it with regards to structuralist and poststructuralist theories. He incorporated ideas from other disciplines like Anthropology, Linguistics and Philosophy; and associated relationship between author, reader, text as well as language. The major premise of Lacanian psychoanalytical literary theory was to assert that the unconscious is limited to the level of the language used in literary texts. Unlike the Freudian approach to instinctive unconsciousness Lacan sees unconsciousness as structured like language.

Lacan follows Freud's tradition of psychoanalysis but attempts to revisit the Freudian conception of the unconscious with some modification and associates the unconscious to language. According to Lacan, there are three registers of subject formation (psychological disposition), the real, the imaginary and the symbolic. These three orders associate the real with the body, the imaginary with the ego, and the symbolic with the linguistic order. These three registers collectively formulate us into social subjects. Lacan's association of psychosexual development with language is one of his most important contributions. He proposes that the unconscious is always given from the outside and it structures like a language, as language is understood in relation to difference. Thus human beings form their self through social interaction. The most important contribution of Lacan in the field of psychoanalysis is the theory of 'The Mirror Stage' that forms the basis for the development of the individual's identity.

3.2 Lacan's theory

Jacques Lacan's theories are wide-ranging; covering numerous topics in various fields and difficult to grasp comprehensibly. His psychoanalytical thoughts are intricate and extended in various directions, covering the fields of psychoanalysis, linguistics, cultural and anthropological studies. Lacan has his own conceptual jargon; he drives psychoanalysis to philosophical-psychoanalysis by using the metaphor of the mirror for the development of identity. For him the mirror stage is the threshold of the ego or the self, while social-adaptation and constructionism – subject and other – play a vital role in human identity development. Since this study is conducted to explore the psychoanalytical effects of the diaspora on individuals and how the individual's ideology is transformed in diaspora as represented in literature, it is essential to use Lacan's theoretical concepts in my study.

3.2.1 The Mirror Stage and Formation of the Self (Ego)

Lacan propagates the idea of configuration of self-consciousness/identity [ideology] in his essay *Mirror Stage* delivered at the 16th International Congress of Psychoanalysis, Zurich July 17, 1949. He describes the psychological process of the formation of humans into social subjects. He proposes the idea that during the early stage human infants pass through a stage of mental development and formation of self– which he calls the mirror stage – in which an external image (imago) of the body (reflected in mirror) produces a psychic response that forms mental representation of (self) an 'I'. According to him the mirror phase starts when an infant is around six months and lasts s/he is eighteen months. In the Mirror Stage, the child forms an image which is distorted and fragmented. The formation of this image literally connotes the child's sense of his /her own identity, where he identifies with his/her own image - what Lacan calls ideal I or ideal ego, which can be understood “as an identification in the full sense that analysis gives to the term: namely, the transformation that takes place in the subject when he assumes an image”² (Lacan 1285). The image formed in the mirror is void of reality, that is there is no truth between the real self and the mirage self. This identification, according to Lacan, is imaginary or specular, “which will always remain irreducible for the

individual alone, or rather, which will only rejoin the coming into being (*le devenir*) of the subject asymptotically, whatever the success of the dialectical syntheses by which he must resolve as I his discordance with his own reality”³ (1287). As a result of discordance between the real and the specular self, an alienating identity emerges.

Josiane Paccaud-Huguest, commenting on the significance of Lacan’s imaginary stage, argues that the mirror phase provides for a child a mechanism of identification with objects outside, which could be material things, other people or images in the mirror. Imaginary identification is accompanied by ambivalent feelings; jubilant at the recognition of one’s own image and sense of anxiety at the realization that the image is false. What is important here is the;

... function of the image as our first mediator and our perpetual other: we never completely forgo the longing for unity and identification with our own beloved reflection (our specular image) which we will constantly look for in adult life, whether in the social or the familial mirror: in the other eyes⁴ (qtd. in Waugh 281).

Mirror image puts down the basis for existence of the self [identity]. There is no self, prior to six months therefore an infant is presumed to live in a state of unconsciousness before this. The foundation of the self (consciousness) emerges through the mirror image that is the outside other. The consciousness is structured in relation to the other, with which the self will remain irremediably associated.

3.2.2 Dialectic of Otherness

For Lacan, formation of the image in the mirror is very important because through the mirror image a child begins to create self-identity in relation to some other in the mirror. The reflected image of him/herself in the mirror is considered as another by the child but in reality it is his/her own. He/she sees him/herself in others; therefore the first realization of the self in the mirror is othering, but later comes the realization or identification as him/her. Lacan says, “our identity is given to us from outside, and we are constitutively alienated. The imaginary or narcissistic character of all desire merely

conceals this basic fault, this radical reality or otherness in human existence”⁵ (qtd. in Rivken and Ryan 124). We are therefore constituted as subjects from the outside. This stance of Lacan can be expressed by a simple example if we place a six month old child in front of a mirror, and observe his reaction. In the majority of cases, the infant will first look at his image in the mirror and try to touch it thinking it to be some other infant. With the passage of time, when he moves his body and observes that the baby in the mirror also does the same, he starts to realize that the image reflected in the mirror is actually his own. Subjectivity is constituted through the outside other. An individual perceives an external image, be it a reflected image of his own body or the image of imaginary other. For Lacan this identification with the specular image (other) in the mirror is very important as it initiates metamorphosis from the specular ‘other’ to the real ‘I’. The perceived image in the mirror gives the child a sense of false identity as it is thought to be an ‘other.’ Initially the child is unable to recognize himself but later he is able to distinguish himself from others and this provides him with grounds to search for his true identity. Thus mirror othering is the beginning of our transition from false being to social being. Lacan uses two others, one with lower case ‘o’ and the other with an upper case ‘O’. Lacan’s use of O/other can be used in two different connotations. We can approach the other as the reflection of self in the mirror or as Lacan puts it: the basis of self-identity. Hence the other can be viewed as social mediation, an ever varying allay of trans-subjective social structures, values, ideals, norms and ideology of a particular society or community.

Barnet Malin makes a distinction between Lacan’s concept of the Other and other when he states, “imagine the Other as the locus of subjectivity of culture, signifiers, and other impressions of the external world”⁶ (64). He further says, “Lacan’s distinction between the terms Other and other is that the former represents the abstract metaphysical concept, while the latter refers to people and/or fantasies of and about people”⁷ (64).

Therefore, it is this O/other which on the one hand sets the ‘ego’ as an ideal ‘I’ and on the other hand functions as the basis of social identity with which one wants to see his own image in relation to others.

3.2.3 Innennwelt and Umwelt

Lacan's theory of mirror stage or formation of the self, sets up a child's connection to reality. In identifying our self in the mirror in relation to O/other[s], we begin to perceive reality. We start looking around us deciphering what is important and what is not important for us. The moment we recognize our self in relation to external reality we start negotiating our identity, becoming a part of the social milieu, we are no longer disjointed characters but rather a unified whole connected to the society around us. Lacan states, "the function of the mirror stage as a particular case of the function of the imago, which is to establish a relation between the organism and its reality ... between the *"Innennwelt* and the *Umwelt"*"⁸ (1288). He develops a relationship between a person's inner-self and the outer-world by using German words *Innennwelt* (inner world) and *Umwelt* (environment). He emphasizes the interaction between inner and outer worlds for human's entrance into society. We are liable to become subjects through our subjection to the existing order (environment); since our identity is constructed in relation to some other – what is outside of us and shapes our identity – therefore it is a relational process. This relational characteristic of identity formation proposes that the structure in which we happen to find ourselves more or less creates us as subjects and thereby situates us as individuals. However, since the social and personal configurations in which we find ourselves at a given point will inevitable change, identity is not something fixed and stable, it is a process that will never lead to completion⁹ (Bertens 135). When the concept of changing identity put forth by Bertens for the diaspora, is examined, we realize that diasporic identity is not fixed or stable and is subject to exterior environment transformation continuously.

3.2.4 Subject Formation (Symbolic Stage)

According to Lacan, the mirror stage establishes the formation of self or ego through the reflection of the image in the imaginary order; however, this imaginary order leads to the symbolic order where the child becomes subject through socio-linguistic interaction. The symbolic order (18 months to 4 years) basically involves everything external that influences an individual socially. Primarily concerned with structuring of

identity (ideology), Lacan associates symbolic with linguistic dimensions. I use the term ‘ideology’ within parenthesis after identity because identity and ideology are closely connected and concurrent concepts. Identity constitutes the self and ideology is the idea of self which works through beliefs and values, and shapes identity, and identity is the reflection of ideological underpinnings. Ideology functions to structure our self conception and affects our perception of identities in connection to our socio-cultural embedment. Ideology involves socio-psychological process that discursively operates in the formation of human beings as subjects. It is a dynamic phenomenon, affected by various socio-cultural factors since different social institutions such as family, religion, gender, society and media influence our values and beliefs. Moreover every society deems ideas, values and beliefs, and when these ideas are internalized by human beings – become ideology. Thus ideology is a belief system which psychologically affects our identity by shaping our life experience. According to Lacan the unconscious is introduced to the symbolic order from the outside other ‘society’ and it is “structured like a language”¹⁰ (167). In other words the unconscious comes into being through a child’s entrance into language. Lacan’s conception of the unconscious as a linguistic construct follows Saussure’s idea of the signifier and the signified. A signifier is a word or a sound image that is linked with a signified that is a concept or a meaning or a thing specified by the signifier. The relationship between the signifier and the signified is arbitrary and Saussure calls it ‘unmotivated’. For instance the word ‘cat’ is a signifier and the signified is an object cat. There is no natural or logical connection between the word cat and the object cat, rather the relationship between them is taken for granted. Likewise signifier has meaning in relation to another signifier; one signifier has a differential relation with another signifier meaning that a signifier is understood only against another signifier. The signifier cat is recognized as animal cat because it is not ‘bat’ or ‘hat’.

The theory of Lacan’s linguistics structuralism of consciousness is relevant to the conception of ideological formation and transformation. Since language structures consciousness, and language is a play of the signifier and the signified; the understanding of any individual is dispersed with changing signifiers. The important application of Lacan’s idea of subject formation relevant to ideology is that the ideological-self is

developed through socio-linguistic milieu. The subject is defined in its social milieu. Ideology affects the subject and subject gets constructed through social and linguistic forces.

To summarize, Lacan's conception of the mirror stage is the preliminary step for the formation of ego for an infant, which is a critical and significant moment in psychical development. This stage marks the progression of image perception for a subject, an image which, according to Lacan, is separated from other things and people. This self-perception is the projection of identity in the mirror image which is essentially based on the other. A child anticipates his sense of future identity by perceiving an image which is other than the infant himself; therefore he assumes an alienating identity, according to Lacan. Lacan's analysis of psychic development and constitution of self [identity] in the process of reflection of the mirror image is elaborated in the following lines by Lacan:

the *mirror stage* is a drama whose internal thrust is precipitated from insufficiency to anticipation – and which manufactures for the subject, caught up in the lure of spatial identification, the succession of phantasies that extends from a fragmented body-image to a form of its totality that I shall call *orthopaedic* – and, lastly, to the assumption of the armour of an alienating identity, which will mark with its rigid structure the subject's entire mental development¹¹. (1289)

Lacan's idea of the mirror stage or formation of self [identity+ideology] provides me with an occasion to think of diasporic psychic transformation as identical to the mirror phase of development.

Based upon Lacan's conception of human entrance and transformation as subject into social order, through the image of 'self' and 'other' as proposed in 'mirror stage' and symbolic order, I have attempted to develop a theoretical framework for my study which I correlate with the psychic development of infants with a diasporic experience, that is how people enter into the diasporic mirror stage and recognize themselves through the images of 'self' in relation to 'other'. Diaspora entails psychological process in which

immigrants through an external image form a psychic response that produces mental representation of 'self'. Like mirror phase, diaspora is a reflexive process. It reflects image of one's own self through the image of some other. The important fact about both mirroring phase and that of diasporic experience is total dependence on others for survival, in other words realization of one's own self by means of an[other]. In the mirror stage, an infant makes an imaginary identification with its reflection in a mirror. This experience signifies the first sense of self, as according to Lacan, there is no concept of self prior to mirror stage; an infant lives in unconsciousness. By relating the experience of immigrants to that of Lacan's mirror-image experience I assume that the immigrants find the process of migration as imaginary because it brings them in contact with new socio-cultural identities. Diaspora case is different and complex from Lacan's infant because for an immigrant, diaspora entails second process of identity formation. Before moving into diaspora the immigrants have pre-diaspora self or identity, subject to socio-cultural context of local space. The immigrants have gone through the process of first identity formation while being at their local space; the state of diaspora brings them into new encounter to re-form their identity in host societies. The reflexivity of diaspora, like Lacan's mirror phase, can be elaborated through the example of Shaila Abdullah's novel *Saffron Dreams* (2009). The heroine of the novel Arissa Illahi finds herself in diaspora (America) where her identity is set in contrast with American female identity. She forms her real sense of identity through the images of others. In this process her identity is transformed from an innocent, shy and introvert Pakistani female to strong, bold and extrovert American.

Furthermore, when we relate ideology with Lacan's psychoanalytic understanding of identity [self-image] formation that is an interaction and dependence on others, ideology is the representation of the individuals' "imaginary relationship to their real condition of existence"¹² (Althusser 86). Consequently, ideology can be said to be a social construct; it exists because of human acceptance and human interaction, "the conscious dimension of a given society"¹³ (Bertens 136). Ideology, according to Althusser, is always mediated and controlled by social structures just as ideology interpellates individuals as concrete subjects. The formative structure of ideology is

specular like the mirror image where a perceived image represents the self by understanding the other, and in this constituent process the specular I transforms into the social I. I see Shaila Abdullah's Arissa transforms from the specular I into the social I in the novel *Saffron Dreams*. Arissa decides to live in America after 9/11 but the aftermath of 9/11 caused Muslim identity to undergo greater scrutiny. She is seen as a complete contrast to the pre 9/11 scenario. She struggles hard to survive in the country of others and adapts herself to the demands of society.

3.3 Rationale for Theoretical Framework

My study deals with Pakistani-British and Pakistani-American Diaspora writers in the backdrop of psychoanalytical theoretical perspective. It attempts to determine how diaspora manifests integration issues by bringing in change in socio-cultural realities of immigrants. I have selected the psychoanalytical theoretical perspective on the following grounds;

1. Since diaspora is a socio-psychological displacement, many psychological and social challenges are faced by immigrants while assimilating into host societies.
2. Diaspora literature entails a study of the identity and/or ideology crisis and Lacan's theory of identity formation and Louis Althusser's concept of ideology are very relevant to the study of identity.

I have attempted to explain how Lacan's conception of the mirror stage and Althusser's theory of ideology contribute to diasporic identity (ideology) formation and with reference to this I shall analyze characters in the novels using textual analysis as my research method. The text of selected novels will be analyzed according to the following four tenets drawn from my theoretical perspective;

1. The Mirror Stage and Formation of the Self (Ego).
2. Dialectic of Otherness.
3. Innennwelt and Umwelt.
4. Subject formation.

3.4 Research Paradigm

The nature of this study is qualitative because it is based on literary discussion. Since it is based on theoretical assumptions, analyses and interpretations of the various texts, I have chosen the qualitative mode of research inquiry which is usually concerned with in-depth investigation, analysis and interpretation of text. It does not depend on numerical measurement but requires the interpretation of the text in its social and cultural contexts¹⁴ (Denzin and Lincoln 341). Qualitative research is multi-perspectival as opposed to single formulaic method; and it implicates methods and approaches such as case study, interviewing, participants' observation, visual methods and interpretive analysis.

In its fundamental concern, qualitative inquiry involves the process of interpreting data; therefore I seek to embed this inquiry in interpretivist paradigm. According to Interpretivism, knowledge is socially constructed and is not separated from our understanding and interpretations; there is no objective reality; rather reality is always constructed and based on our subjective understanding of it. Interpretivist research philosophy is predominantly concerned with understanding and meaning making process: making meanings out of what other people say and do. Central to the interpretivist theory is the understanding and interpreting of particular social phenomenon in a meaningful way. Thus in order to understand and interpret any phenomenon, the inquirer must grasp the meanings that constitute that action¹⁵ (Schwandt 77). This study, therefore, has been conducted on the interpretivist mode of investigation, as I believe that we live in a social world where knowledge is constructed through its social embedment and thus can be understood and interpreted through studying social contexts and structures. As an interpretivist researcher, my position has been to understand the phenomenon of diaspora in its social and cultural embedment and the way it psychologically affects human behaviours and actions.

3.5 Textual Analysis as Research Method

This study was undertaken to explore the evidence in South Asian diasporic literature of psychological imprinting of migration upon the people moving from their national and cultural boundaries to the newly adopted societies. It is a theory based descriptive/interpretive analysis of texts which seek to examine this transformational process and the elements involved in this transformation, I have based this study on textual analysis, with particular focus on text and characters; and I have analyzed the text in the backdrop of Lacan's psychoanalytical theory.

Textual analysis is a research method frequently used in qualitative research. It is mainly concerned with the analysis and interpretation of texts with their social and cultural embedment. Every verbal or non-verbal account is considered as text and this includes literature, works of art, movies and biographies amongst others. Texts are not neutral constructions, and social constructionist theories focus on our world being socially constructed through different texts and discourses. Texts are created by the people within a society. These are based on the ideas and beliefs people get from society with no inherent existence. These texts and discourses are elements of the social world¹⁶ (Fairclough 126), and are constructed in certain societal contexts; therefore they always interact with readers and need to be reconstructed through various interpretations.

Textual analysis is a method for analyzing and interpreting texts. I choose to base my textual analysis on the perspective of Catherine Belsey. According to Belsey, every text is a dialogue (discourse), which engages the reader in a dialogue at the same time while interpreting the text. Textual analysis is the process of making meaning out of dialogue/text; since every text is generated in a specific historical context. Therefore textual analysis must be a close understanding of particular historical and cultural artifacts. Following Jacques Derrida's idea of signifier and signified – a word or sound image and the concept, meaning or thing indicated – Belsey emphasizes the instability of meaning. She insists that;

...meaning is not fixed, single and final. Every time the signifier appears in a new location, it relates differently to its prior appearances, as well as its new surroundings; it differs from them however infinitesimally, it may be. Every time it is recognized, it is capable of being seen in a new light, or related to different knowledges¹⁷ (qtd. in Griffin 169).

By relating meaning to different knowledges, Belsey also suggests that every text can be analyzed through using different theories. Different theoretical stances decipher various meanings/interpretation(s). Based on the principles of Belsey's textual analysis, I attempt to analyze the discourse of diaspora in the backdrop of the psychoanalytical theory to derive its proposed interpretation.

Using textual analysis as my research method, I have attempted to apply the theory of psychoanalysis to the texts of selected novels by deriving theoretical principles from Lacan's theory of psychoanalysis. These theoretical principles have been used, to analyze diasporic literature with the view to ascertaining the psychological effects of diaspora on the ideology, behavior and gender roles of immigrants. With the backdrop of psychoanalytical perspective, the study also attempts to examine diasporic literature to show how ideologies reflect the theoretical understandings of socio-cultural and religious undercurrents ensuing in psychic transformation. Textual analysis as method helps us to answer questions and find textual evidence that determines the theoretical framework of the study.

The texts of the four selected novels *The Black Album*, *Salt and Saffron*, *The Home Boy* and *Saffron Dreams* have been analyzed in separate chapters. Theoretical principles form an essential part of the study and examples from the text have been cited to validate and prove Lacan's theory.

ENDNOTES

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- ¹Julie Rivkin and Michael Ryan, *Literary Theory: An Anthology*. (London: Wiley-Blackwell Publishing, 2004). 339
- ²Jacques Lacan, "The Mirror Stage as Formative of the Function of the I as Revealed in Psychoanalytic Experience". (1949): 1285-1290. 1285
- ³Lacan, 1287
- ⁴Patricia Waugh, "Literary Theory and Criticism: An Oxford guide". Oxford University Press on Demand, (2006):281
- ⁵Rivkin and Ryan, 124
- ⁶Barnet D Malin, "Kohut and Lacan: Mirror Opposites". *Psychoanalytic Inquiry* 31.1 (2011): 58-74. 64
- ⁷Malin, 64
- ⁸Lacan, 1288
- ⁹Hans Bertens, "Literary Theory: The Basics." 3rd Edition. (New York: Routledge, 2014).
- ¹⁰Jacques Lacan, "Book III: The Psychoses, 1955–56." Trans. R. Grigg, Ed. J.A. Miller. New York: WW Norton (1993).
- ¹¹Lacan, 1949: 1289
- ¹²Louis Althusser, "Ideology and Ideological State Apparatuses" (notes Towards an Investigation). *The Anthropology of the State: A Reader* 9.1 (2006): 86.111.
- ¹³Hans Bertens, 136
- ¹⁴Norman K Denzin and Yvonna S Lincoln, *Collecting and Interpreting Qualitative Materials*. (London: Sage, 2003): 341
- ¹⁵Thomas A Schwandt, *Qualitative Inquiry: A dictionary of terms*. (London: Sage Publications, Inc, 1997).
- ¹⁶Norman Fairclough, *Analysing Discourse: Textual Analysis for Social Research*. Psychology Press, (2003): 126
- ¹⁷Gabriele Griffin, *Research Methods for English Studies*. 2nd Edition. (Edinburgh: Edinburgh University Press, 2005): 169.

CHAPTER 4

SOCIO-PSYCHOLOGICAL EFFECTS OF DIASPORA ON IMMIGRANT IDEOLOGY AND BEHAVIOURS

“Ideology [is] the mental frameworks – the languages, the concepts, categories, imagery of thought and the systems of representation – which different classes and social groups deploy in order to make sense of, figure out and render intelligible in the way society works”.

Stuart Hall, 1996

This chapter deals with analysis and understanding of the effects diaspora has on immigrants’ ideology and behaviors as presented in selected Pakistani diaspora novels. Immigration is the process of leaving the country of birth and inhabiting a new country. The process of transplanting from one setting to another brings about change – both positive and negative – on the immigrants’ thinking, standards, attitude and behavior. Human behaviors are always structured and maneuvered around ideologies, meaning that psychological positioning stimulates actions and conduct in a certain way. The human mind is not just a repository of memory or a mechanism to establish the demarcation of present, past and future. It provides a platform or particular operating system for actions and behaviors. Moreover, the human mind is also an index of the ways in which human actions are structured and transformed in relation to everyday practices.

Ideology is an essential psychological dimension that develops within certain social practices. It affects our behavior and behaviors are manifestation of our psychological inclination. Our mind is the receptor of knowledge and understanding in relation to society, and it develops a foundation for all instinctive motives for actions and behaviors. The process of the mind – relating self and society – creates understanding for the development of action and can therefore be understood as ideology, which in accordance with Lacan’s conception of the mirror stage, is constructed through interaction between inner and outer self, “between the *Innennwelt* and the *Umwelt*”¹ (Lacan 1287). Thus ideology is acquired by the psychological imagination of humans in

the social context. However, ideology in the diaspora is a process of physical and psychological relocation of human beings; therefore it ultimately affects human ideology and behaviors. The rationale of this chapter is to understand the role of ideology as the basis of human actions, effects of diaspora on ideology and how it is presented in diasporic literature.

Diasporic literature has been produced in all parts of the world and bears both similar and conflicting characteristics, revealed by the writers, and are based on their geographical positions, personal experiences and understanding of the diaspora. Every writer probes the phenomenon of diaspora with his/her background and experience, and undertakes to project to others according to his/her own understanding. Consequently contemporary diasporic authors have made the phenomenon of diaspora a varied and multifaceted discourse. This has been made possible through their representations of a collage of memories and cultural diversity. In current times various magazines and journals and even research institutions are devoted to collecting and projecting diaspora studies. Studies are also conducted by diverse scholars in different parts of the world to probe diaspora features such as *A Journal of Transnational Studies* which was initiated in the 1990s. Similarly conferences are arranged in different universities and institutions to persuade researchers to conduct studies in the field of diaspora, bringing about discursive praxis of diaspora discourse.

The phenomenon of diaspora is broadly divided into two categories namely classical and modern diasporas. Classical diaspora is associated with etymological roots of the word diaspora, which originated in ancient Greek history and civilization. According to the Greek conception, “the expression was used to describe the colonization of Asia Minor and the Mediterranean in the archaic period (8000-600 BC)”² (Cohen2). The concept of Trauma, exile, collective ethnic identity and longing for return are characteristics of classical diaspora. Many of the early diaspora critics like William Safran based their discussion of diaspora on classical Jewish tradition. Safran came up with some characteristics and advocates the view that all diasporas must accomplish the characteristics of classical diaspora.

Diaspora has, ever since the time of its first use in Safran's article *Diasporas in Modern Societies: Myths of Homeland and Return* (1991), been studied as a cultural and ethnic dispersion of human beings. Dispersion and identity maintenance are two important and vastly accepted criteria, which have been analyzed in strict relation to diaspora; even subsequent discussion also centered on the traditional notion of static identity. However, as the proliferation of diaspora discourse set in, it became a multi-perspectival field of inquiry, with less emphasis on paradigmatic associations. It broke away from identity maintenance to identity fluidity, connection with homeland to integration in host land. In the wake of globalization and transnationalism, the notion of static diasporic identity became outdated and this affirmed the idea that identity is more dynamic and capable of flowing and changing. As a result, immigrants constantly negotiate their identities in manifold cultural affiliations and alter homeland association.

The cultural and racial dynamics of globalization has deconstructed and constructed cultural identities. Globalization has, like a whirlwind, dispersed people bringing people of diverse cultures together, destructing stable cultural affiliation and thus bringing about homogenization of cultural practices after eradicating differences among people. Trans/cultural-racialism, coming in the wake of globalization, has been claimed as risk laden phenomenon for cultural identity, but at the same time it has been hailed as the process of creating new and transformed identities. Stuart Hall (1996) defines identity in relation to diasporic multi-culturalism; "identities are about questions of using the resources of history, language, and culture in the process of becoming rather than being: not 'who we are' or 'where we came from', so much as what we have become, how we have been represented and how that bears on how we represent ourselves"³ (5). For him identities are defined by unstable, diverse and multiplying characteristics that go through incessant transformations.

The present study is based on Pakistani diaspora literature including specifically Pakistani-British and Pakistani-American diaspora writings. For this reason, I have selected two novels from each domain. The novels selected for discussion are analyzed separately in this chapter in chronological order dealing with the Pakistani-British novels

(*The Black Album* 1995 and *Salt and Saffron* 2000) first and then Pakistani-American novels (*Saffron Dreams* 2009 and *Home Boy* 2009) in the second section.

4.1 Introduction to *The Black Album*

Hanif Kureishi, a Pakistani-British writer, was born in Bromley, Kent, UK on 5th December 1954. His father Rafiushan was Pakistani immigrant while his mother Audrey Buss was a White British lady. His father migrated to UK before the partition of India and Pakistan. Before the creation of Pakistan his family was residing in Bombay and after Pakistan came into being they relocated to Karachi, Pakistan. Kureishi's father came to England for studying Law but later started a job at the Pakistani embassy and remained there till the end. He wanted to be a writer but this dream was not fulfilled in his life, although he wrote a lot he couldn't publish it. Hanif Kureishi, on one hand, was the son of an immigrant and on the other hand is the progeny of mixed-race parents; therefore he came across diasporic racial discrimination from early life. He had been racially abused from the very childhood. He wrote an autobiographical essay *The Rainbow Sign* (1986) to recall his childhood days when he was growing up in Kent. To him this experience was not good for him as he says, "every day since I was five years old, I was racially abused"⁴ (7). The havoc of racialism of the 1960's exerted great influence on his personality. In those days Europe and England were the hot beds of racial and ethnic discrimination; immigrant people – particularly coloured ones – were not free from the evils of racial prejudice. Racialism exerted its influence to not streets only but also to educational institutions, even teachers were not devoid of racial prejudice. While recalling his school days with inherent racism, he says;

From the start I tried to deny my Pakistani self. I was ashamed. It was curse and I wanted to be rid of it. I wanted to be like everyone else. I read with understanding the story in a news paper about a black boy who when he noticed that burnt skin turned white, jumped into a bath of boiled water⁵ (121).

British society was so replete with racism that people suffered, specifically children of immigrant parents like Kureishi were degraded and considered declassée. Consequently, feeling alienated, he tried to assimilate completely to the society's ongoing cultural norms and rejected his Pakistani identity. Kureishi's experiences of life contributed a lot to his later literary life. Most of the subject matters of his novels are to be found in his life experiences such as issues related to race, class, diaspora, gender and post colonialism. This is also the reason that most literary creations are semi-autobiographical.

Kureishi is a versatile genius, who has written in all genres, such as playwright, short story writer, film maker and novelist. He wrote plays for the Royal Court Theatre in London from his teenage. He got a job at the theatre in 1970 and his first play premiered in 1981 and he was appointed as writer-in-residence at the Royal Court in 1982. Having been the Royal Court writer, he acquired a reputation far and wide as a theatrical writer. In 1984 he wrote a screen play for the film *My Beautiful Launderette*, which honored him as Oscar nominee. His second film *Sammy and Rosie Get Laid* (1985) appeared as another ground breaking critical work, which centers on the riots of 1981 in the West Indian area of England. He sees London as a racial battlefield, where whites are at war against other races particularly blacks. Besides the issue of racism *Sammy and Rosie Get Laid* also attempts to examine themes of "gender, feminism, and the rights of women, corruption and political responsibility"⁶ (Mills30).

Kureishi's novel *The Buddha of Suburbia* (1991) is a seminal novel. It is the story of a Pakistani youth Karim Amir, who wants to liberate himself from the confines of suburban life moves forward to the gaiety of London life. But as he moves to the center of London, his dreams shatter and he feels uncertainty and discomfort because of the issues of race and identity. The novel highlights the problems of diasporic identity crisis, racial and social class relation in London city. Up to this point Kureishi's writings deal with diasporic identity issues related to race, gender and class but after the publication and burning of Salman Rushdie's novel *The Satanic Verses* in 1989, he turned his gaze towards the issues of Islamic fundamentalism and the clash between fundamentalism and liberalism. This, ultimately, led to the publication of his second novel *The Black Album* in

1995. The novel is, more or less, an autobiographical account, which deals with South Asian diasporic identity crisis, Western racial-prejudiced attitude towards Pakistani immigrants and ultimately the rise of Islamic fundamentalism. He critically analyzes the Western biased attitude towards Muslims particularly Pakistanis and how this has led to Islamic fundamentalism and identity transformation (in most cases particularly that of Kureishi's). This contrast has been drawn by two groups of characters; Riaz and Chad on the one hand are fundamentalists while on the other hand Shahid is a liberalist. The Western stereotypical representation of Islam and Muslims and sense of otherness force Shahid to let go of his distinct Pakistani/Muslim identity and become a transformed Western. However Riaz and Chad become religious fundamentalists and fight against racism and anti-Islamic stand point and prove themselves not terrorists but defenders of Islamic identity.

Kureishi has also been characterized as a prominent postcolonial writer. Postcolonial literature has been produced in countries which were former colonies. The integral purpose of postcolonial discourse is to challenge colonialism and its negative effects on the colonized. The Western imperialism constructed the stereotypical representation of the colonized being inferior others. Colonialism is Western discourse that brings in its wake the deprivation of human rights, human subjugation and human discrimination. Postcolonial writers from different parts of the globe have attempted to counter attack colonial hegemony and challenged Western stereotypes of the colonized. In the same vein, Hanif Kureishi, as a postcolonial writer, depicts the prejudiced thinking of the colonizers against the colonized particularly that of Muslims. Kureishi, being himself a Muslim immigrant in UK, observed that the stereotypical representation of Islam and Muslims in Western dominant discourse has brought binaries, oppositions and developed biasedness for Muslims in the Western societies. Kureishi personally experienced this racial discrimination and a sense of inferiority, to avoid the sense of otherness/alienation and sense of insult as being Pakistani and Muslim, Kureishi tries to assimilate and removes off the stamp of the Pakistani identity. He even goes to the extent of denouncing his Pakistani affiliation because he felt that the word 'Pakistani' was an insult as a result of the white peoples' contempt for Pakistanis⁷ (qtd. in Kaleta 1998).

The Black Album is the story of coming-of-age of a second generation Pakistani immigrant boy Shahid, who finds himself entangled with his traditional ethnic/racial identity and modern transnational ethnic/racial identity in London. Shahid is the central character of the story in which his family moves to England after the partition of the subcontinent. Before 1947, his ancestors used to live in area which was part of now India and afterwards settled in Karachi Pakistan. Shahid was born and raised in Kent, where he developed unusual habits. He has no acquaintance with the Western life style; even though his father and elder brother want him to be a modern and sophisticated young man, fitting in the Western culture. He has no friend and leads a secluded life. After the death of his father, Shahid moves to London for studies, gets admission in a university and lives in a hostel. Here he becomes independent and tries to find out his identity. Though the circumstances change and he meets Riaz, a Pakistani Muslim student at the same university and his group of fundamentalist friends. Being a Pakistani and Muslim, Shahid gets accepted in the group and is willing to render services for the cause of Muslim community. But soon afterwards he encounters with liberal teacher Deedee Osgood, who appears to be more influential on his personality. He falls in love with her, without considering her age, status and cultural differences. He develops intimate relations with her, spends nights with her in hotels and pubs, drinking, smoking and having sexual relationship. Although his friend Chad warns him to refrain from the Western cultural influences but without paying any heed to Chad's advice Shahid sinks deep in the ravine of the Western liberal culture. While in the company of his Muslim friends, Shahid feels some affiliation with Islamic norms and values but after coming to Deedee he forgets about everything. Shahid finds himself torn between two worlds; a world of Islamic fundamentalism and the Western world of liberalism. He suffers from the inner conflict of being and becoming, of inner and outer, of the real and the fragmentary and of the religious and the secular.

Shahid's conflict is further aggravated when Rushdie's *The Satanic Verses* was banned. Islamic fundamentalists reacted severely against Rushdie's controversial creation and announced it as profane. Deedee was against this reaction and asked Shahid that such restrictions and censoring must not be acknowledged in literature. At the end of the story

he becomes more inclined towards the Western privileges and secular ideology as opposed to Islamic. On the whole, the story recounts events and incidents that form the basis of Shahid's identity crisis and ultimate identity transformation. Throughout the novel he feels psychological dilemma, which is the result of his inner and outer conflicts.

4.1.1 Diasporic Mirroring in *The Black Album*

While reading *The Black Album* in the backdrop of Lacan's psychoanalytical theory, the first thing that strikes our mind is the question of the protagonist's identity or self-perception (image) in diaspora (mirror). Diaspora is a multicultural phenomenon, where people look for their affiliation on multiple levels like personal, social, cultural, ethnic, political and religious constructs, as a result of which multitude of identities emerges in which identity becomes a more flexible and often conflicting entity. Shahid Hassan the protagonist of the novel is a second generation immigrant in multicultural London. He belongs to a well-off Pakistani immigrant family settled in Kent. His father wants to infuse a new modern spirit in his children Shahid and Chilli. He wanted them to be more sophisticated and knowing about the ways to survive in a country that is not theirs in any way. He strives hard all his life, establishes a travel agency and became a successful business man. He adopts Western values and lifestyle but even then he is not fully accepted in the host country. He has his own perspective of immigrant life. Shahid and his brother Chilli belong to the second generation of immigrants; therefore their outlook is somewhat different from that of their father's. Chilli wants to be a prosperous man, having money and economic status while Shahid searches for his identity, a new and different identity from his father and like all other immigrants of Pakistani origin. This is what he wants to pursue in Britain and after the death of his father he moves to London for studies and in search of his own-self. He wants a new start with new people in a new place. He thinks that "the city would feel like his; he wouldn't be excluded; there had to be ways in which he could belong"⁸ (16). But life in multicultural and multiracial London brings an identity crisis for Shahid. He encounters a group of radical Muslim students and a more liberal teacher by the name of Deedee. Torn between radicalism and liberalism, Shahid struggles hard to find out his own identity and at the same time he is also influenced by the Western lifestyle of his elder brother Chilli. The

novel chronicles the psychological effects of different affiliations of Shahid such as cultural, religious, racial, sexual, gendered, political and social – and how these various factors contribute to his identity formation that is fluid and transformed. He experiences transition from his personal identity (Pakistani) to social identity (Briton) throughout the novel and at the end he breaks away from his Pakistani ancestry and decides to live with his teacher and lover Deedee Osgood, by presenting himself willing to be influenced by the Western traditions.

Before moving to London, Shahid had lived a secluded life in Kent. He felt alienation because of his Pakistani immigrant family. At school and in streets he was discriminated on the basis of his origin. At home his father wanted him to be a complete English boy by introducing him to modern ways of life. His mother also kept him away from sense of otherness by avoiding discussion on racial issues. But society is an important instrument in providing us our sense of identity and the structure of English society is such that it is replete with racial discrimination and inequalities. The immigrants – particularly the coloured people – have been victims of racial stereotyping. The biasness and racist attitude of whites towards Muslims and Islam causes miseries and hardship for them. They feel at a disadvantage for being immigrants and that too of Pakistani (Muslim) origin. Shahid suffers from racial discrimination from the very childhood. He recalls his childhood days, when he was abused by white school mates who called him ‘Paki’ and reminded him that he is a second class immigrant not a Briton. Hanif Kureishi also belongs to a Pakistani British family; he also experienced the same dilemma, from which Shahid suffered. While describing his own childhood experience in his autobiographical text *Dreaming and Scheming*, Kureishi speaks about his dual background in racist England, he says, “the word Pakistani had been made into an insult. It was a word I didn’t want used about myself. I couldn’t tolerate being myself”⁹ (16). Shahid’s sense of alienation was due to his ethnic background. He belonged to the race of colour people, who have ever been the victims of racial stereotyping. The colour of his skin, his ethnicity and his cultural and religious baggage, categorize Shahid as a different human being from the dominant white strata. He suffered from racist attacks everywhere and every day, as he says, “everywhere I went I was the only dark skinned person”¹⁰ (10).

White people are too racist and biased and have a feeling of superiority over coloured people. Once during Shahid's school days, his class fellows wrote obnoxious sentences 'Paki wog fuck off home' and then chanted in unison 'paki, paki, paki, out, out, out'¹¹ (72). He says, "I was convinced, they were full of sneering and disgust and hatred. And if they were pleasant they were hypocrites"¹² (10). Shahid felt uneasiness in the racist atmosphere, and wanted to avoid this stereotypical labeling because it frightened him. His self-image shattered and he lost self-confidence, "I began to be scared of going into certain places. I did not know what they were thinking"¹³ (10). The feeling of ambivalence prevails in the mind of Shahid. He is confused about his identity; since he was born and bred in Britain, is well acquainted with British culture and although he is aloof from his ancestral culture but he has the stamp of Pakistaniness on his character. He is continuously reminded of his identity as being different from the British because of his ethnicity. He feels uncertainty about his identity and is unable to decide about what to adopt and with whom to belong.

Shahid moves to London in search of his true (self) identity. He is fed up of his dual identity and wants to have a distinct identity that would be different from the half Pakistani and half British one. London is a metropolitan city, which provides abode to multi-cultural and multi-racial communities. Being a multi-racial society it brings multi-coloured environment for the people to search and discover their identities, as Shahid says, "these days everyone was insisting on their identity, coming out as a man, woman, gay, black, Jew – brandishing whichever features they could claim, as if without a tag they wouldn't be human"¹⁴ (92). Shahid hopes to find his dreams and is ready to undertake different experiences involved in finding his identity. Living in the diasporic state in London, Shahid encounters a new dilemma. He is caught between two worlds of different ideologies; on the one hand there is the world of Muslim fundamentalism embodied by his friend Riaz and his group while on other hand there is the liberal world which is represented by his teacher Deedee. Shahid meets Riaz, who came to England from Lahore in Pakistan at the age of fourteen and lives in the same apartment as Shahid. Riaz has a persuasive and convincing personality. He is young, energetic and the leader of a militant Islamic group. Although he lives in the West he is not influenced by the

Western culture. He accepts and projects the supremacy of Islam and Islamic traditions. He tries to preach that the West, with its vanity and shallowness, is influencing eastern culture, particularly Islam and Muslim youth. He insists that in order to keep the sanctity and purity of Islam, we must resist western philosophies and follow the teachings of Qur'an. According to him it is the responsibility of educated people to resist and guard our people against western vanity, "we cannot just forsake our people and live for ourselves"¹⁵ (173). And if we abandon this responsibility it would mean that 'we had totally absorbed the western morals, which are totally individualistic'¹⁶ (173). Chad, another important member of the fundamentalist group, is more radical than Riaz. Chad has been brought up in the suburbs of England by a white racist couple but he could not fit into that racist atmosphere because he was not white and experienced racial discrimination. He suffered hard for 'trying to secure a sense of belonging by changing his name from Trevor Buss to Mohammad Shahabuddin Ali Shah'¹⁷ (Lau 7). He claims that all Muslims are the slaves of Allah and they should not abandon the path of Allah while living in the West. He cautions Muslims to stick to the teachings of Islam and not be influenced by the Western culture because to him assimilation in the West means, losing our souls"¹⁸ (80). To Riaz and Chad, the West attempts to demoralize Muslims by tempting them to assimilate to the lure of the Western culture. They believe in transnational Islamic brotherhood that is that Muslims from all around the world are the same without the constraints of nationalities and they believe that they are fighting for the Muslim cause against the Western attacks.

Shahid also encounters the charismatic teacher Deedee Osgood, who also has persuasive effects on Shahid's personality. She is more inclined towards liberal and hedonistic ways of life than the restrictive and conservative religious life. She teaches her students to see the world through a broad minded outlook. She is of the view that globalization has brought the world transnational character, which demands every individual to be more liberated and tolerant. She introduces Shahid to the Western culture of which Shahid is ignorant. She also stimulates Shahid to sexual experiences that he has never had before. These two conflicting influences create an ambivalent situation for Shahid. Riaz insists Shahid to be inherent of Islamic traditions and values without being

influenced by the Western way of life while Deedee wants him to refrain from Muslim conservative life. Shahid's identity is de-centralized and fluctuating. According to Lacan there is no autonomous self and the ego or personal identity is formed in relation to other[s]. Thus our identity undergoes constant changes which are the result of our interaction and relations with others. A central point to Lacan's theory is that it is impossible to talk about stable identity; instead identity can be discussed in terms of preliminary structuring of the subject¹⁹ (Lacan 25). When we apply Lacan's concept of fluid identity to Shahid, his identity is formed in relation to various other factors. He undergoes multiple roles and is constantly occupied with developing his ego or personal identity by integrating different situations and peoples. He mirrors his own self through images of other[s] but there is a gap between his personal identity and social identity. This gap causes feelings of ambivalence and leads to search for a meaningful way to resolve this ambivalent feeling and integrating the different roles. Moreover, Shahid also looks for his personal identity and at the same time for his social affiliation.

Shahid's ideological conflict gets aggravated as the story progresses. The novel is set in 1989's England when Salman Rushdie's book *The Satanic verses* was banned because it was considered blasphemous. The content of the book was insulting for Muslims as it was irreverent to Islam and the Prophet Muhammad. Muslims all around the world reacted severely against it and called it an act of religious propaganda. Iranian religious leader Ayatollah Khomeini issued fatwa calling upon Muslims to kill Rushdie and even Muslims living in England responded to it harshly and burnt this offensive book. A group of Muslim students, led by Riaz make a plan to burn the book in a public place so as to record their protest against the insulting work.

An Islamic fundamentalist group led by Riaz, attempts to assemble Muslim students on the same platform and protest in unison in order to show Muslim brotherhood. Shahid has also been provoked by the group to take active part in the disapproval campaign. Shahid and Riaz discuss about the uneasiness among Muslims brought about by the publication of Salman Rushdie's book. Riaz considers it a blasphemous act and denounces that it should not be acknowledged to incite people on their religious or sacred beliefs through profane literature. He is of the view that such

books must be censored because these books are the progeny of corrupt minds and can lead to religious agitations. However, Shahid believes that literature is for amusement; it is the outcome of the writer's free imagination and helps us reflect on our nature. To him literature enlightens our nature through imagination on the part of the writer. Riaz says, "to me these truths about the importance of faith and concern for others are deeper than the ravings of one individual imagination"²⁰ (184). But Shahid persists to follow his own perception saying that individual voice is also important as are the feelings and beliefs of the people. He is in favour of freedom of expression since he feels that he is being separated from his friends.

Shahid is in a precarious and ambivalent situation, unable to decide what to follow; on the one hand his fanatic companions are agitating against the publication of Rushdie's book while on other hand his liberal teacher and beloved Deedee tries to console him and persuade him to tolerate such actions with open mindedness. She also insists that Shahid avoid the company of his Muslim friends and remain aloof from the protest.

Riaz makes a plan to burn the book in front of thousands of students and to declare democracy and freedom of expression. He is successful in infusing fanatic development among his companions and they boycott Deedee's lecture on the history of censorship. Shahid is thus unable to prevent the 'burning demonstration' and is also unable to decide what to do. The circumstances are unavoidable, and he reaches the place where the ceremony is to be held, and watches the whole situation passively without taking an active part. He also listens to Riaz's speech demanding equal rights and freedom of speech. When the demonstration is over, the group is found in Shahid's room, planning to visit Deedee for discussion and debate about censorship.

Shahid's inactive participation in protest and his debate with Riaz about the censorship and literature causes the whole group angst with Shahid. When Shahid comes to know about their hostile behaviour, he visits Hat's restaurant to talk to him about the matter and to patch up the situation. But Hat's arrogant attitude causes Shahid's insult. First he refuses to talk to Shahid but upon Shahid's insistence, he talks and blames

Shahid for disappointing and embarrassing Riaz. Shahid beseeches him to arrange a meeting with Riaz, so that he can make things clear. But Hat insistently refuses, Shahid waits for Hat to change his mind but when Shahid realizes that Hat is not willing to make the situation clear for him, he decides to leave. He wants to have a place where he can fit himself but his fundamentalist friends are intolerant of Shahid whereas Shahid who has not yet adopted complete Western liberalism; supports the cause of racial discrimination initiated by his Muslim friends because he himself has suffered from Western prejudice like other immigrants but at the same time he also favours freedom of thoughts.

Shahid's religious identity in diaspora has multi-faceted dimensions. Religion is a dynamic social factor in diasporic ideological transformation. The society of London comprises different cultures, traditions and therefore different religious beliefs are to be practiced there, which put people in close connection with each other. It is often understood that Muslims retain their distinct religious identity in the Western diasporas. Muslims remain Muslims, always adherent to Islamic doctrines even though forces may cause obstruction to normative bonds. Mostly first generation immigrants are adamant about the religious beliefs of their homeland; they feel spiritual attachment and adherence to religion. In the same way, second generation immigrants are not as devoted to religion as the first generation. They are born and raised in a society where religion is a secondary unification force; therefore they know least about their religion. So far as, he is second generation immigrant and he didn't receive religious fervor from his father, who appears to be more secular. To his father, earning money and having a social status was his belief. That's why he worked day and night to achieve financial prosperity without bothering at the religious grooming of his children. As a result Shahid and Chili remained distant from religious practices. He only remembers visiting Karachi for his ancestral family and often going to masjid for performing religious rituals. Religion is a prescriber of cultural practices, since London is a multicultural neighborhood where people from different cultures and religions find their way to construct trans-cultural identities therefore religion proves to be a less abiding drive. This happens to Shahid, who demonstrates a fluid religious identity. His religious ideology wavers from fundamentalism to secularism. While in the companionship of his friends he feels attachment to Islamic

doctrines but soon he forgets about it when he moves in the company of Deedee. When Zulma comes to know about Shahid's relation with the Muslim fundamentalist group which is actively involved against blasphemous publication, she does not approve of it and forbids him to be in contact with them. She even displays a more liberal outlook towards religion when she says to Shahid, "Oh! Shahid, you've fallen into a religious framework.....religion is for the benefit of the masses, not for the brain-box types"²¹ (186).

Western societies operate on secular traditions where religion plays a minimal role in determining the course of private and public lives of people. Religion has been kept away from civil liberties and the welfare of humanity. Consequently religion does not affect every aspect of human social life in the West; rather it brings liberty to individuals. The idea of secularism arose in a "distinctive western historical experience, it is a liberal revolution in the United States, which generated regime of separation of church and state ... and it led non establishment of religion in the state"²²(Maurya 57). On the other hand Islam has a sacred and all pervasive role in the lives of Muslims. Islam affects almost all aspects of the individual's private and social life. It controls and defines roles for every individual; and does not accord the kind of liberty Christianity does. Religion has a sacred place in the hearts of all Muslims, whether it is Islam, Christianity or any other cosmic religion. Muslims are taught to respect religious traditions of people without imposing restrictions on them. But the Western societies impose restrictions on Muslim communities living in diaspora such as the recent hijab restriction in Germany and France, although the Western world claims to be more humane and liberal. The cartoon controversy is another example of the clash between Western traditions and Islam. Christianity has never been in favour of religious blasphemy, but it is Western civilization that is involved in islamophobia and sacrilegious acts. The West attempts to question Muslims' religious tolerance by committing such blasphemous acts in spite of the fact that irritating Muslims on religious issues cause Islamic fundamentalism to come to the fore. Many fundamentalists are born out of the Western vexing of Islam and/or othering of Muslims. Aamir Cheema is one example of this he became the victim of Western prejudiced attitude towards Islam and Muslims. Cheema was a PhD student in

Germany who attempted to assassinate the editor of Die Welt newspaper for publishing insulting cartoons to defame Prophet Muhammad. He could not bear this insulting assault on Islam. He went to kill the editor but was caught by the police before completing his task, taken into custody and martyred. But the Western media projected the fabricated news that he committed suicide while in police custody. Many Pakistani agitated against Cheema's death and called it a barbaric act of German government. Family members and other Pakistanis including leaders of religious parties claimed that he has been tortured to death by German police but German authorities were not ready to accept this allegation and defended their government by demonstrating that Cheema had become a psycho patient after he was taken to police custody and hanged himself in the cell with a cord used to tie his Shalwar (pajama)²³ (Turkish Weekly 2006). Anyways Western biased and intolerant attitude towards Islam is one of the causes of trust deficit between the Muslim and the Western worlds and ultimately this hatred lead to devastation of humanity.

For Muslims, religion has a dominant and authoritative stance while in Western societies religion is placed in secondary position. Western secular and liberal societal construction is in complete contrast to Islam and the Muslim world. Islam is a monolithic religion that believes in absolute devotion and submission to one authority. Secularism is a doctrine that rejects religion and religious considerations. Secularism gives birth to liberalism which favours political ideology of progress and the protection of civil liberties. Islam and liberalism, therefore, are incompatible and in conflict with each other because Islam projects submission to authority and liberalism questions this authority which is considered blasphemous in Islam. Shahid becomes the victim of a wavering religious identity. His religious identity mirrors two conflicting ideologies – radical and liberal. He perceives his image as Muslim because of his Islamic ancestry but this image of him is distorted because of the social reality. Shahid's societal embedment persuades him to reconsider his religious ideology. He realizes that he is 'sick of being bossed around'²⁴ (272), and this realization leads him to break from his friends, since he feels that his Islamic ideology is being shattered in London;

Surely brother, there must be more to living than swallowing one old book? What men and women do, and the things they make, must be more interesting than anything that God is supposed to do?²⁵. (272)

Kureishi's father was secular when he came to England in the 1950s and dreamed of becoming a writer. He completely adapted to the Western lifestyle and Kureishi followed the traditions of his father but with a more questioning attitude. He challenged the authoritative stance of religion and believed in liberalization. In his interview with *More Intelligent Life*, Kureishi talks about his Islamic background and beliefs, he says;

I come from a Muslim family; I come from a Muslim country: Pakistan. I'm well aware of how dangerous religions like Islam can be. It is ridiculous to think its racist to attack a religion. In fact, it's racist not to attack a religion. These are systems of power, huge political forces of the world – you have to speak back against it, otherwise, you exist in an authoritarian system²⁶ (Kureishi's interview with *moreintelligentlife*).

For him being religious means 'delusional psychotics'. His anti-religious outlook impels him to state that religion is no more than a delusion and most religious leaders are ignorant fools²⁷ (bbc.co.uk).

Although Kureishi belongs to a Muslim family, his own demeanor and his upbringing in the Western culture made him an atheist. He denounced his religious beliefs and talked ill against religion, in particular against Islam. Once he was thrown out of a mosque in London because of his dissidence with Islam and his critical views of radical Islam. Kureishi was asked about his attitude towards the Fatwa against Salman Rushdie's *The Satanic Verses*, and in an interview with Kenan Malik *From Fatwa to Jihad: The Rushdie Affair and its Legacy* (2009), he openly acknowledges the freedom of thought and expression blatantly disregarding religious radicalism. He says;

I come from a Muslim family. But they were middle class – intellectuals, journalists, writers – very anti-clerical. I was an atheist, like Salman, like many Asians of our generation were. I was interested in race, in identity,

in mixture, but never in Islam. It seemed mad to imagine that someone could be killed over a book. I was flabbergasted. How could a community that I identified with turn against a writer who was one of its most articulate voices?²⁸ (Malik 39)

Although it is thought that he favours the cause of fundamentalists in *The Black Album*, but the fact is that he not only ridiculed Muslim fundamentalists but also misrepresented it. He stereotyped Muslims which is to give a false picture of Muslims living and acting as extremists in England and around the world. Muslims are not always terrorists or extremists; they have always been othered by the West, they have also been racially discriminated and thought by the West to be alien creatures. This othering of Muslims, sometimes, compels them to assimilate or transform accordingly, but for some people assimilation is not possible; they therefore retain their distinct identity even in Western countries. Having a distinct identity does not mean that they are extremists in any way. Labeling or representing Muslims as radical is a misrepresentation of them. Kureishi's representation of Pakistani characters as radical or intolerant is not a neutral representation, "Kureishi was playing into the hands of racist commentators by portraying such a mixture of bad and good, corrupt and honest, weak and strong Pakistani characters"²⁹ (Mills30).

Shahid's sexual identity is another question which needs to be discussed here for greater clarification. The formation of gender or sexual identity is a developmental process that is influenced by various social and psychological factors. Shahid's sexual identity passes through different phases of development and is influenced by two people – his brother Chili and his lover Deedee – at various stages of his life. Chili appears to be the first person who influenced Shahid. During their childhood both were in contrast to each other. Chili had always had a predilection to sexual adventures, bringing his sensual sex stories. He used to compete with his brother Shahid to be his father's favourite and having maximum of sex relation with girls. He used to go out with his father on his sexual ventures. He has assimilated to Western dreams and become a philanderer. His "relentless passion had always been for clothes, girls, cars, girls and the money that

bought them”³⁰ (50), whereas Shahid has a reticent demeanor. He has never been into sensual pleasure and even on a date, he displays a very immature attitude.

Did you touch her? Papa stabbed at his own wheezing chest. Or further down, he continued, slapping his legs, as thin as a medieval Christ’s. Chili was smirking in the doorway.

‘No’.

‘What have you been doing?’

‘Reading poetry’.

‘Speak up, you bloody eunuch fool’

Reading Keats and Shelley to her.

To the girl?

Yes.

Did she laugh at you?

I don’t think so.

Of course she did.

Papa and Chili couldn’t stop laughing at him³¹ (52).

During his date, Shahid does not touch her because he has never had sexual intimacy with any girl. His reading of Keats and Shelley’s poetry proves that he believes in platonic love and is not a follower of the modern love experience that is based on physical love or sexual attachment.

When Chili comes to know about Shahid’s affair with Deedee, he advises him from his own perspective, “people know within two minutes if they want to fuck someone. Within an hour they know if they want to be with them. You want her – then take her”³² (51). For him things are as easy as having a cup of tea. He advises his brother in vulgar language that he could have sex with her without any hesitation and he also narrates his own sexual experiences with girls. By narrating his sexual stories Chili attempts to motivate Shahid to his first sexual adventure, since he appears to be nervous at the situation.

Deedee is another character who contributes to Shahid’s development of sexual ideology. Shahid encounters Deedee for the first time during her lecture in the college. After lecture they have a discussion about things like the school system and future prospect of students. Afterwards they have lunch together; Deedee finds that Shahid has some common habits like his liking for Prince, a famous singer, and she asks him to write

a paper on Prince and invites him to visit her residence to watch some tapes of Prince, which Shahid accepts. When Shahid visits her house he is nervous and hesitant, but Deedee makes him comfortable. She offers him pumpkin and coconut soup. On asking if he found the videos sexy, Shahid feels hesitant and replies that he finds them seamless and a little cathartic. Then she takes him to the club and party and also offers him drugs. Going from one party to another, offering him drugs and wine, and having sexual relationship, Deedee exhilarates Shahid and drives him to the joys of Westernization. He forgets about everything other than the pleasure she offers and his sexual identity transforms from reluctant, hesitant and shy to sexual perversion. He indulges in sexual relations with Deedee without bothering about the sanctity of the relationship as teacher and student.

By presenting the character of Shahid in multicultural London, Kureishi wants to convey the idea that nationalism or ethnicity must be reconsidered in the global context and be transformed accordingly. Every individual has to be influenced in the global culture; by adapting himself/herself to the transformation into the social order so as to fit his/her identity in the mixed racial context. The world has become a composite of mixed origin, and what is required for the survival and sustenance is the sense of change and hybridization. Kureishi himself adapted to the hybridized metropolitan London life style and transformed his identity to Western cultural traditions. He experienced fluidity in his cultural and religious identity and assimilates completely to the ongoing customs of metropolitan life. He even denounces his religious affiliation and becomes an atheist.

Shahid's diasporic experience provides him the basis to perceive his image. He mirrors his self-perception in different situations and in relation to various people and ideologies. Diaspora, like the mirror stage, is an important phenomenon which establishes the basis of identification for an individual. Throughout the novel Shahid encounters different situations and people and perceives his own image in them. He thinks his image as real but in reality his image is distorted or void of reality. For instance, born in British society Shahid feels like a Briton but his perceived image is void of reality as he has Asian origin and is not white. He suffers from racism and discrimination and finally comes to the realization that he is an outcast. Likewise when he moves to London in

search of his identity, he meets the religious group of Riaz, extends his services for the Islamic cause and thinks of himself as a Muslim fundamentalist. He mirrors his 'self' wrongly because he is a misfit in the fundamentalist group due to his approach and judgment. Deedee introduces him to the Western culture and this brings a clash between Shahid's religious and fundamentalist ideologies. Shahid's mirroring of his image is important as it establishes his sense of identity; as Lacan says the mirror image establishes the basis of identification which is important for creating identity for an individual.

4.1.2 Dialectic of O/otherness in *The Black Album*

Shahid's experience of searching for his identity is bewildering and ambivalent. The phenomenon of identity or belonging for first generation and second generation immigrants is different and depends upon various factors. Most first generation immigrants feel a sense of alienation and otherness because they are not accepted in the host land due to radical differences among them. However the second generation immigrants are less prone to alienation or identity crisis because they grow up in diasporic state, with socio-cultural practices of the host land and therefore feel more British than Pakistani. Although Shahid is a second generation immigrant but he has never been accepted as British in racial London. He grows up in Kent but neither the environment nor his own demeanor allows him to be accepted in the host society. Because of his Pakistani ethnicity, he has been subjected to racial discrimination. He wants to belong to the people around him and for this reason he goes to London but he is considered as other – by himself and by others – and the sense of this otherness gives him perception of himself.

An individual's life is bound up with society. Humans are social beings, they cannot live in isolation. Society influences what we think and do and identity for human beings is purely a social phenomenon. To continue life in a certain diasporic social structure involves the complex process of socio-psychological construction. In the light of this statement Shahid undergoes the multifarious process of socio-psychological production in the racist structure of British society. Racism is so ingrained in the Western

societies that it is practiced to justify the imperialist stance of the colonizers and prove the colonized as othered. Shahid passes through the tormenting social structure of racial, cultural, social and religious differences or discriminations. As Kaleta (1998), one of Kureishi's critics, analyzing Kureishi's immigrants' characters in response to British racism, observes; they struggle hard to find their individuality in the social reality that is characterized by racial and ethnic prejudice: they are always social others for mainstream Whites³³ (76).

Shahid becomes a victim of political hypocrisy and social stereotyping. He experiences his identity belonging in binary oppositions and endeavours to locate his identity in a wider physical milieu. He perceives his image in different situations and feels himself othered, not what he really is. For instance, he thinks himself the ethnic other in the racist atmosphere of Kent. He has been isolated and considered other not only in society but also in his family structure where he is not like his brother. Shahid's mental makeup differs from his elder brother Chili's therefore his father deals with him very differently from Chili which of course gives him a sense of otherness. His father worries about Shahid, thinks that he is not worldly wise and therefore asks Chili to take care of Shahid. When he moves to London, there again he experiences self-otherness due to the two opposing ideologies of liberalism and fundamentalism. According to Lacan, the mirror image establishes the basis of identification which is important for creating identity for an individual. The formation of image or ego is constructed and reconstructed in our confrontation with the O/other. In Lacanian psychoanalysis the concept of O/other is very important, as the sense of self or 'I' is developed from the perception of other. For Lacan the child perceives his image and thinks it to be some other. Initially the child is unable to recognize himself but later on distinguishes himself from others providing him grounds to search for his true identity. The perceived image in the mirror gives the child a sense of false identity as it is thought to be some other. Thus mirror othering is the beginning of our transition from false being to social being. Similarly, Lacan's idea of 'Other' (with capital 'O') can be viewed as other people, situations, ideals, norms and ideologies of a particular society. Shahid's personality is influenced by various people,

situations and ideologies at different stages of life. From the very childhood, he develops sense of otherness in relation to people and social norms.

Kureishi investigates that the Muslims, particularly Pakistanis, are the victims of the West's biased thinking. They have been stereotypically represented in the Western discourse as uncivilized and racially othered thus developing a prejudiced attitude among whites. Kureishi himself experienced biased and racial attacks living in the UK. He has been continuously reminded of his race through the white's prejudiced treatment and he presents Shahid as his mouthpiece. Shahid, like any other Pakistani immigrant, faces humiliation at the expense of the white imperialist attitude. The othering of the orient as being uncivilized, inferior and criminal distorts Shahid's self-esteem. It not only destroys his identity but also makes him resentful, particularly when Strapper sarcastically says to him; "you a Paki, me a delinquent. How does it feel to be a problem for this world?"³⁴ (145). Strapper contemptuously treats Shahid as delinquent, and by comparing him to a criminal he stereotypes all Pakistanis to be offensive. Strapper's othering of Shahid is the result of Western colonization and ethnocentrism. Otherness is a discursive practice of creating hierarchical groups of 'self' and 'other'. For the construction of otherness between 'central' and 'periphery' power relationship is very important because only in a position of power can one discriminate others by imposing a superior stance. The West has represented Muslims as aggressive and uncivilized in its discourse. Although representation of people from the outside is not possible and authentic but the West enjoys superior and hegemonic standpoint over the Orient therefore it has constructed stereotypical representation of the orient. Shahid feels a sense of otherness due to his racial origin. He is not white therefore he is considered as the other in dominant white society. Born and bred in white society, Shahid perceives his image as white, but he is reminded of his strangeness throughout his life. During his childhood he is not accepted by his school mates and is regarded as outcast in the racist environment. The society is so riddled with racial attacks that Shahid develops a sense of alienation and views himself as other. After being racially, ethnically, culturally and religiously othered, Shahid is convinced of his identity being unacceptable in the imperial culture;

We're third-class citizens, even lower than the white working class. Racist violence is getting worse! Papa thought it would stop, that we'd be accepted here as English. We haven't been! We're not equal! It's gonna be like America. However far we go, we'll always be underneath!³⁵ (Kureishi 209).

Disillusioned by the sense of estrangement, Shahid moves to London and joins the group of Muslims fundamentalists led by Riaz in the multicultural and multi-racist London in order to discover his identity. His attachment to the group is testimony of Shahid's feeling of cultural and ethnic belonging.

The sense of otherness fostered by the racist environment of British society, urges Shahid to search for his roots therefore he perceives affiliation with the Muslim group led by Riaz and which works for the Islamic cause: the desire to guard all immigrants against Western hedonistic motivation and urge them to retain their Islamic identity. Due to his mental makeup and grooming in Western society Shahid develops a particular sensitivity since he does not fit into the fundamentalist group. He has been raised in Western progressive society by liberal parents. He is taught very little about his native culture and religion and therefore does not possess religious fervor. Religious fundamentalism requires certain strict adherence to religious doctrines which Shahid was unable to render. The clash between Shahid's liberal ideology and Islamic fundamentalism comes to the forefront after the publication of Salman Rushdie's novel. Muslims agitate against Salman Rushdie's blasphemous book and want to ban its publication. They even follow the Fatwa and attempt to burn the book publically and hang the author. On the other hand Shahid follows liberal traditions. He is not very critical of the book and gives some room of forgiveness to the author. The fundamentalist group recognizes Shahid as other because of Shahid's liberal outlook. They urge Shahid to be an active demonstrator against religious assault but he avoids being a protestor. When the group finds him to be inactive during their massive agitation they refuse to allow him to join them. They even go to the extent of attacking him but his elder brother Chili appears at that moment and saves him. Shahid is treated as outcast by his friends which causes feeling of alienation in him, he looks at himself as other and desires to seek

his true identity. As according to Lacan identity is a matter of outside formation of individuals, we are constituted as subject from outside. Shahid develops his sense of identity through different treatment received by his friends and his beloved Deedee; both appear to treat him differently and other than what he really is.

Thus Shahid's sense of otherness is the beginning of his transition from 'false being' to 'social being'. He is convinced of his identity being othered and alienated in British society and he tries to find his social identity. He wants to associate himself with people around him. During childhood he considers his identity as being tantamount to the children of his adopted society even though his teachers and school mates treat him as the Other because of his racial identity. Similarly after arriving in London he associates with the Muslim fundamental group but due to his secular and liberal outlook about the world, they also treat him as other. He wants to be treated like others not as othered by others. He attempts to create a space for himself in British society and for this reason he associates himself with his liberal teacher Deedee. According to Lacan, consciousness is the desire of others, we are constituted as subject from the discourse of others. Shahid is generated in his consciousness by the desire of others. He finally decides to live with Deedee.

4.1.3 Innennwelt and Umwelt in *The Black Album*

The Black Album most vividly and interestingly represents the formation of self consciousness through interaction between the self and the outer world. There is an evident connection between an individual's perception of self and social framework. Society plays a discursive function in the formation and projection of one's identity. Man is made of society and society is made of men. Every society provides a wide structure – in the form of people, situations, norms, ideologies etc – for individuals to interact with and construct his/her own distinctive identity.

The novel is set in England during the year 1989, which is marked by social upheavals, as a consequence of two important historical events. This was during the reign of Margaret Thatcher the 'Iron Lady', whose speech regarding immigration policy

brought about social unrest among people. She stated in her speech that immigration was so rampant in the UK and if it went on with the same pace, by the end of the century the whole country would be swamped by the people from various cultures, which would ultimately lead to the extinction of the British culture. She was against large scale immigration particularly from the commonwealth and Pakistan. She wanted to hold this immense immigration, to approximately 45000 to 50000 people yearly³⁶ (Margaret Thatcher). Her hard-line stance on immigration gave rise to racial stereotyping and racial prejudice among white and non-white. Immigrants particularly of Asian origin suffered from racism and were considered alien by the dominant white Caucasians. Anti immigrants, anti minority as well as anti Muslim sentiment was the result of the institutionalized racism of the times. It became hard for Muslims to retain their Muslim identity in the racist and biased atmosphere. Discussing the Western hypocritical, biased and superior attitude, Riaz argues with Dr. Brownlow, who claims to be an exponent of liberalism;

Your liberal beliefs belong to a minority who live in Northern Europe. Yet you think moral superiority over the rest of mankind is a fact. You want to dominate others with your particular morality, which has – as you also well know – gone hand-in-hand with fascist imperialism. This is why we have to guard against the hypocritical and smug intellectual atmosphere of Western civilization³⁷ (98-99).

Riaz exposes Western hypocritical imperialism, which suffers from a sense of superiority and has been accorded hegemonic stance in the guise of liberalism. They claim to be liberal but their liberalism is not void of racism. He further says, ‘the whites are very insular. Surely they won’t admit people like us into their world’³⁸ (175). Chad also condemns racism that is so deeply imbued in Western society. He critically states, “It’s been the longest, hardest century of racism in the history of everything. How can you not have picked up the vibe of this distorted way? There’s a bit of Hitler in all white people – they have given that to you. It’s all they’ve ever done for us”³⁹ (12).

While the second important event of the time was the ban of Salman Rushdie's *The Satanic Verses* and declaration of Fatwa against Rushdie, the book provoked an uproar in the Islamic world and violent reactions by the Muslims. Rushdie was born in India to a Muslim family but he received his education mainly in England. Influenced by the Western culture, he denounced his cultural roots and at the time of writing *The Satanic Verses* Rushdie was an atheist. He made fun of Islam and offended Muslims. Muslims all around the world, in religious agitation and anger, stood against this blasphemy and condemned severely such irreligious attacks on Islam. They attempted to defend Islam against Western prejudice thinking it as Western hostility against Islamic world. The book was banned in most Muslim and non-muslim countries. Muslims wanted the British government to ban this book and bring in a writ of blasphemy against the author. But the government refused to take any action and declared that the English law only protects Christianity against blasphemous assault not any other religion and protected freedom of expression against Islamic extremists. Geoffrey Howe, British foreign secretary at that time reacted against fatwa and demand for restriction on book and made tactful remarks, "we are not sponsoring the book. What we are sponsoring is the right of people to speak freely, to publish freely"⁴⁰ (Anthony 2009). This angered Muslims and anti-Rushdie demonstrations started in England and other parts of the world engendering Islamic fundamentalism in Europe. Hanif Kureishi represents the fundamentalists' agitation and anti-Rushdie demonstrations in the novel.

The two important social and political events and episodes related to these events, contributed to the perception and construction of Shahid's identity. He finds himself oscillating between a racial and cultural demarcatory environment and the fundamentalism and liberalism of England. On one hand his identity is entangled within the racist and prejudiced structure and on the other hand he struggles to find his way with fundamentalism and liberalism. Shahid suffers from racism, prejudice and racial stereotyping along with negative labeling of Muslims as fundamentalists, extremists and violent. This racist and discriminatory treatment exerts negative impact on his personality and he vacillates between his Muslim identity and the Western culture. He finds his personality under a racist attack in his very childhood. He remembers the days when he

was racially abused, ‘everywhere I went I was the only dark-skinned person’, and this made him ‘scared of going into certain places’⁴¹ (10). The colour of his skin and his cultural belonging prove to be a strange and uncomfortable thing that gives him characteristics of being different from dominant white skinned people. He becomes convinced of ‘contempt and disdain and loathing’ of whites. The prevalent confusion caused by racism and discrimination, compels him for self-assurance. Therefore he attempts to constitute his relation to his external reality. Lacan states that the function of imaginary or the mirror stage, ‘is to establish a relationship between the organism and its reality – or, between the Innennwelt and the Umwelt’⁴² (1288). He emphasizes the interaction between the inner and outer worlds for human entrance into society. In order to locate his ‘self’ in relation to social reality, Shahid moves to London, where he finds himself caught between two opposing ideologies – of religious fundamentalism and the Western liberalism. Fundamentalism and liberalism are contending belief systems: Liberalism is a socio-political philosophy that favours the individual’s liberty and equality without adhering to strict religious dogmas. Fundamentalism on the other hand, is a religious theological belief which regards every inscription in the sacred text as ultimate truth. The term fundamentalism arose out of a reaction against liberalism. Curtis Lee Laws (1868-1964), editor of Baptist newspaper has been credited as the first advocator and coiner of fundamentalism and refers that “Fundamentalism is a protest against that rationalistic interpretation of Christianity”⁴³ (qtd. in Rood II 22). As a movement, it has its roots in America during the late nineteenth and early twentieth century, when a group of Christian Protestants attempted to defend the orthodox protestant faith against liberal theology and controversy caused by Darwin’s theory of evolution and against religious criticism. A volume of numerous articles based on the Biblical teachings, written by Presbyterians, Bishops and Baptists, appeared during the years from 1910 to 1915⁴⁴ (Rood II 52) and these were distributed amongst English speaking people for their true religious awareness.

The focus of Christian fundamentalism was to return to the basic, pure faith and to project the supremacy of Christian doctrines. Later on, of course, the practice and interpretation of fundamentalism changed since the former is bound with religious

dogmas while the latter is beyond the constraint of religious bonds. One adheres to religious scripture whereas the other is an exponent of humanism. The conception of both fundamentalism and liberalism in the contemporary era and particularly in Islamic context has changed drastically. Although, the idea of fundamentalism was constructed in the West to guard religion against liberalist attacks, it has been associated with Muslims with a definitely negative connotation. Muslims all around the world have been labeled as being fundamentalists, even though they are fighting liberalist attacks and criticism of Islam. Fundamentalists are always defenders of orthodox religious beliefs, whether they are Islamic fundamentalists, Christian fundamentalists, Hindu, Jewish etc.

Islam as a universal Code of Life preaches humanism and reverence towards other religions. It does not favor destruction. But Islam has ever been considered a threat to Western civilization and therefore attacked by the West. Maleiha Malik (2013) traces the history of the long standing prejudice that the West has about Islam and Muslims. She states that during the tenth and eleventh centuries Europe was aware of Islamic civilization on its border. Europe felt that Muslims were attempting to expand into Europe and the West; therefore it was not only an intellectual or religious threat to Christianity but also a military threat⁴⁵ (Malik 59). Europe since then has prejudice and hatred for Islam and Muslims. It is natural that whenever there is oppression there is reaction with equal intensity. Islam is being relegated. It is being attacked by the Western societies.

The clash is not between Islam and Christianity rather it is between Islam and Western civilization. Huntington believes that West attempts to exercise its hegemonic stance by inflicting war against Islamic civilization. In this regard gulf war arose between Iraq and Kuwait, it became war between Iraq and west and then it became war between Islam and west⁴⁶ (Huntington 251). Islamic fundamentalism itself is the result of Western prejudiced and blasphemous treatment of Islam and when Muslims become fundamentalists to defend their religion then they are blamed and stereotyped as extremists, fanatics and terrorists. Liberalism must be controlled for the smooth functioning of a society. If liberty or freedom of expression goes to the extent of attacking someone's sacred beliefs or inflicting religious insults on others then it is an

open call for the rise of fundamentalism. This is true of muslim fundamentalism; as Islam is being attacked sometimes by publishing blasphemous cartoons, sometimes by imposing a ban on religious practices (such as the hijab ban) and sometimes by publishing controversial books (as Salman Rushdie's *The Satanic Verses*). Consequently Muslim fundamentalists are bound to be born everywhere and in any time. To be a fundamentalist is not a blot in Western societies but being an Islamic fundamentalist is not acceptable anywhere. Shahid's ideology oscillates between competing philosophies of fundamentalism and liberalism. He associates himself with the fundamentalist group of Riaz, though he is not religious but he has an affiliation with Islam and therefore wants to support the fundamentalists' cause. Riaz and his group are against the assimilation of Muslim immigrants in the Western culture. They want to keep their Muslim identity and defend Islam against racism and want to avenge white imperialism. According to them it is Western hostility against Islam that lures Muslim immigrants to integrate in Western culture against their roots. In *TheBlackAlbum*, Chad warns Shahid against assimilation, 'And we think we want to integrate here! But we must not assimilate that way we lose our souls'⁴⁷ (81). Riaz and his group start a campaign against the publication of *The Satanic Verses*, gathering Muslim students for demonstration and public burning and attacking of bookshops. Shahid is not in favor of the fatwa against Rushdie, because his thoughts are also manipulated by Deedee's liberal stance. Deedee possesses a liberal philosophy against radical attitude. She advocates the freedom of expression, and has a quote pinned up in her office that says: 'All limitations are prisons'⁴⁸ (25). Shahid argues with Riaz against the disturbance caused by the book and tries to convince him to withdraw the burning demonstration; Shahid says, "if he's insulted us, can't we just forget about it? If some fool calls you a bastard in the pub, it's best to not think about it, you know. You shouldn't let these things get you down"⁴⁹ (169).

Shahid's idea of religion wavers; sometimes he feels affiliation with the religion his friends embrace while at other times he is dejected by it, "his own self increasingly confounded him. One day he could passionately feel one thing, the next day the opposite"⁵⁰ (132). In the mosque his sentiments are different and he feels solace: "(t)here race and class barriers had been suspended...the atmosphere was uncompetitive,

peaceful, meditative”⁵¹ (132). When he is in the company of his religious friends his attachment is sincere but when he comes out of it the thought of Deedee and her hedonistic beliefs takes him away from religious consideration. Thus his diasporic religious identity involves socio-psycho dynamic progression, where his ideology is not stable. Shahid feels a fragmented sense of belonging. He is trapped between his self-perception and social reality. Since Lacan articulates the idea of self-reflection through social identity formation; and the self (identity) is not self-validated, rather it is understood only in relation to the external world. The existence of ego is based on the reliance of self on to its outside world. The ego formed in the mirror stage is the outcome of relational association of the self and the external world.

Shahid’s ego, which is formed through the process of mirroring his self in the diaspora, develops his relationship between his inner self and the outer world. He forms his sense of identity in relation to the society and struggles to use his capabilities to develop social connections by adapting to different social situations.

4.2 Introduction to *Salt and Saffron*

Kamila Shamsie is a contemporary Pakistani-British novelist. She was born in Karachi, Pakistan in 1973 and as the descendent of a literary family, has inherited a literary legacy. Her mother Muneeza Shamsie is a short story writer, editor and critic. She is grand-daughter of prominent Urdu writer Jahanara Habibullah. Shamsie was born and raised in Karachi, then moved to America for education and for the last six years she is settled in London. She travels continuously in the three transnational places. Moving between these cosmopolitan spheres, she has acquired understanding and appreciation of diasporic life experience and highlights issues related to diasporic life particularly her nostalgic feelings for Pakistan and especially the city of Karachi. She has written six novels, most of them based on stories taken from everyday Pakistani life and can be claimed as historical imageries because every story alludes to historical events. She is a political writer exploring political upheavals in different eras of Pakistani history. She has an interest in Pakistan’s history and endeavors to discover those aspects of untold and hidden facts of history which have been ignored by mainstream writers, for instance the

creation of Pakistan and opposing viewpoints of its creation, the British Raj, the war of 1971 and its consequences, political unrest in the country and military control over Pakistani politics.

Shamsie's debut novel *In the City by the Sea* (1998) was published when she was just twenty five and still a student of creative writing at Massachusetts University. The novel is set in Karachi city and presents a heart rending story of the eleven year old Hasan, who belongs to a very rich family but who is powerless because his uncle Salman has been arrested on charge of treason in spite of the fact that he appears to be a champion of democracy. The story takes place at the time when Pakistani Army had taken control of the country and announced the imposition of Islamic Sharia Law, with its associated limitation on women's freedom. With the arrest of his beloved uncle, Hasan's life turns upside down. He finds himself caught amidst the turmoil of political and social instability and attempts to get his uncle released. Shamsie portrays the violence and political unrest of the time through the eyes of the eleven year old Hasan.

Shamsie's second novel *Salt and Saffron* (2000) is about the clash between traditional and modern values presented by the old and new generations. The protagonist of the novel, Aliya, belongs to the new generation who returns home after graduating from America and revisits her family's ancient feudal traditions. She is against the tyranny of class structure of Pakistan where people are divided on the basis of social status and where the elite of the society is surrounded by barbed wire to thwart people from the lower classes mingling with them. Karachi has been stratified geographically with certain areas representing the elite while other regions are reserved for the lower stratum of society. This class consciousness creates a gap between the different classes of society. Aliya lives in a diasporic state that challenges the feudal system in which she was born and bred. Displacement provides Aliya with the chance to look at her family structure and prevalent social hierarchies with a different perspective that is transformed and against class segregation.

Shamsie wrote her third novel *Kartography* in 2002 which is again set in Karachi and shows her deep rooted love for her city. It is a story of love and friendship,

represented by Raheen and Karim who are only thirteen years old when the story begins and belong to the upper class of Karachi. In the backdrop of the story, there is ethnic conflict and the civil war of 1971 between East and West Pakistan, and consequently the creation of Bangladesh. Shamsie's next novel *Broken Verses* (2005) is the story of Aasmani Inqalab who struggles for truth. Aasmani is the heroine of the novel. She is a character who is disillusioned by the prevalent social and political conditions of the country. Her mother is a feminist activist who is found missing during her fight for equality and democracy and because of her close relations with a revolutionary poet who is also presumed dead. Her fifth novel *Burnt Shadows* (2009) which was shortlisted for the Orange prize is a kind of picaresque novel and covers the time from 1945 to 2001. The story moves from Nagasaki Japan after America dropped the bombs during World War II, to the end of British colonialism in New Delhi and the city of Karachi and eventually moves to New York after the terrorist attack on WTC in 2001.

Shamsie's sixth and latest novel *A God in Every Stone* (2014) is an unusual search of history. The novel is based in the city of Peshawar during the colonial era where Vivian Rose Spencer, a British archaeologist, arrives to explore the history of the region. It also deals with two violent historical events – the outbreak of First World War and Qissa Khawani massacre – killing of Pakhtuns protesters by British Army in 1923. Shamsie is an extraordinarily critical writer in that she feels and critically presents the smallest of incidents in her writings. Her characters are drawn from life and often blend into one other despite the apparent differences. In most of Shamsie's novels characters suffer loss of family or loved ones due to social upheavals resulting from political or public events. Bruce King commenting on Shamsie's novels, observes "the novels often have a love story, which is challenged by differences of class, culture, or ethnicity – the(se) novels concern the relationship of national events to the personal there is also the politics of social hierarchies such as class, language, culture and origins"⁵² (147).

4.2.1 Diasporic Mirroring in *Salt and Saffron*

The novel *Salt and Saffron* (2000) centers around the three dimensional experience of the Pakistani girl Aliya, who returns to Pakistan for summer vacations after

graduating from America. On her way back from America she stays for a few days with her relatives in England. Aliya as the main character and narrator of the story is a natural story teller, who develops her storytelling technique from her grandmother's bedtime stories. The whole story is told in flash backs, in which she moves between Pakistan, America and England and from the present to the past. The stories within the story are very significant in understanding Aliya's mental development and revisiting of old traditions and values. Her social and cultural dispersion in the diaspora contributes to her diasporic consciousness and interaction within the new socio-cultural environment and shapes her personal identity.

The novel is not only a journey of the protagonist from Pakistan to America and England but it also portrays Aliya's ideological travelling from Pakistani cultural conventions to Westernized cultural values. Aliya is a descendent of the aristocratic Dard-e-Dil family who settled in Pakistan after the emergence of Pakistan, during the middle of the twentieth century. The Dard-e-Dils are an influential and affluent family that traces its roots to the ancient feudal clan of Taimur Lang. The whole family is divided into the old and new generations having traditional and modern mental makeup respectively. Characters belonging to the old generation continuously try to reestablish family ancestry and refer back to ancestral stories with keen pride whereas the younger group is skeptical about family claims and attempts to deconstruct these claims by questioning the authenticity of the past. Aliya is a new generation Dard e Dil who moves to America for higher studies. Transnational movement enables her to revisit her family history by looking into the familial and social constructs embedded in her family stories, time-and-again commenting about her family stories. After living for four years away from her family she deconstructs her familial aristocratic lineage and the class and gender division pertinent to her family tradition and Pakistani society. She finds herself caught between two ideological constructs; the Pakistani conservative outlook and the contemporary American diaspora where she becomes a liberal individual. The trajectories of 'Innennwelt' and 'Umwelt', inner and outer are woven in her life in the form of old and new, eastern and western thoughts and values. She considers class and gender discrimination critically and transcends the class snobbery infused in her character by her

familial background. Her diasporic experience provides her with a broadminded view to investigate class snobbery and gender discrimination.

Societies, whether patriarchal or matriarchal, operate on social and cultural standards that construct roles for the male and female. Social positions of male and female determine their roles in their home culture and in the diaspora. The process of migration has psychological effects on immigrants' gender roles, practices and ideologies that challenges and structures the gender construct of male and female immigrants. Pakistan is a patriarchal society where women have far less breathing space than men and are always subservient to their male counterparts. It is a place of gender segregation that has reduced the females to a submissive community. In Pakistan, like many other patriarchal societies, gender roles are defined on the basis of biological sex. Sex is a defining factor and determines social and political positions for men and women. Men and woman are treated differently from the very beginning and are given attributes that are pertinent to masculine and feminine orientation. For instance, from very early life boys are given different toys from girls and similarly girls are dressed differently from boys. These hierarchical patterns based on gender bifurcation ascribe roles for male and females and further lead to gender discrimination. Shamsie is against prevalent gender oppression of women in Pakistani society. She gives vent to her disillusionment with regards to social structure that denies women equal space and significance in *Salt and Saffron* (2000). Women have always been judged under strict social codes. They have minimal liberty as compared to men. Shamsie presents this gender biasedness through the episode of Mariam's elopement. Mariam's character has been presented as caught in the gender wise segregation. She loves a man belonging to the lower strata of society but she is not allowed to express her sentiments. She is not even allowed to talk to him throughout the story. Her love for Masood is as silent as night and conforms to societal norms. Aliya informs Celeste about Mariam's love and Celeste is touched by Mariam's passion and celibacy especially in terms of social and cultural norms. She cannot believe Mariam's reticent temperament but Aliya confirms her views, "Pakistan isn't as obvious as America. Our love stories are all about pining and separation and tiny gestures assuming grand significance"⁵³ (98). The concept of love is altogether different in

Pakistani society, where the majority of women are not permitted to choose their partners and marriages are arranged by family members.

America is an egalitarian society with equal acceptance for men and women. Women are given adequate personal freedom and independence in American society and culture where women are not socially and morally fettered; they are free to move in society; to develop relationships with whoever they wish to and live on their own without dependence on family members. In such a culture women are independent in deciding their future plans such as marriage and bearing children, they can make choices as to whether they wish to complete their studies and then, whenever they wish, to decide on the subject of getting married.

Certain cultures in our world promote various perspectives of the appropriate roles and place for women within the social order and do not offer much independence to women. For instance hierarchical cultures operate on the assumption that women are expected to hold marriage and children as their primary goals and interest⁵⁴ (J. LaVelle Ingram, *Life in the US*). Similarly women who live on their own are considered morally bad, therefore they cannot abandon the protection of the family but being in America this autonomy is possible for women also. Whenever women from different cultural practices arrive in the US, they are surprised to witness women's independence being practiced within American culture. Their cultural norms collide within the new environment by questioning homeland traditions and with the passage of time they transform their earlier ideologies. This is true of Aliya's character, she lives in America for four years and these years prove to be transformative for her. The immigration to America and the liberal tradition of American culture causes social and cultural repositioning of Aliya. She is influenced by western cultural traditions particularly regarding gender and class equality. She belongs to a family structure where gender and class inequality are widespread and women are marginalized in a society dominated by men. In the same way, poor people are pushed to the periphery and looked down upon; Karachi, the city that forms the backdrop of the novel, is entangled in such class consciousness where the city is divided on the basis of living standards. Clifton and Defense areas are characterized as sophisticated and posh regions because the wealthiest strata of society live in these

locations. People belonging to refined areas like Defense and Clifton, are reluctant to meet and indulge in family relations with the people of poor areas.

The diaspora like the mirror phase plays an important role in forming Aliya's identity. According to Lacan, the mirror stage offers an individual to perceive his/her image through a self-image. Mirroring is important event in identity development in the sense that it is the beginning of self or personal identity. It is precisely because identity is relational and is formed through the process of seeing oneself in relation to self and other. Aliya comes to a new and different setting and looks at her identity in relation to the multi-cultural American identities. She feels the need to revisit her family history and discover the truth behind the stories that help her in locating her own identity. Aliya acknowledges the change in her personality after living in diaspora, when she says, 'how much had I changed in the last four years'⁵⁵ (114). Two factors are responsible for the transformation of her thoughts: her social displacement and discontinuation of her familial history.

The character of Mariam is very important to understand Shamsie's disillusionment about class and gender discrimination. Mariam symbolizes new generation that is against the prevalent gender and class intolerance embedded in aristocratic families. She is more concerned about humanity than humanly constructed class consciousness. She loves Masood, the family cook, without bothering about the class differences both have and she elopes with him without thinking how much distress she is causing her family through this one act. Her family members are so heartbroken that they regard it as a blot on the family pride. Everyone in the family reacts against it in its own way particularly the reaction of Dadi was so hostile that she goes to the extent of calling the whole clan morally wrong and leaves the family saying, 'I hate you. I hate this whole bloody clan'⁵⁶ (104). She was very angry at Mariam's elopement and labels her, 'whore'⁵⁷ (104) which Aliya cannot endure and slaps Dadi. She believes that, 'In slapping Dadi I proved I did not think like her'⁵⁸ (113).

Dadi's reaction against Mariam's elopement with Masood is testimony of the aristocratic and patriarchal construction of Pakistani society, since people are divided on

the basis of class and gender, one class is distanced from another even as men from women. Masood is a servant and as such it is not acceptable for a member of a sophisticated family to elope with a servant. Furthermore, Pakistani society is in favour of patriarchy and restricting females to prescribed yardsticks. Since Mariam elopes with Masood she commits two grave offenses and becomes a blot on the family honour. The family believes that they have been humiliated and consider it immoral. Aliya tries to defend Mariam against societal conventions; since she already knew that Mariam's case was not pardonable for the Dard e Dil family because they 'couldn't see beyond their own class prejudices'⁵⁹ (112).

Gender discrimination, coupled with the class consciousness and feudal structure of Karachi, engenders disparity between men and women and consequently leads to social hierarchy. In the class-conscious society of Karachi, people belonging to the upper strata of society look down upon the inferior strata of society. They do not want to mix with them and this status consciousness creates a gap between the different classes of society. Elite or aristocratic families do not mingle with the lower classes; let alone indulge in marriages. The Dard e Dil clan traces its roots to the royal Mughal family and is therefore more concerned about the family status. In a feudal structure no member of the family especially female one can think of mingling or marrying a person lower in status. In marrying the family servant, Mariam rebels against the social structure pertinent to gender and class consciousness. None of the family members appear to accept this marriage except Aliya; who views it from a broader perspective and defends Mariam against all the accusations of the family. Mariam's elopement with Masood is significant for Shamsie's disillusionment and criticism of gender and class divide in Pakistan. Aliya is the mouthpiece of Shamsie in criticizing and deconstructing class boundaries which separate people on the basis of social status. Transnational movement or diaspora, as it is popularly termed, enables Aliya to transgress the barriers of class. In reconstructing the story of Mariam and Masood beyond the class boundaries, she attempts to interpret her own love story with Khaleel who belongs to Liaquatabad, a socially inferior area of Karachi. She first time meets Khaleel on a journey between America and the UK and learns that Khaleel is an American of Pakistani origin, who has never been to Pakistan

but his family belongs to Liaquatabad. In the beginning she displays an aristocratic demeanour when she realizes that Khaleel belongs to the wrong side of the city and that her cousin would make fun of her choice as Khaleel hails from Liaquatabad in Karachi. Aliya cannot think beyond her inborn snobbery, which Khaleel realizes when he says, ‘Don’t pigeon-hole me, or my family, in Liaquatabad’⁶⁰ (63). She feels it difficult to free herself from the inherited class consciousness though she tries ‘very hard not to pigeon-hole Liaquatabad’⁶¹ (63). Khaleel asks Aliya, ‘if I come to Karachi, will you visit me in Liaquatabad?’⁶² (64). This question is not easy for Aliya to answer; it is a ‘moment when the whole world holds its breath’⁶³ (64). She is unable to answer and this question takes her back to the time when she was in college. A boy belonging to the lower strata of society, wanted to converse with Aliya but it was difficult for her to carry on a conversation because she was incapable of thinking beyond class prejudice. The boy realizes this early on and tells Aliya, ‘the insurmountable problem is that when you think of me there’s logic to your thoughts’⁶⁴ (64). Sometimes, people are so entangled in social practices that they cannot deviate from these prevalent norms, even if they attempt to, they find it difficult to traverse social and familial fetters. Thus, she feels embarrassed to disclose about Khaleel to her cousin Samia who discourages her, ‘the poor live in Liaquatabad. The poor, the lower classes, the not-us’⁶⁵ (43) but since Khaleel is settled in America, he has assimilated into western life, she finds little possibility. She tries to console herself by thinking that Khaleel is not socially inferior though he belongs to a substandard area. Aliya’s perception about the class divides, which form the concern of her family, changes with the passage of time. Living in America, provides Aliya a discernment to appraise critical discrimination based on social status.

Aristocratic family values have been transmitted to the younger generation by old groups of family members through different means such as oral family tales, family roots and past events and personalities. The Dard e Dil clan traces its roots to the Mughal family. In spite of the family ancestry and claims of superiority transmitted to Aliya’s generation, Aliya looks for its authenticity by questioning and reinterpreting past claims. She constructs and deconstructs family superiority claims at the same time ironically narrating the stories of Dard e Dil’s affiliation with the Mughal dynasty, at the same time

that she deconstructs the claims of Dard e Dils, commenting that Dard e Dil had such a small territory that it could hardly be called a kingdom; thus showing her skepticism about her family's claim to past glory.

Diaspora upholds the daughterhood of Aliya; who is influenced by the new environment and some aspects of her personality are improved. Living in a gender-tolerant society where male and female are equal entities, she also develops a gender-unbiased attitude. She also breaks away from inherited snobbery and challenges class-clash and the societal discrimination prevalent in her family tradition. She revolts against the Pakistani class system and untangles the mystery of Mariam Apa's elopement since she preferred marrying a lower class servant to an arranged marriage with the same class. Diasporic mirroring plays a vital function in the realization of Aliya's personal identity in contrast to the identity embedded in her familial and societal conventions.

4.2.2 Dialectic of O/otherness in *Salt and Saffron*

Otherness is an essential element of identity formation particularly diasporic identity. Identity is not something innate rather it is socially constructed phenomenon in which individuals internalize social norms, values and ideas to form their identities within societies. Identities are acquired through process of social interaction with other people and looking at our self-reflection or otherness out of these interactions. Thus difference or otherness is a fundamental part of social identity formation. For instance an individual is identified as a distinctive person in relation to others because s/he is not like others; identity is understood as dichotomous. Simon De Beauvoir argues that the notion of otherness is primordial to the way individuals form their distinctiveness. She says, "the category of other is as primordial as consciousness itself...otherness is a fundamental category of human thought. It is that no group ever sets itself up as the One without at once setting up the Other over against itself"⁶⁶ (14).

Diaspora produces feelings of alienation in a new society and in relation to new cultural practices. The feeling of alienation is the result of otherness; either by the self-othered or othered by the others. Since diaspora is a 'type of consciousness'⁶⁷ (Vertovec

279); it produces a sense of identity caught among people belonging to multi-cultural backgrounds. Diasporic consciousness is a sort of understanding that is generated by members of cultural diversity. According to Stuart Hall, diaspora brings our identities into the amalgamation of multiple cultural identities, and as, “cultural identities reflect the common historical experiences and shared cultural codes which provides us, as one people”⁶⁸ (229). Cultural identity functions as a framework of joining people who share the same cultural tradition. Diaspora is a state that brings people together in a place belonging to various cultures and cultural differences and creates disparity among people, one person is considered the ‘other’ by a person who belongs to another culture. Thus diaspora involves understanding of necessary heterogeneity and the sense of otherness changes the individual’s perception about their cultural identities, Hall says that cultural identity undergoes constant transformation as, “it is a matter of becoming as well as being”⁶⁹ (225).

Diasporas are recognized by alienation, otherness and double consciousness; and this traumatic experience offers immigrants to negotiate and interpolate the sense of their old identity in relation to the new environment. Bhabha talks about identity in *Location of Culture* (1994) and evaluates the process of identity formation pertinent to the result of dislocation. According to him diaspora is dislocation of culture and functions as a productive process. The place of multiple cultural practices results in frustration for immigrants because of differences in the immigrant’s homeland and the adopted land. Consequently identities are negotiated in the process of comingling of cultures.

Being in the American diaspora Aliya acknowledges the feeling of the ‘other’ throughout the novel. The feeling of otherness depicts her ambivalent position as not being accepted in the foreign culture as well as in her native culture. She keeps her family civilization and values alive in the form of stories and in order to live within her familial tradition she continuously commemorates them. These undercurrents reduce the difference between her past and the present connection perceiving a new sphere. She is unfamiliar in the new culture, “I was so utterly foreign there, so disconnected from everything that went on that I could afford to be passionate about the tiniest injustice in the domestic news”⁷⁰ (49).

Aliya's diasporic consciousness brings about a sense of alienation in the new society. She expresses these feelings of alienation through continuous references of her homeland. She has ties with her past connections which expose her inner conflict. She is caught between the present and the past, between her host land and her homeland, and states, "it takes more than a Nepalese ox to distract attention away from my family"⁷¹ (112). Aliya is nostalgic about her family life in Karachi that brings about the feelings of estrangement. Self-identification comes as a result of 'otherness' and Aliya feels the 'other' in the new society and calls America a place of, 'neutral soil'⁷² (114). By neutral she means that America is a place of neither acceptance nor rejection. In such a place, immigrants experience estrangement and endeavor to create a place for themselves. Aliya's estranged feelings make her feel different from the people of her host-land.

Aliya tries to make sense of her 'self' by adapting to the new environment. According to Lacan, the mirror image establishes the basis of identification which is important for creating self-identity for an individual. The formation of image or ego is constructed and reconstructed in our confrontation with the O/other. In Lacanian psychoanalysis the concept of O/other is very important, as the sense of self or 'I' is developed from the perception of other. The concept of self (I) is based on the image of an 'other' with which self misidentifies. For Lacan an infant perceives his image and thinks it to be some other. Initially the child is unable to recognize himself but later on distinguishes himself from others in order to search for his true identity. The perceived image in the mirror gives the child a sense of false identity as it is thought to be some other. Thus mirror othering is the beginning of our transition from false being to social being. Similarly, Lacan's idea of 'Other' (with capital 'O') can be viewed as other people, situations, ideals, norms and ideologies of a particular society. Aliya's personality has been influenced by various people, situations and ideologies at different stages of life. From her very childhood, she acquires the social norms through her family's stories. Later she moves to the US for studies and this physical movement to a different country, provides difference in her perception about her 'self' and the world around, and she formulates her identity in contrast to her imagined homeland identity.

Aliya not only feels self-otherness in diaspora but she also experiences otherness in being an outcaste and not like the hosts. She is reminded of her identity ‘othered’ when the taxi driver, upon realizing that she is Pakistani, mutters ‘ball tamperers’. His attitude isn’t courteous and this provokes frustration in her, “even if he was merely talking about the not-so-long-ago cricket controversy between our two countries, that wasn’t polite. I responded with silence”⁷³ (6). The expression of the taxi driver evokes a sense of otherness for Aliya in American society and she attempt to develop her consciousness through the discourse of this other.

4.2.3 Innennwelt and Umwelt in *Salt and Saffron*

Lacan uses two German words Innennwelt and Umwelt and emphasizes their interaction for the formation of self-consciousness. Innennwelt refers to the individual’s inner self while Umwelt denotes the outer environment. The idea of self evolves through interaction between the self and the outer world. There is an evident connection between an individual and society, both are interdependent and interconnected. Every individual is the product of society as society is the product of individuals; society influences the individual’s perception, belief and attitude and in turn is influenced by the changing perceptions of its individuals. Society plays a discursive function in the formation and development of an individual’s identity by providing a favourable atmosphere. Every society provides a wide structure – in the form of people, situations, norms, ideologies etc – for individuals to interact with and construct their own distinctive sense of identity. Since diaspora is a process of social dislocation, it involves crossing the boundary of home land connections, culture as well as gender, class and racial patterns. It engages an immigrant in a continuous process of contestation, negotiation and adaptation; in fact a “process of cultural translation that is inevitable in a world where communities, peoples, cultures, tribes, ethnicities no longer homogeneous, self-sufficient autochthonous entities”⁷⁴ (Hall 209). Diaspora provides multicultural encounter where immigrants form hybridized culture as a result of, “interaction between different cultures, namely, opposition and interdependence, difference and connection, the overlapping midland highlights a double belonging, an ambivalent fluidity and in an exclusion, precisely articulating the hybridity, multiplicity, heterogeneity”⁷⁵ (Delcroix-Tang 120).

Diaspora being a trans-national and trans-cultural movement influences Aliya's perceptions about class and gender relationships that have been inscribed in Pakistani society and passed on to the new generation. Diaspora develops Aliya's relationship with her new adopted society that enables her to subvert class and gender boundaries in Pakistan. Since Lacan articulates the idea of self-reflection through social identity formation; according to him, self (identity) is not self-validated rather it is understood only in relation to the external world. The existence of ego is based on the reliance of self to its outside world. The ego is formed in the mirror stage as the outcome of relational association of self and the external world. The geographical dislocation beyond the Indian subcontinent and into the West affects cultural and racial relationships among people enabling them to reevaluate and reduce social and gender differences. Class identification and class discrimination of Pakistani people remains inactive in the cosmopolitan movement and consequently affects social relationships with others at home and abroad. Relocation in the Western culture is symptomatic of construction of trans-national cosmopolitan identity.

The character of Aliya, drawn in multicultural Western society, is the exponent of Shamsie's idea that nationalism or ethnicity has to be reconsidered in globalization and be transformed accordingly. Migration into transnational and global culture influences immigrants' perception about their identities and consequently they adapt to the transformation into the social order so as to fit into mixed racial context. The world has become a composite of mixed origins, and what is required for the survival and sustenance is the sense of change. Immigration for Pakistani women and adaptation to the Western society offers fluidity in their identities. It provides new opportunities for them, offering them social and gender freedom. Pakistani patriarchy is negotiated in Western society, and this involves the gender position of Pakistani women improves as a result of interruption of the established gender constructs of Pakistani society. Aliya's perceptions about different social and cultural norms of her family change after living in America for four years. For instance, she reconsiders female subjugation and class biasness in her family structure. Mariam Apa is a victim of gender biasness; she is not given freedom to choose a match for herself at her own. She loves Masood but it is hard for her to plead

her case in the patriarchal and class conscious conventions of her family resulting in her elopement with him. Elopement, itself, is a double edged offence in her family because on the one hand she stands against gender oppression and on the other she rebels against the social hierarchy that is prevalent in the feudal system. Mariam becomes the victim of extended hatred of the entire family. Aliya acknowledges this atmosphere of hatred in these words;

“I could almost hear the scissors snipping away the strings which bound Mariam Apa to our lives. Here, now, the story was shaping; the one that would be repeated, passed down, seducing us all with its symmetry”⁷⁶ (132).

Since mixing with the socially inferior class is not acceptable in Aliya’s family therefore no one appears to endure her offense and some members even go to the extent of erasing Mariam’s existence from family records as she is considered a blot on ‘family reputation’⁷⁷ (132). Aliya is the only person in the family who revisits Mariam’s story in order to prove her forgivable. She views her in relation to the strict social codes and concludes that she is more sinned against than sinning. Aliya’s perception about Mariam is not based on Pakistani societal conventions; rather she evaluates her in relation to the standards she receives from Western society and questions the unnatural limitations of gender and class. Aliya’s favourable attitude towards Mariam causes a rift between Aliya and Dadi. Dadi calls Mariam a ‘whore’ and as a reaction Aliya slaps her. In slapping Dadi, Aliya proves that she does not look at things from her Dadi’s perception. Dadi is unable to think beyond the constraints of the feudal system but Aliya belongs to new generation and living in America transforms her outlook, she challenges these social constructs. Although Dadi has been a significant personality in Aliya’s life and foundation of Aliya’s stories but now they are in contrast with each other just because of differences in their ideologies. Dadi’s ideology is based on past connections and can be determined from her expressions, “what we are, we are”⁷⁸ (97); while for Aliya it is outdated, she believes in change and says, “just because a thing has always been so, it does not always have to be so”⁷⁹ (173).

Aliya believes in negotiation and reconstruction of identities and regards socio-cultural constructs being hurdle in the process of renewal of identities and her identity undergoes evolution through the process of negotiation in social and cultural interaction. This negation involves conscious and unconscious response of individuals to social and cultural constructs. She attempts to deviate from stereotypical gender and social hierarchical patterns and feels that these conceptions regarding women and class should be changed and improved in our society.

In view of the fact that identity as being fluid phenomenon, it involves a process of social structuring of an individual against social relations or internalization of dominant social norms and values. Aliya develops her self-perception in relation to discursive social practices. Socio-cultural embedment structures her thinking and behaviour. The prevalent social situation provides her basis to define her identity. Similarly identity is not static phenomenon; with ever changing social structures the perception of identity either individual or collective undergoes transition in a specific social order. Lacan articulates that function of imaginary or the mirror phase, “is to establish a relationship between the organism and its reality – or, between the Innennwelt and the Umwelt”⁸⁰ (4). Lacan provides that identity is a socio-psychological process of becoming subject, he establishes interactional relation between inner and outer world for human entrance in to society. In order to locate her self-identity in relation to social reality, Aliya feels her position contrary to her home grown ideologies. Whatever has been fed in her mind regarding gender structures and class system is negotiated and transformed in diaspora. She comes to her self-realization through conflict between her inner self and outer society.

4.3 Introduction to *Saffron Dreams*

Shaila Abdullah is a contemporary Pakistani-American writer. She was born, raised and educated in Karachi, Pakistan. Early in her life, she was inclined to writing and designing, which she pursued in Pakistan and afterwards obtained a diploma in graphic design and a degree in English literature from University of Karachi. In order to quench her thirst for art and design, she worked and wrote for several magazines and newspapers

in Pakistan until 1998, when she got married and moved to America. She has been living in America for the last twenty years. She has written two books – *Beyond the Cayenne Wall* (2005), a collection of short stories and a novel named *Saffron Dreams* (2009). Shaila's both works deal with immigration issues in Pakistani-American context. They are principally concerned with the experiences of Pakistani women struggling hard to find out their individualistic identities in a society riddled with discrimination and racism. She has been hailed and appraised in both America and Pakistan for her female diaspora concern. She also wrote children books, *My Friend Suhana* 2014, *Rani in Search of Rainbow* (2014) and *A Manual for Marco* (2015) all these books are written from the point of view of children and revolve around delicate stories of love, friendships, sacrifice and hope. She won different awards and accolades for her writings. These awards include the Golden Quill award, Norumbega Jury Prize for outstanding Fiction, Patras Bukhari Award for English Language, Reader Views Award, Written Art Award and a Grant from Hobson foundation.

Shaila Abdullah's first award winning book *Beyond the Cayenne Wall* (2005) is a collection of short stories concerning female experiences. These stories received critical acclamation from readers all around the world for their realistic account of Pakistani women struggling hard for their individualities against traditional barriers that prove to be hurdles for their social and domestic liberty. Her second book *Saffron Dreams* 2010 is a novel portraying a young Pakistani widow who struggles for her identity and survival in the aftermath of 9/11. The Pakistani girl is named Arissa Ilahi, who passes through a catastrophe in the wake of the 9/11 incident. Before September 11, 2001 she was living a happy life with her husband in New York, but suddenly all her happiness collapsed with the destruction of the world trade tower in which her husband Faizan died. She searches for the remains of his body among the debris but all she finds is misery, trauma and survival in tough circumstances without a companion. She is pregnant with an abnormal baby in her womb but she decides to fight for the life that is ahead of her and which may be full of trial and tribulation. She makes an effort to sustain her life in a country where she has received no acceptance being a Muslim immigrant and a single woman. In the aftermath of the terrorist attack on world trade towers, there is a huge trust deficit among

Europeans and Muslims. The Western people became prejudiced and intolerant against Muslims thinking them to be the root cause of the terror induced. Abdullah's, *Saffron Dreams* (2009), illustrate the diasporic experiences of Pakistani woman who on one hand endeavors to heal her wounds and on the other hand tries to reconcile her identity in a hostile environment.

Besides a collection of short stories and a novel, Shaila Abdullah contributed for children's literature. She wrote three children's books and these books are inspiration for not only children but also for adults. Each of these books is written from the perspective of a child and revolves around a delicate story of love, friendship and sacrifices, and has original and awe inspiring beauty. Her first book *My Friend Suhana* (2014) is a heart touching story of respect, love and friendship beyond any consideration towards someone's disability. The story is narrated by a seven year old girl, who meets Suhana at the community centre and befriends her. Suhana is a disabled girl who has cerebral palsy. She cannot move, play and study, like other children but her friend visits Suhana every week and consoles her by playing with her. The story inspires children to learn the importance of human relations and being compassionate and helping towards children with physical disability. Abdullah's second book *Rani in Search of Rainbow* is also published in the year 2014 and is about the destruction caused by the 2010 flood in Pakistan that affected more than 20 million people of different villages of Pakistan and displaced about eight million children. The story features the devastating effects of natural disaster as seen by an eight year old girl named Rani. Heavy rain strikes the village of Rani in Pakistan and all the villagers have to move to safe place. They are evacuated by helicopter with only the bare minimum of their possessions and have to live in tents. However unaffected by the disruption caused by displacement, all kids in the camp play with each other, while only Rani wanting to help others. She seems undefeated by the havoc and wanders through the camp to search for ways where she can be helpful to others. Although she is unable to do heavy work she remains resilient and determined to face the challenges. She makes friends and helps those who are in need. She tries to rebuild the lives of people, who have been displaced by natural calamity, and also obliterates the stain of gloominess upon their lives. The story is an appealing illustration

of natural disaster and how to face it by sustaining life through a positive and helpful attitude. As the title suggests, it is an uplifting story, with the rainbow symbolically representing 'new life' Rani attempts to build a new life out of the devastation brought by floods.

Shaila Abdullah's newest book *A Manual for Marco* was published in 2015. It is a picture book, which is mostly written from the perspective of an eight year old girl Sofia. Sofia makes lists for her elder brother Marco, who suffers from autism (a neuro-developmental disorder). She mentions in the list all of her brother's likes and dislikes and the things that are special and not-so-special about Marco. It is a book describing the tender love that a sister possesses for her autistic brother and is illustrated with a lot of sensitivity and beauty. Ms Abdullah illustrates the conditions of autism for people who may have any autistic sibling and provides information to enable them to know more about it.

4.3.1 Diasporic Mirroring in *Saffron Dreams*

Arisa Ilahi, protagonist of the novel *Saffron Dreams* (2009) is a Muslim artist and amateur writer who settles in America after her marriage with Faizan, a young Pakistani living in New York. Arissa belongs to a well-off Pakistani family that enjoys the status of elite of Karachi city. Although they are sophisticated, Arissa leads a simple and reclusive life, refusing to wear gaudy dresses in parties to get the attention of boys and even dislikes her mother's mixing with men who desert their children as her father deserted her. Her mother had separated from her father after certain misunderstandings and Arissa was deprived of her mother's love but her father left no stone unturned for the grooming of his children searched for and found reasonable matches for Arissa and her sister Zoha and finally tied both of them into wedlock.

After getting married to Faizan, Arissa moves to America with him and starts a happy life there. Life in America is a new experience for her as it is social dislocation from Pakistani to American society. Faizan pursues his studies and also starts a job in a restaurant in the world trade center. They both agree upon their future plans: that Arissa

would spend the first year getting used to the new environment, they would start trying for a child in two years' time and Arissa would start working after the child turned two. They planned for their future unaware of what cruel fate had in store for them. All of their future aspirations collapsed with the tragic death of Faizan on the dreadful morning of September 11, 2001. The 9/11 incident robs her of happiness and leaves her a desperate widow with a two months pregnancy, in a country that is turning against the people of Arissa's race.

The horrible incident of eleventh September completely changed the course of Arissa's life bringing her in contact with multiple crises. Two weeks after the terrorist attack, Faizan's ghaibana namaz-e-janaza (an absentee funeral) is performed in the presence of Arissa, her father and in laws. Arissa is heartbroken; being left with only memories and an unborn baby. She is dejected with life because she is left alone in the world. She hears about a woman who committed suicide because she had lost her husband in the 9/11 attacks. This makes Arissa even more pessimistic but her parents in law do not abandon her during the early days of her bereavement. Eventually Arissa decides to forget and make a fresh start with the help and encouragement of her father and mother in law. They both play a vital role in bringing Arissa back to her life. Her mother in law stands shoulder to shoulder with Arissa during the days of adversity, and tries to console her and come out of the traumatic situation.

Saffron Dreams (2009) looks at the tragedy of 9/11 and its destruction for ordinary Muslim immigrants from the perspective of the Muslim widow. Though Shaila Abdullah did not experience this tragedy first hand but she portrays the picture of post 9/11 America and the crisis faced by Muslim immigrants. Apart from recalling the tragedy of September 2001, Abdullah also touches upon the issues of identity transformation – racial, gender and religious – as Abdullah says in an interview,

Saffron Dreams is the story of basic human desire to be accepted in society, no matter what your background, ethnicity or race. The issues that I explore in the novel are universal – racism, discrimination, bias, muddled

or forced identities – those are all common issues that drive the value and worth of an individual in a society⁸¹ (Abdullah 3).

Shaila Abdullah presents an acceptable description of Arissa's traumatic life in American society struggling hard amidst the terrain of wariness, prejudice and violence. Arissa faces psychological distress after the destruction of the world trade tower. This horrible incident is followed by social hostility against Muslims by non-Muslims. She is a widow, alone and pregnant of a child with multiple disabilities. She faces misery after misery and describes her own helpless situation in these words, "I imagined being a toy horse, galloping on bound legs, destination firmly defined, thrilled with providence in my naiveté"⁸² (2). Her vulnerable position against cruel fate is reminiscent of Thomas Hardy's conception of a malignant fate. According to Hardy there is a malignant power that hinders our happiness; he quotes from Shakespeare, "as flies to wanton boys are we to the gods, they kill us for their sport"⁸³ (Shakespeare32–37)). Like Hardy's Tess, Arissa is also a puppet and defenseless against cruel fate. Although she makes an attempt to forget her past and take a fresh start, she knows she is alone and heartbroken;

My journey spans half a decade, from the biggest loss of my life to where I am now. It is a tale of grief and happiness, of control and losing control, of barriers and openings, of prejudices and acceptance, of holding on and letting go, it is about turning my heart inside out, mending it and putting it right back in as it is about looking at life from the perspective of someone trapped in time. Finally, it's about filling shoes bigger than mine - and filling two with only one leg to stand on. This is the leg that over and over again will weaken with the weight it's expected to carry, falter, but eventually mend and march over the terrains of time⁸⁴ (4).

After making a fresh start, Arissa finds herself abreast with tension and conflict with regards to her social, ethnic, religious and gender identities. She experiences social dislocation being in the diaspora. Society is an important instrument providing the individuals' sense of identity; since diaspora is societal displacement it brings identities in collision. Diaspora offers multi-cultural identification due to social dislocation. It also

presents a connection between an individual and social realities and ultimately affects individuals' behaviour. In other words it provides psychological relocation that not only transforms our understanding of the self-image but also forms us into socio-cultural beings. American society is filled with discrimination and inequalities, especially after the terrorist attacks on the twin towers. Immigrants, especially Muslims, have been victims of racial stereotyping and the biasedness and racist attitude of Non-Muslim Americans towards Muslims and Islam has caused hard conditions for them. They feel vulnerable being immigrants and particularly Muslim immigrants. Arissa suffers from racial discrimination and hatred in the wake of 9/11. She is a first generation woman immigrant and like all first generation immigrants, tends to follow her home culture and is inclined to maintain her cultural identity in the diaspora. She perceives herself as being different from what she really is. She is a veil-wearing woman but her veil becomes a symbol of terrorism. She wants to carry on her religious and cultural traditions but it is hard in the hostile and angry society. One day she is attacked by a clan of young Americans on her way to the hospital. They surround her and one of them, out of anger, draws out a knife and tries to slice her. They consider all Muslims to be the same and blame them for terrorism. Therefore they shout at Arissa, 'you race of murderers. Where is the good in you?'⁸⁵ (44). Arissa retreats and tries to prove her innocence by saying that she is also the victim of terrorism like them. But they don't seem to believe her, 'shut up bitch, you lie'⁸⁶ (44). One of them comes closer to her and tries to rip her veil and says, 'the veil that you wear, it's all a facade. You try to look pure, but you are evil inside. You are the nonbelievers, not us'⁸⁷ (45). She feels disgusted and tries to convince them, 'my religion does not preach terror. They are using it as a crutch to fulfill their own objectives'⁸⁸ (44). Racial conflict between non-muslim Americans and Islam is evident in this scene. Though Arissa is alone and helpless and a miserable immigrant who becomes the victim of the terrorist attack but since she is Muslim she undergoes racial stereotyping and her veil is considered a façade. Hatred and racial conflict generated as a result of 9/11 incident neglect similarities among its victims. Although Arissa is as much a victim of 9/11 destruction as any other Non-Muslim American she falls under suspicion due to her ethnic and religious connections.

Diaspora, like Lacan's mirror stage, is an important phenomenon which establishes the basis of identification for an individual. It plays the role of a mirror for immigrants to perceive their identities in relation to self, others and situations. Arissa recognizes her image as equivalent to Americans. She suffers from the havoc wreaked on the morning of September eleventh. Her happiness collapsed with the fall of the twin towers when her husband dies. When she is attacked by a group of young American boys she attempts to convince them of her innocence and tries to win their sympathies by associating herself with the victimized Americans. She pleads to the assaulters, "this baby's father died that day too. I suffered as well"⁸⁹ (38). The importance of her self-realization as victim of terrorism overshadows her real identity. In other words she perceives her image as American but her supposed image is not real and later on contributes to her identity formation. Arissa's mirroring of her image is important as it establishes her sense of identity. According to Lacan, the mirror image provides the basis of identification which is important for an individual. Jane Gallop while commenting on Lacan's mirror stage or process of human mirroring says that the mirror stage is, "root stock of later identifications"⁹⁰ (114). In the same vein Arissa realizes her self-image as a pathetic American and wants to earn sympathies from mainstream Americans but later on is reminded of her real identity when she faces discrimination at the hands of society. Thus her imagined self is the root of her later identification as she realizes her real identity in relation to her perceived image.

In the aftermath of September 2001, the intensity of hatred and discrimination towards Muslims increased, that appeared to aggravate the general public's attitude towards the Muslim immigrants. The mainstream Muslims treated through negative attitudes and racism. New York – a cosmopolitan city – has ever been an easy place for new settlers. People from different backgrounds settle down and find acceptance. But since 9/11, "that definition had significantly altered. New York a melting pot bubbled over, was now a boiling pot of lost innocence"⁹¹ (52). Arissa like other immigrants faces hard times due to discrimination and increased racism in America. She tries to leave the remorse behind and move ahead with an optimistic stance but the environment is not favourable for her. She is reminded of her Islamic background that is associated with

terrorism and receives the treatment of terrorist and outcast. After the tragedy of the twin towers, Arissa is interviewed for essential information. Mr. Coolmin, a reporter from *The Observer*, calls Arissa and questions her about her life, Faizan and her grief. He seems nice at first and then asks her the inevitable questions, ‘Mrs. Ilahi, being Muslim, how does it feel to be attacked by your own people?’⁹² (84). His question irritates her;

‘They are not my people’.

‘They have the same religion as you’.

‘No, they don’t. They don’t have religion’⁹³ (84).

She desperately tries to convince him that though she is Muslim she doesn’t belong to the group of terrorists, ‘when you put all your potatoes in a sack, you should know they all have unique flavors. Some are rotten, some fresh. Just because they are clumped together doesn’t make them all the same’⁹⁴ (85). She also declares that she has suffered from the destruction like any other American and expresses her grief at the incident. These conflicting influences create ambivalent feelings for Arissa who is uncertain in deciding what to follow; on the one hand she is fettered by her cultural and religious bonds while on the other hand her religion and cultural practices are under scrutiny and she wants to associate with the victims but is reminded of her outcastness.

Arissa’s gender identity in diaspora has dynamic dimensions. Gender is a social construct, defined by every society in relation to cultural and religious norms. Gender roles and practices for men and women are different from society to society. Some societies operate on patriarchal conventions where women are not powerful agents. They are always thought to be dependent on their male counterparts, while in matriarchal societies there is no demarcatory line between men and women. Both are treated as equal entities. Neither men nor women are dependent on each other. Every society, whether patriarchal or matriarchal, operates on social and cultural standards that construct roles for male and female. Social positions of male and female determine their roles in home and in diaspora. It is often understood that Muslim societies do not provide women with greater gender power than men. Women are dependent on male agents in the form of father or husband. It is the responsibility of man to work outside, bring money and fulfill

the family's needs. Women cannot proceed with life independently. Moreover, Muslim women are to maintain Islamic modesty by observing purdah (veil). They are not allowed to mix with people of different kinds.

Arisa comes from a Muslim society, where women are judged on moral constructs and form the marginalized strata of society. They have less freedom – social and religious – than men and are given certain societal constructs based on gender hierarchy that they cannot think of venturing out of, ‘we grew up with stereotypes fed into our brains, dictating the way we operated in our daily lives’⁹⁵ (10). Arissa states that her society has imposed restriction for women on some of the issues and concepts; such as talking about sex is considered obscene and taboo. She says that in her society she could not say the word sex even if she was alone because, ‘it made me feel unclean inside when I said it’⁹⁶ (10). In such a society women are not allowed to speak in front of elders even about matters concerning them, as it is considered disrespectful. According to Arissa matches are arranged by the elders of the family without the consent of the young people especially females. Arissa recalls the day when Tehmina Bua talked to her Abu about her marriage proposal; she had to leave the room because it was considered, ‘objectionable for her to be in the same room where marriage proposals were going to be evaluated for me’⁹⁷ (21).

In Pakistani society women are forced to observe hijab because of strict moral codes. Women wear hijab right from the age of puberty and if young girls do not observe it completely then their elders, male members of family, shout at them, “drill it down with a nail. That’s no excuse for going around with naked heads”⁹⁸ (56). When after marriage with Faizan Arissa moves to America, she finds herself caught between her traditional roles and trans-cultural practices of American society. She attempts to assimilate into the new culture. Assimilation into the new culture requires letting go of some traditions and adopting new practices. Arissa says that she wanted to integrate in the beginning but her veil was the first hurdle in her way and kept her away from complete assimilation, so “I desperately wanted to lose my hijab when I came to America but Faizan stood in my way”⁹⁹ (73). Faizan belonged to the family setup where women had worn hijab for generations. He, therefore, does not allow Arissa to give up hijab. She

tries to persuade him by arguing that, “we should try to assimilate into the new culture as much as possible, not stand out”¹⁰⁰ (74). The gender relationship between Faizan and Arissa, in America, is based on the patriarchal structure. Faizan works outside, earns money and makes sure of the smooth running of the home whereas Arissa stays at home. Since they are from a strict Islamic background therefore Faizan forces Arissa to preserve Islamic traditions by putting on a head scarf whenever she goes out.

In the aftermath of September eleven, her gender roles and ideologies are transformed in American society which comprises of different cultural traditions bringing people in closer connection with each other. Social forces cause obstruction to normative bonds and people may transform their traditional roles and practices by negotiating their identities in trans-national/cultural location. Time is another factor for bringing change. Over the course of time circumstances may change. Pre and post 9/11 circumstances are different and compel Arissa to undergo transformation. When Faizan was alive she wore hijab and observed her traditional values but after his death Arissa lets go of her old traditions because of the compelling circumstances. One day she decides to let go of her hijab because she finds it difficult to sustain her life in America under racial stereotyping. She is alone and has to fight for her life therefore it is necessary for her to face circumstances and to compromise with her cultural and religious bonds. She informs her mother in-law who appears to be more realistic about her decision, and she gives her confidence about whatever decision she chooses to take. She tells Arissa that wearing hijab is a cultural tradition but sometimes we have to modify our lives for our future considerations. She says, ‘it’s been a tradition in the family, but the tradition also was to live back home. We have modified our lives, and we do what we can do for those to come’¹⁰¹ (72). Arissa is caught between two opposing ideologies, keeping or letting go of hijab. She ponders whether it is good to give up old traditions or stick to them but at the same time she thinks of her circumstances in which it is difficult to carry on the veil tradition. She says, ‘is the veil really a barrier or is it a symbol of modesty?’¹⁰² (76). Veil has been a symbol of respect, modesty and virtue but now it has become a sign of conservativeness. It is regarded as the barrier that thwarts women’s freedom and their integration into Western culture. Arissa is unable to decipher the hidden meanings behind

the veil but apparent connotations associated with the veil – in the form of conservativeness – and her desire to overcome challenges impels her to give up her veil. In the beginning she feels guilty as it has been a long tradition with her. While walking unveiled in the Wall Street she feels like, “a couplet with a lost stanza, a jingle that had lost its beat”¹⁰³ (78) and has a sense of loss, shame and embarrassment. Her subtle feelings make her feel unchaste; she identifies herself as a whore, she says, “I felt naked, like a prostitute, my wares exposed for all to see”¹⁰⁴ (78). With the passage of time her guilty feelings are diminished since time is a great healer.

Losing the veil has significant impact on Arissa’s character; it changes her perception about herself and the world around her. She experiences a new spirit in her, “I stared at the new me – bold, unabashed, sans the veil that I had retired within”¹⁰⁵ (77). Her sense of new life influences her ‘self-image’, she perceives her ‘image’ as distinct to her earlier identification where she sees herself mourning the death of her husband. Now she gives up her feeling of remorse since, according to Lacan, mirroring of ‘self’ is important for an individual because it is through this image that s/he creates the self-identity.

Arissa’s identity is not stable; it fluctuates like her rambling thoughts throughout the story. Lacan states that there is no autonomous self and that the self or ego is formed in relation to others. Thus identity undergoes continuous transformation as a result of the individuals’ interaction with other people and situations. A central assumption to Lacan’s theory is that the stable identity is not possible; instead identity can be understood in terms of preliminary structuring of the subject¹⁰⁶ (Lacan 79). Arissa’s identity is structured in relation to various other factors. She experiences multiple indentation factors and constantly develops her ego or personal identity by integrating to different peoples and situations. When she arrives in New York with Faizan, she wants to search for freelance opportunities but Faizan stands in her way. He asks her to wait for at least four years to adjust into the new environment before getting a job. However, after the death of Faizan the circumstances change and she is left alone with a son with multiple disabilities. A widowed woman, like Arissa, cannot survive on her own in Pakistani society because of her changed social status and financial vulnerability.

Arisa also experiences the same judgments after Faizan's death, 'I considered myself dead by association, knowing that I belonged to a society where women lose more than half of themselves when they lose a mate and nearly all of their worth'¹⁰⁷ (146). She finds it hard to move forward in American society being female, alone and helpless and particularly in the world after 9/11 that is riddled with racism and islamophobia. She wants to overcome all these hurdles and yearns to heal the wounds received after 9/11 but the concept of healing differs from society to society, 'where I came from, healing begins with forgetting; in other societies, healing is achieved by dedicating yourself to certain causes'¹⁰⁸ (81). Healing for her proves very difficult but it is the love and encouragement of her parents' in-law that allows her to let go of her grief and make a fresh start. She commences her routine life and in order to busy herself she looks forward to starting a job at Chamak, a newspaper magazine, but at the same time she thinks of the challenges that face her as a Muslim female immigrant. She says, 'my brain just didn't process and resolve geographical challenges effectively'¹⁰⁹ (107). Ruhi, uncle Rizvi's eighteen years old daughter, tries to bring her out of the thought of danger. She persuades Arissa by saying that these fears are the product of our mind, there isn't anything substantial about them; and if we want to overcome them we can without any hurdle, 'with practice fear will disappear'¹¹⁰ (107). Finally Arissa joins Chamak, as the word Chamak has the Urdu connotation for spark or flash of light; it really brings light into Arissa's life. She feels comfortable at Chamak where all her colleagues are encouraging and cooperative.

Abandoning the veil also brings changes in Arissa's life and she decides to raise her handicapped son and decides to complete her husband's unfinished novel. She starts a job at Chamak, and develops a relationship with a man named Zaki. All these events are connected with her identity transformation. She transforms her 'self' in order to face challenges and sustain her life in difficult circumstances. Zaki is a Pakistani immigrant settled in America, who has divorced his wife. He is a good natured man and Arissa likes him. First time they meet in the hospital's waiting room in Houston where Arissa often takes her son for checkups. Zaki and Arissa find affinity for each other partly because both are of Pakistani background. Zaki initiates a conversation to which Arissa responds. Finding Arissa in dejection Zaki tries to come close to her. They meet regularly and one

day Zaki proposes to Arissa but she does not want to marry him. Zaki tries to convince her, and crosses all barriers. Arissa cannot stop his intervention in her life and enjoys his company. Her relationship and sexual encounter with Zaki is a departure from her traditional and religious values but she accepts this, ‘after shedding the veil, it was interesting for me to see how easily I crossed the cultural barriers to accept another man in my arms’¹¹¹ (201). To have sexual relation outside marriage is considered a sin and immoral in Islam. But people may have different points of views in different cultural embedment. American culture allows people to develop a secular outlook towards certain issues and adultery is not considered reprehensible.

Diaspora, like Lacan’s mirror stage, is an important experience that serves the foundation of identification for an individual. Arissa mirrors her ‘self-image’ in diaspora and this is important for creating her identity. After arriving in America, she encounters different situations and peoples who influence her perception about her ‘self’ and the world. In the beginning she leads a happy married life with Faizan but on September 11 she loses her husband and her life changes completely. The war on terror brings for her an identity crisis. She perceives her image as victim of 9/11 tragedy but because of her Islamic origin she is not accepted in the hostile society. She encounters racism and discrimination, alienation and ambivalence in the host society due to racial hatred and her cultural background in spite of the fact that she is a victim of the WTC attacks. Muslims are considered as a race gone mad and bad and this distorted image of Muslims causes perturbation for her. Arissa therefore attempts to overcome these barriers in order to be accepted in her adopted society. She removes her veil and makes a new start in life. Arissa thus perceives her identity through the mirror image in diaspora.

4.3.2 Dialectic of O/otherness in *Saffron Dreams*

In *Saffron Dreams* (2009) Shaila Abdullah explores the gradual development of female diasporic identity. Diaspora is a process of identity collision and identity formation. As identity always originates in social associations or internalization of dominant social norms and values, it establishes social relations for an individual to be recognized as a distinct person in society which is an important phenomenon for

constructing humans as subjects. It can influence individuals in many different ways by creating norms, values, traditions and ideologies with which individuals interact and form their own positions. But sometimes these social constructs are in opposition with an individual's perceptions and they are considered different and contradictory. For instance gender practices are socially constructed beliefs but may not be accepted by everyone. Arissa experiences social displacement from her native land to the adopted land and is left alone in the host society after the death of her husband. The fall of twin towers completely changes her life. Coping with traumas, caused by dislocation and loss of husband, she constantly struggles to create and sustain social relations in an environment characterized by discrimination and inhospitableness. Arissa is doubly discriminated against, in American society for her Pakistani diasporic identity and her gender identity. On the one hand she is marginalized for being a female while on the other hand she is discriminated for being an immigrant.

Arissa faces big challenges in her life following the death of her husband. She finds it difficult to be accepted in her adopted land due to the demarcation line between Muslims and Non-Muslims, where Muslims are regarded as terrorists, who have terrorized the world and have, "left masses of innocent Muslims easy targets for others' hatred and venom"¹¹² (87). The increased hatred for Muslims in the wake of 9/11 declared them 'other' for non-Muslims. Arissa acknowledges the process of othering for she says, 'you don't know you are a misfit until you are marked as outcast'¹¹³ (24). The process of othering is essential for the formation of identity. From a social point of view identity is always social and relational; it is understood in specific society in relation to others. Therefore identity is formed in a society through the process of othering, for instance if a person thinks of himself not like others or he is considered by others not like them, this construction of 'us' and 'other' establishes the sense of identity. According to Lacan the formation of the image in the mirror is important because through the mirror image an individual creates his self-identity in relation to some other in the mirror. The image of the O/other plays an important role in identity formation and transformation. According to him the concept of othering operates in two ways; either by the individual's othering of himself (own reflected image in the mirror) or by the outside others (people,

situations, ideologies etc). Barnet Malin explains Lacan's conception of 'Other' and 'other' by stating that 'Lacan's distinction between the terms *Other* and *other* is that the former represents the abstract metaphysical concept, while the latter refers to people and/or fantasies of and about people'¹¹⁴ (65).

In the wake of September 11, Arissa experiences various situations in which her identity is regarded as 'other' by virtue of her racial and religious identities. The first instance of othering, what Malin calls 'abstract metaphysical concept', is the stereotypical representation of all Muslims as the source of terrorism. After the WTC attacks, the Western media lashed out at Islam and Muslims and presented a stereotypical negative picture of Islam to the world. Arissa listens to news and talks about her religion every day in which Islam and its teachings are questioned. The recurrent themes in mainstream discussion are based on terrorism associated with Islam, "it irritated me, the world with its unjust notions, its constant stereotyping. Why did they attack us? The question popped up everywhere"¹¹⁵ (108). This negative labeling of Islam creates a barrier between Muslims and the West. It also generates racial hatred, which further increases the trust deficit, Arissa acknowledges, "the people of our adopted land had lost faith in us, and we couldn't trust our own"¹¹⁶ (107). Once she flips stations in the car and listens to a talk-show on radio, where the conversation is about Islamic fundamentalism;

"Let's go to the fundamental of why they did this to us," the caller suggested. Why do they want to harm us? Is it because of the teachings of their religion?"

"Precisely", answered the host. Their faith teaches that if they harm nonbelievers, they will go to heaven"¹¹⁷ (108).

She feels disgusted and uneasy at the misinterpretation of the religion, 'I winced. Don't they know that terror has no religion? That religions don't preach terror?'¹¹⁸ (109).

Arissa's identity is formed in the backdrop of the 'othering' of Muslims in the dominant Western discourse and her sense of alienation. She faces an identity crisis which causes complex feelings in her. She says, "day after day analysts applied new

interpretations to the religion, broke the backs of bridges, and erected barriers too sturdy to take down or overcome. Gaps widened, our hearts divided”¹¹⁹ (109). It seems that the world Arissa lives in has become a place where racial barriers are drawn strongly. These barriers are the result of stereotyping of Muslims therefore she looks for a sense of her identity in the world riddled with discrimination, “we struggled privately, each one of us, to make sense of our shrinking world. I witnessed the lynching of a religion and race again and again”¹²⁰ (109).

Arissa’s resentment due to the process of othering compels her to react to this othering, “the line between allies and enemies was growing thinner by the day. We struggled to know ourselves only to lose ourselves in the interpretation of others, in the hyphenation of our worlds”¹²¹ (109). She feels alienated and rejected in American society. She is heartbroken and feels completely indifferent to the society where her existence is accepted as othered.

The second stance of Arissa’s identity ‘othering’ is the direct process, in which she experiences the treatment of otherness at first hand. According to Barnet Malin, Lacan’s concept of ‘other’ can be understood as people whom we meet in our life. Besides the labeling of Muslims and Islam with terrorism through media discourse, Muslim people personally received discriminatory treatment by non-Muslim Americans after the WTC attacks. They were viewed with suspicion and maltreated by non-muslim Americans. Arissa experiences discrimination and ill-treatment though she also suffered from 9/11 tragedy. She is physically abused by a group of young non-Muslim Americans who refuse to accept her innocence, since they were angry at the Muslims as a result of 9/11 terrorist attacks. They molest her; violating the sanctity of Islam by announcing Islam as the religion of violence. They abuse her by removing her hijab and call it a façade that hides violence behind it. She is not accepted in the host land due to the excessive hatred that builds up in non-Muslims against Muslims.

Another example of Arissa’s identity being othered is when she receives a call from Observer magazine for an interview. Instead of showing sympathy or consoling her, the editor criticizes her for being Muslim. He asks her how she feels to be attacked by the

people of her own race. She tries to convince the interviewer that she is also the victim of 9/11; that all Muslims are not the same; and that terrorists don't have any religion but it is all in vain. She encounters difficulties due to discrimination and increased violence against Muslims in America. She is regarded as the Other for her Islamic background since it is associated with terrorism. These conflicting influences create ambivalent feelings within and against Arissa.

Othering results in two different responses, either acceptance of the 'other' position or refusing the label of other and dis-identification with those with whom the self is identified. Pakistani immigrants, after the terrorist attacks on WTC, reacted against the stereotypical labeling of Islam differently from those people who attempted to assimilate into the people of the adopted society in order to hide their real identities. They tried to camouflage their identities by putting up American flags on their cars and shops and by showing solidarity and loyalty with the American people. There were even people who wanted to avoid suspicion of being labeled as the race of terrorists; they desperately gave up their cultural and religious traditions like those women who abandoned their hijabs and adopted Western life style and dressing, the men cut off their beards for fear of being targeted, and people avoided conversations in their native languages; a few people even changed their names.

Arissa experiences otherness in American society after the WTC attacks in relation to different situations and people. She is considered other on the basis of her national and religious identity and this became an exclusive condition for Pakistani diaspora people. She is regarded as outcast and for her the formation of the self depends upon the process of othering that is inevitable for the existence of the self, leaning on the Lacanian proposal that consciousness is the desire of others and that we are constituted as subjects by the discourse of others.

4.3.3 Innennwelt and Umwelt in *Saffron Dreams*

Shaila Abdullah structures her novel around the unforgettable incident of 9/11 and the destruction caused by it to humanity. The terrorist attack on WTC proved to be a

historical and defining event in the world's history and the aftershocks it accompanies are manifold. An enormous numbers of people lost their lives on the tragic morning of September 11, 2001. Some people lost their loved ones, some wanted revenge from those who were involved – or thought to be responsible – in that inhumane act, and there were some people who became victims of both atrocities since they not only had to suffer the separation of their blood relatives but were also victimized by Western vengeance.

For an individual, the social and cultural context is very important for developing a personal and social identity. Individuals are not isolated from society, they are understood in relation to others and society. Society structures our thoughts and behaviour; we act in accordance with social norms, values and ideologies. Therefore identities are not stable or complete but dynamic in the process of reshaping and restructuring. Diaspora is a process of social dislocation which brings identity into different social structures and reshapes it. Stuart Hall talks about diasporic identity that flows and constructs anew. He believes that identity is a process of 'becoming' as well as of 'being'. Thus identity is marked by the acceptance of discontinuity and heterogeneity along with the presence of the present and the past. Diaspora identity is 'defined, not by essence or purity, but by the recognition of a necessary heterogeneity and diversity ... hybridity'¹²² (235). Thus diaspora identities, in-relation to cultural identity, are 'those which are constantly producing and reproducing themselves anew, through transformation and difference'¹²³ (Hall 235).

There is a marked difference between pre and post 9/11 scenarios: Pre 9/11 era was not as unbearable for immigrants particularly for Muslims: they were not suspected though they were thought to be not like Non-Muslims, because of the discriminatory structure of American society. But 9/11 draws a line dividing Muslims from the Non-Muslim Westerners and by creating an adverse environment of wariness and suspicion among them. The West's hatred and prejudice against Muslims extended to the creation of a wide gulf between the occident and the orient. Muslims were blamed for disturbing peace and harmony and they were perceived as extremists, terrorist and aggressive. The binary relationship between the occident and the orient – positive and negative, civilized and uncivilized – is deepened in the wake of 9/11. Edward Said in *Orientalism* (1978) has

called this binary opposition of the Orient against the Occident a Western constructed hegemonic stance that is wholly based on the occident's 'cultural contestant, and one of its deepest and most recurring images of the other'¹²⁴ (Said 4). The post 9/11 period marks an identity crisis for Muslims; the stereotyping of Muslims as fundamentalist and aggressive brought Muslims from center to periphery and most Muslim immigrants tried to camouflage their identities under the guise of American identity. Shaila Abdullah notices identity crisis of those dreadful days in these words;

After the first list of hijackers' names and nationalities was published, many Arabs and Asian immigrants put up American flags on cars and shops, sign of solidarity laced with the hope of evading discrimination. It was a desperate attempt to show loyalty to a nation under attack¹²⁵ (40).

Likewise, some immigrants – trying to avoid suspicion – were forced to give up their cultural and religious bonds in an attempt to assimilate into a society where their identities were being looked down upon;

Some women took down their hijabs, afraid of being targeted, and adopted to a conservative but Western style of dressing. Men cut their beard. Many postponed plans to visit the country of their origin any time soon. Those who did travel preferred to remain quiet during their journey and chose not to converse in their native language even among family members. A few close friends changed their names – Salim became Sam, Ali converted to Alan – in an attempt to hide identities, when asked their nationalities, they offered evasive answers¹²⁶ (40-41).

Arissa also becomes a victim of the racial hatred of non-Muslim Americans since the American society was full of discrimination and inequalities in post 9/11. The immigrants, especially Muslims were victims of racial stereotyping and the biasedness and racist attitude of non-Muslim Americans towards Muslims and Islam made conditions harder for them since they felt vulnerable as immigrants and particularly Muslims immigrants. Arissa suffers from discrimination in the wake of 9/11. Sometimes

she is reminded of her association with Islam and terrorism by the violent reactions of non-Muslim Americans and sometimes she is ironically sympathized with for being attacked by the people of her own race. She listens to the news and talk-shows where the topic discussed is invariably Islam and terrorism, with Islam being associated with and at times even held synonymous with violence.

Disgusted by the treatment she receives after the fall of WTC, Arissa decides to move on in life with her new born baby. When she does move on, she faces different hurdles in her way related to her cultural, religious and gender identity. She is a veil-wearing woman but her veil is not acceptable in a society overwhelming with racial hatred. She is Muslim but Islam is a question mark in the West being associated with the religion of terrorists; supposed to teach violence and terrorism. She attempts to avoid being stereotyped in the host society and decides to forego her cultural traditions in order to be accepted. She takes off her veil and adapts to the Western style. Leaving her veil allows her to cross her cultural barriers and she starts working in a newspaper company, and develops relations with a man outside marriage. Her perception of the self is reflected through social identity formation. It is society that gives her the sense of identity. She interacts with society and the social constructs that allow her to define her self-image in relation to people and society. She negotiates her cultural and religious identity by crossing the barriers of her traditional Muslim world to the nontraditional secular world of America. The distance from the traditional world allows her to reconsider her gender and social roles and free herself from the clutches of her traditions. When she takes off her veil for the first time, 'the wind tore the veil from my hand, making my task easier'¹²⁷ (4), and it is thus that she bids farewell to 'the age-old tradition'¹²⁸ (4).

Since identity is a process of social structuring of an individual against social relations or internalization of dominant social norms and values, Arissa develops her self-perception in relation to discursive social practices. The prevalent social situations provide her a basis to define her identity. Since identity is not a static phenomenon; with ever changing social structures, the perception of identity as either individual or collective undergoes transition in a specific social order. Lacan articulates that the function of imaginary or the mirror phase 'is to establish a relationship between the

organism and its reality – or, between the *Innennwelt* and the *Umwelt*¹²⁹ (4). Lacan states that identity is a socio-psychological process of becoming a subject and with this in mind he establishes interactional relation between inner and outer worlds for human entrance into society. In order to locate her self-identity in relation to social reality, Arissa feels that her position has become unacceptable in America after 9/11. Her experiences of discrimination lead to alienation, anxiety and frustration. Her inner self collides with outer society; she wants to sustain her old traditions but society demands negotiation so far as her social reality is concerned.

To conclude, we can say that the novel *Saffron Dreams* is a commentary on the importance of self-reflection and self-realization through social identity formation. Arissa struggles to attain her self-consciousness in adverse circumstances and society and social upheavals play an integral part in her identity formation. She experiences various situations and interacts with different characters that lead to the development of her psychology. Her identity is shaped by her decisions in relation to society; she adopts what she considers important and discards what is insignificant.

4.4 Introduction to *Home Boy*

H. M Naqvi is a contemporary Karachi-based author in Pakistani-American literature. He was born in London in 1973, spent a few years in London and then moved to Pakistan. He lived during his childhood in Algeria, spent some years in New York but he got his early education in Islamabad, Pakistan and then moved between America, Pakistan and Brussels. After completing his graduation in Economics from Georgetown University, he earned a degree in creative writing from Boston University. He spent many years working as a finance analyst in New York, managed poetry slams and taught creative writing at Boston University. He is currently settled in Karachi, working for a financial institute and quenching his thirst for writing.

Naqvi states that he belongs to the clan of nomads and his ancestors roamed about for thousand years around different geographical locations from Iraq to Central Asia, to Punjab and then to Uttar Pradesh in India. According to Naqvi they remained in each

place for a maximum of three hundred years. This continuous nomadic mode, gives people a different perspective to look at the world unlike people with anchored identity. Naqvi himself underwent nomadic experiences in his childhood by continuously moving about London, Algeria, New York and Pakistan. His only novel *Home Boy* (2009) is concerned with the immigrant experience of three young Pakistanis in America in pre and post-9/11 scenario whose lives suddenly turn upside down after 9/11 attacks. Though, Naqvi claims that *Home Boy* is only fourteen percent autobiographical it can be considered more autobiographical because Naqvi himself worked at WTC before the September attacks. He had lost one of his friends in the terrorist attack and suffered identity issues along with other Pakistanis in the wake of 9/11. The book has been hailed as an immigrant's tale and was launched in America, Pakistan, India and Dubai. Naqvi has received, for *Home Boy*, first DSC prize for South Asian Literature initiated in 2010 and awarded to him at the Jaipur literature festival in 2011.

Home Boy is set in New York just after the event of September 11, 2001 and centers around three young Pakistani immigrants; AC – Ali Choudry, JIMBO – Jamshed and CHUCK – Shahzad, narrator of the novel. All these characters either migrated or their parents migrated to America from different geographical parts of Pakistan and therefore have different familial and social backgrounds. AC belongs to the city of Lahore in Pakistan, and is a doctoral student at university. His elder sister immigrated to the US in 1981 and a decade later she sponsored AC's green card. He is a 'charming rogue, an intellectual dandy, a man of theatrical presence'¹³⁰ (2). Jamshed is the offspring of Pakistani immigrants from New Jersey, "one of the largest American hubs of Arabs and Muslims"¹³¹ (54). He is "DJ slash producer, a bonafide American"¹³² (3). Chuck is twenty one years old and from the city of Karachi he migrates to the United States for studies four years prior to the tragedy of September 2001. He earns a graduation degree in English literature and then gets a job in a bank as financial analyst. Leading a prosperous life in America Chuck believes; "I was the only expatriate among us, liked to believe I'd since claimed the city and the city had claimed me"¹³³ (3). Later in the story he is fired from his job, suffers joblessness for some time and then decides to become a taxi driver. AC and Chuck are first generation immigrants while Jamshed, second

generation immigrant, is born and raised in America to a Pakistani immigrant family. These three characters settle in America; try to assimilate into American culture and to quite an extent they succeed in being absorbed in the Western way of life. They become metrostanis, adopt a hedonistic lifestyle and enjoy the alluring beauty of Western culture by indulging in drugs, eating pork and enjoying clubs and the company of women black, oriental and Caucasian alike. They consider themselves “boulevardiers, raconteurs and renaissance men”¹³⁴ (1). They feel themselves not like other Pakistani immigrants rather they consider their identity as being closer to American citizens than Pakistanis. Chuck proudly claims; “though we shared a common denominator and were told half-jokingly, oh, all you Pakistanis are alike, we weren’t the same AC, Jimbo and me [...] we were mostly self-invented and self-made, and certain we had our fingers on the pulse of the great global dialectic”¹³⁵ (1-2). But the tragedy of September 2001 turns their lives upside down. Their American dream shatters and instead of being considered as equal they are regarded as terrorists and put to the periphery. The life that follows the WTC attacks brings desperation, turmoil and identity crisis for them. Being viewed as suspicious, they are compelled to hide themselves by cutting off all social contact with their earlier friends whose attitude changes drastically after 9/11. The improper and inhuman treatment of Muslims following this incident makes them realize that their identities were in danger of racial violence. They find themselves in a disconsolate position after being ‘othered’; “Brawler no. 1 hissed “A-rabs”. Repeating the word in my head, I realized it was the first time I’d heard it spoken that way, like ragged thrust and turned, the first time anything like that had happened to us at all”¹³⁶ (23-24). Consequently, they give up their metrostani life style and start leading a secluded life, “feeling anxious and low and getting cabin fever”¹³⁷ (67). In order to avoid frustration they go out of the city to their friend Shaman, from where under suspicion they all are taken to the Metropolitan Detention Center for investigation. They are maltreated by FBI agents who confirm their identities as being unaccepted and othered. After their release from prison Chuck finally decides to move back to his motherland because he finds it difficult to live in an America which is riddled with discrimination and racism after 9/11.

Home Boy is an immigrant tale with a tinge of the picaresque tradition and a bildungsroman novel. It is essentially a story of identity transformation of three Pakistani immigrants in pre and post 9/11 scenarios. As identity formation is based on social positioning of individuals, diaspora involves dislocation for immigrants so it functions as formation and reformation of identity.

4.4.1 Diasporic Mirroring in *Home Boy*

Home Boy is basically a story written with diasporic connotation, chronicling a trio of Pakistani immigrants' diasporic experience. It engages us with the questions of diasporic identities pertinent to trans-national and trans-cultural identities in the context of pre and post 9/11 America. The novel demonstrates the process of identity transformation in an alien culture pertaining to race, class, religion and nationality. Identity is usually thought to be a static phenomenon but it is more of a dynamic nature. According to Hall, Identity is a process of 'being and becoming'¹³⁸ (Hall 225), it is constantly reshaped in the socio-cultural embedment. Identities are always bound in society and repose on the individual's interaction within a specific social context. Kath Woodward observes,

Identities are necessarily the product of the society in which we live and our relationship with others. Identity provides a link between individuals and the world in which they live. Identity combines how I see myself and how others see him. Identity involves the subjective, and the external. It is socially recognized position, recognized the others, not just by me¹³⁹ (7).

H. M Naqvi establishes the novel on the idea of immigrant culture and identity formation through the experiences of the protagonist Chuck and his two friends. Chuck immerses himself into the traditions of his adopted city and his identity is transformed in diaspora since he is completely assimilated into American society. He works hard, earns good name and becomes ever more inclined towards Americanization until after one year he loses his bank job. He loves America and searches for another job because he does not want to quit America. One day he meets a Pakistani taxi driver named Abdul Karim and

tells him about his anxiety as being jobless. Karim offers him a cabbie's job after explaining to him the rules for license and cabbie. Finally Chuck becomes 'a bonafide New York City cabbie'¹⁴⁰ (23) and feels a pleasurable satisfaction. The cosmopolitan nature of American society creates a diversity of racial, ethnic, cultural and religious groups and this pluralism provides a vision of the hybridized global identity for Chuck.

Chuck's diasporic identity undergoes socio-cultural assimilation in America. Like most Pakistanis coming to America, he tries to adopt American culture and way of life rather than retaining his Pakistani identity and remains distinctive from the larger society. Living in diasporic state in America Chuck conceives his identity perception. Lacan states that the mirror is a psychological process of the formation of human beings into the social order and that the mirror reflects the image, an external image, which produces a psychic response to the mental representation of the self as 'I'. Diaspora like a mirror stage provides the basis for the perception of Chuck's identity.

In order to study Chuck's identity formation and transformation in diaspora, it is important to consider the factors involved in his identity change. One of the most important reasons for Pakistani immigrants to change their outlook in diaspora is the Western/American imperial stance. Pakistanis remained under British imperialism for a considerable time since imperialism is a practice of dominance by powerful nations to subjugate weaker ones in almost all spheres of life. Being a British colony, we received cultural dominance of the West along with many other social controls. For instance our law and judicial system, bureaucracy and political structure, social and economic organization, and vision of democracy have been given to us by British imperialism, and British influence is still visible in all these areas.

Technological and economic development of the West has also made us captives of the hegemony of the West. We depend upon their technology for our needs and survival. Technological, cultural and economic dependence creates a hierarchical position between Pakistanis and the West. After the British left, we were taken over by the US. As a nation, we have been through different phases of evolution and changes during the colonial and post-colonial eras. When we look at the colonial era we see our local culture

going through changes after mingling with the colonizer's culture. Colonialism is a process of change, though deep rooted structures of any nation are not easy or quick to be changed but colonialism seeks to change all these structures. In almost every part of the world, colonialism has exerted its powerful influence upon the colonies by forcing them to accept the values, norms and practices of the colonizers. The colonized have had to bow down before the cultural hegemony of the colonizers. They have no way out other than conforming to the new culture. Language is a powerful tool used against the colonized to weaken its culture. Language carries more than words or syntax, it carries culture and civilization. By replacing the language of the colonized, the colonizers replaced their culture. When people start using the language of their masters they actually start imitating their culture and soon lose their own, in other words they accept the linguistic and cultural hegemony of their oppressors. Pakistani people are still carrying the hegemony of colonialism in the form of language and culture. People belonging to the upper strata of society and educated people are more inclined towards the Western life style and find it easier to assimilate easily within American culture and when it comes to migration they imitate their masters.

Since they were colonized for so many years, Pakistani people become like their oppressors. Through using different tools such as language, literature and education, the colonizers managed to manipulate the thoughts and ideas of the oppressed. Consequently, the colonized lose their original culture and particularly when these people migrate to the Western countries they undergo the Westernization process. These immigrants idealize the West and Western culture. They prefer Western life style over their native standards. Chuck displays such enthusiasm for America that it is very clear that he has idealized American culture. For him America is the embodiment of cultural refinement and he integrates into it. He absorbs cultural standards, beliefs, norms and behavior patterns of American society and his national and cultural identity thus becomes more fluid.

Another important factor involved in Chuck's identity assimilation is the cosmopolitan foundation of American society. America is a cosmopolitan herb, comprised of people belonging to different geographical parts of the world. Cosmopolitanism attempts to go beyond the ties of time and space. It seeks to harmonize

people belonging to different social, cultural and ethnic backgrounds and promulgate the idea of living in a concord of the global cosmic society, regardless of any consideration of their national roots. After having exposed and rejected these unreal loyalties – that are national belongings – the novel advocates acknowledging only real, universal loyalties to all humanity.

Due to the rapid and vast urbanization and globalization in the contemporary times, people moved across the world and large cities of different countries became thickly populated. These cities hosted people of diverse origins and created multicultural diasporas around the world. The exodus of people belonging to different backgrounds and their living in a newly adopted place as one single community generated a kind of universal harmony among the people. They live as a unified society, regardless of their own cultural and social backgrounds as well as without paying any heed to others' cultural ideals and constitute a universal society. This ideology of composing a universal community is called cosmopolitanism, where national identities are considered less important than the universal. As a sociological and psychological discourse, cosmopolitanism is an essential characteristic of global citizenship, a way of thinking about the relationship between human beings and therefore a way of treating ourselves and others. Ulf Hannerz describes cosmopolitanism as the “willingness to become involved with the other. [...] an intellectual and aesthetic stance of openness toward divergent cultural experiences”¹⁴¹ (Hannerz 239).

Naqvi's *Home Boy* brings to notice the cultural diversity of New York City. Its culture is not singular or comprising of just one accepted standard, rather it is the amalgamation of various cultures comprising a unified whole. No one culture is superior or inferior to others, and there is no restriction for anyone to practice his own cultural and religious practices. In such a culture one is not isolated from others; one becomes like the other in a very short time. The whole city is like a network and people become like the original settlers in such a place very rapidly; “in New York you felt you were no different from anybody else; you were your own man; you were free”¹⁴² (15). Chuck also comments on the cosmopolitan nature of New York City and compares it with Britain, conceding that it is easier to assimilate in New York City than in London, “spend ten

years in Britain and not feel British, but after spending ten months in New York, you were a New Yorker an original settler, and in no time you would be zipping uptown, downtown, cross-town, whatever”¹⁴³ (15).

Chuck and his friends are from different cultural and social backgrounds and they keep strong links with the people of other cultures and ethnicity. Even though they are cultural strangers for each other and for mainstream society but when it comes to living in a cosmopolitan city like New York they not only forget about their own cultural diversity but also accept universal ideals. There is a strong harmony among the people belonging to various and distinct social and cultural stratum. In a cosmopolite one has to forget about personal identity and cooperate with the global identity. He has to become whatever he is not and has to adopt whatever is the demand of the time and place. The novel starts with these words;

We’d become Japs, Jews, Niggers. We weren’t before. We fancied ourselves boulevardiers, raconteurs, renaissance men. We were self-invented and self-made and certain we had our fingers on the pulse of the great global dialects¹⁴⁴ (1).

The young friends participate fully in the global environment and have their fingers on the pulse of something that Naqvi calls, “the great global dialect”. They listen to Nusrat Fateh Ali Khan, Nina Simone and old school hip-hop; they enjoy dance parties in clubs in the company of women, rhapsody and cocaine at Tja, even their eating, drinking and sleeping habits are in accordance with the demand of the times.

In discussing Chuck’s diasporic mirroring it is worthwhile to discuss his perception about his religious identity. Religion, in cosmopolitan diaspora, undergoes fluidity and transformation. For most Pakistani and South Asian immigrants religious identity is important and in order to protect their religious identities they involve themselves in religious activities and affiliate with religious groups in UK or USA. Many Muslims and Hindus protect their original identities by adhering strictly to their religious practices but there are a few people who do not bother much about their religious

attachment in a mainstream secular social order. The structure of secular America urges Chuck to hide his religious affiliation. He believes that it is not necessary to demonstrate religious identity in a secular country since he does not want to be identified as Muslim in post 9/11 America. He says, 'I did not care to wear my identity on my sleeve'¹⁴⁵ (45). The secular and cosmopolitan outlook of Chuck is revealed in the novel. His religious aspect is not commented throughout the story and he seems indifferent to Islam. Although he is Muslim but Islam is completely absent from his life and socio-political concerns; in fact he enunciates a contemptuous and humorous attitude towards Islam. He says,

Like most Muslims, I read the Koran once circa age ten and like some, had combed through it afterward. There were issues in the Holy Book that were indisputable, like eating pork, but the directives concerning liquor could easily be interpreted either way. You should not, for instance, pray when hammered¹⁴⁶ (68).

Chuck displays a mocking attitude towards Islamic doctrine. He questions issues related to eating and drinking what Koran forbids or permits. He tries to convince his own demeanor and perceives flexibility in authoritative and accepted beliefs pertinent to Islamic teachings. He also displays an enlightened and worldly stance over religious teachings.

Similarly, Ali Choudry also demonstrates disillusionment about religion especially Islam. He is of the view that all religions are the source of violence. Instead of teaching tolerance, peace and harmony they project disagreement among people and create disparity among them. He asserts, 'Islam is not good and peaceful.... It's a violent, bastard religion, as violent as say, Christianity, Judaism, Hinduism, whatever. Man's been killing and maiming in the name of God since the dawn of time'¹⁴⁷ (122). His critical and forceful assertion about conflictual teachings of Islam and other religions serves to illustrate Chuck's enlightened and secular viewpoint as against religion and interpretations of religions.

After the terrorist attacks of 9/11 and the racial abuse that accompanies it, Chuck is driven out of his mirror image – which he perceived earlier – into reality. Lacan states that the image formed in the mirror seems perfect an ‘ideal-I’, but in reality it is fragmented and not a whole being. However, this is misrecognition ‘méconnaissance’ because the image is a reflection of the self and not real. When this misrecognition is resolved there appear feelings of anxiety and discordance. Thus Chuck becomes conscious of his twisted identity and he feels the need to define himself. His experiences of discrimination following the 9/11 incident leads him to a feeling of alienation, anxiety and dissatisfaction in his adopted country.

The events of 9/11 lead to an increase in racism and surveillance against all Muslims. Overnight, America is transformed into a place where Muslims are stereotyped as fundamentalists and terrorists. At Shaman’s house Chuck hears the news on TV about the arrest of a Pakistani-born permanent resident:

Twenty-four-year old Ansar Mahmood, a Pakistani-born permanent resident, asked a passer-by to photograph him against the Hudson. A guard at a nearby post called the police because the shot included a water treatment plant. Although the FBI found that Mahmood had no terrorist objectives, an investigation revealed he had assisted some friends who had overstayed their visas, making him guilty of harboring illegal immigrants¹⁴⁸ (91).

However, the turning point to confirm the change following the terrorist attacks comes after the New York bar incident. Chuck along with AC and Jimbo visit Jake’s bar which is a ‘secret shitty little place, a clubhouse for the dissolute, the disconsolate’¹⁴⁹ (20). It’s a place they often visit for good times, celebrating with vodka and in the company of women. After 9/11 there is a change in the attitude of their friends and colleagues as most of them try to avoid keeping connections with them and want to give them away. This happens, when Chuck and his friends visit the bar, and two nameless brawlers appear and call them ‘Arabs’ in an insulting tone. This is the first time that Chuck has heard the word spoken in an insulting manner. Jimbo protests ‘we are not the

same' since he wants to make them realize that they are American in spirit even if they are Muslims. 'The second brawler shouts at them fiercely that they are 'Moslems, Mohicans, whatever', they are from the race of terrorists and have destroyed everything. During this brawl, suddenly Jake emerges and yells at them. 'GETATAHERE! ALLAYOUS! NO ROOM FOR YOUS!'¹⁵⁰ (24). At this they have to leave because Jake does not want to effect a compromise, 'we'd been kicked out of Jake's' and Chuck realizes that 'things were changing'¹⁵¹ (25). Nonetheless the racial abuse of this bar incident leaves a lasting influence on Chuck's life. Chuck learns that life in America has now become tough.

America in Naqvi's novel is a place riddled with insult and discrimination for Muslim immigrants. Like so many other Muslims, Chuck feels uneasiness in the aftermath of 9/11 and draws a comparison between his earlier and later life. His perception changes about his metrostanis' identity. Chuck's identity is de-centralized and fluctuating, in accordance with Lacan's theory that there is no autonomous self; the ego or personal identity is formed in relation to other[s] and our identity undergoes constant changes which are the result of our interaction with others. A central point to Lacan's theory is that it is impossible to talk about stable identity; instead identity can be discussed in terms of preliminary structuring of the subject¹⁵² (Lacan 38). When we apply Lacan's concept of fluid identity to Chuck's identity in diaspora, we realize that his identity is formed in relation to various other factors. He undergoes multiple affiliations and is constantly occupied with developing his ego or personal identity by integrating to different situations. He mirrors his self-image in diaspora but there is disagreement between his specular image and real identity. This discordance causes feelings of ambivalence and further leads to search for a meaningful way to resolve this ambivalence.

Another important event contributing to Chuck's disillusionment after 9/11 is, when they go to search for their missing friend Mohammad Shah also known as Shaman. All of them head to Connecticut in Chuck's taxi, which is registered on the name of Chuck's employer Abdul Karim. They proceed to Shaman in a night full of tight security. Chuck thinks, 'I could have been silly or paranoid but it was the first time I had felt this

way: uneasy, guilty, criminal'¹⁵³ (92). Somehow they reach Shaman's house and find that their friend is not at home. They decide to wait for Shaman at his residence. Out of the terror of New York City, they feel comfort and solace in Shaman's abandoned home. Being in Connecticut they believe that they are free from suspicious of suspected terrorists. They switch on the TV to watch news on CNN about the reports of dead bodies and rescue operations. Then switching the channel to presidential address, they listen to Bush's national address; 'My fellow citizens, for the last nine days, the entire world has seen for itself the state of union and it is strong. Tonight we are a country awakened to danger and called to defend freedom. Whether we bring our enemies to justice, or bring justice to our enemies, justice will be done'¹⁵⁴ (94). These words stirs hope in Chuck, and he feels somewhat relaxed. He is not guilty and so is certain of his redemption. The only thought that disturbs him is his affiliation with Islam. Muslims are being targeted and are blamed for creating destruction in the US. As Chuck is a Pakistani-Muslim immigrant, he is sure of his scrutiny. However, when he hears Bush saying;

I also want to speak tonight directly to Muslims throughout the world. We respect your faith. It's practiced freely by many millions of Americans, and by millions more in countries that America counts as friends. Its teachings are good and peaceful, and those who commit evil in the name of Allah blaspheme the name of Allah. The terrorists are traitors to their own faith, trying, in effect, to hijack Islam itself. The enemy of America is not our many Muslim friends; it is not our many Arab friends. Our enemy is a radical network of terrorists, and every government that supports them¹⁵⁵ (97).

Chuck begins to hope for his innocence. He wavers between two set of feelings sometimes belonging sometimes othering. His split affinity assumes an even more weird turn when two FBI agents show up at Shaman's house to speak to him. Upon knowing that Shaman is out and three brown people are at his house, the officers suspect them and start investigating them. Chuck is taken to reality out of his mirrored images which were formed while listening to the presidential address on TV. After a little investigation they are paraded to Metropolitan Detention Center (MDC) and from there, three are taken to

separate rooms for further interrogation. The first round of investigation is carried out by Rooney who appears to be somewhat harsh and abusive in manner. He addresses Chuck as ‘sand nigger’ and ‘pencil dick’. When Chuck asks for permission to use his cell phone as it is his legal right Rooney shouts at him, ‘you are not American. You got no fucking rights’¹⁵⁶ (107). He threatens to deport him back to ‘Bumfuckistan’¹⁵⁷ (107) if he is found to be innocent. He also tries to persuade Chuck to confess that ‘his pals were involved in terrorist activities’ and that ‘if you confess, we’ll go easy on you’¹⁵⁸ (108).

In the second turn of interrogation Grizzly asks simple but trapping questions.

Grizzly: You a terrorist?

Chuck: No Sir.

Grizzly: You a Moslem?

Chuck: Yes, sir.

Grizzly: So you read the Ko-ran?

Chuck: I’ve read it.

Grizzly: And pray five times a day to Al-La?

Chuck: No Sir. I pray several times a year, on special occasions like Eid.

Grizzly: You keep the Ram-a-Dan?

Chuck: Yes, sir, I usually keep about half, sometimes more but mostly less—

Grizzly: Do you eat pork?

Chuck: No Sir.

Grizzly: Drink?

Chuck: Liquor? Yes, sir¹⁵⁹ (113).

Grizzly wants to know ‘why Muslims terrorize’¹⁶⁰ (115). He actually wants to figure out Chuck’s insight into the phenomenon of terrorism and “knowledge of the relevant fatwa or some verse in the Koran”¹⁶¹ (115). But Chuck displays his knowledge to convince Grizzly that Islam has never been associated with terrorism. Such abusive treatment of Chuck at MDC by interrogators reveals the bigotry of non-Muslim Americans against Muslims following 9/11. This is Chuck’s maiden experience of racism and brutality in America since Chuck and his friends have previously been ‘metrostanis’ and are now suddenly transformed into ‘Arabs’, ‘Moslems’ who hail from ‘Bumfuckistan’.

On the way home from prison, Chuck notices that everyone looks at him with a suspicious gaze. He, now, feels adrift in the city where he was previously a proud

metrostanis. Caught in the racial prejudice of post 9/11 US, he behaves in a nervous manner, scratches his nose, his ear and attempts to render himself invisible. Also in order to avert the suspicious looks, people were giving him, he consoles himself by thinking that, ‘it was free country: he was free to stare; I was free to cringe’¹⁶² (122).

In the aftermath of 9/11, people belonging to the same religious and ethnic minority fear to meet each other. They fear to be labeled as terrorists and therefore renounce any connection that they may have had before 9/11; the same is true of Chuck’s relations with his employer Abdul Karim. Upon being released from prison, Chuck decides to visit Abdul Karim, to return the keys of the cab which he had left outside Shaman’s house. When Chuck shows up at the door, Abdul Karim yells at him; ‘Dare you show your face? The FBI came into my house. They were waking up my six year old daughter treating us criminally. They were asking, what your relationship to the Shahzad?’ He continues yelling at him, ‘I was trusting in you. I was taking in you giving you work, but you betrayed me’¹⁶³ (184). Regardless of the fact that Chuck and Abdul Karim belong to same race and religion, in the changing scenario and in fear of being labeled as terrorist, Abdul Karim treats him as belonging to some other race; ‘we are decent people. We don’t want your types. You go do jihad some other place else’ (184). Chuck goes again to Abdul Karim’s house and tries to convince Mrs. Karim of his innocence and that he was taken to prison in suspicion. He says, ‘I am not a terrorist, wrongly imprisoned – I spent days in jail – but they realized they made mistake’¹⁶⁴ (186). Mrs. Abdul Karim appears to trust his words and feels sympathy for him.

The consequence of this shift in the perception of Chuck’s identity is to replace his self-proclaimed identity as cosmopolitan New Yorker with the new position of the excluded other in post-9/11 America. His perceived identity as an American shatters after the horrible incident of 9/11. He experiences the treatment of othering and stereotyping in the wake of September 2001. Disillusioned by the prevailing situation after 9/11, Chuck’s love for America weakens, even though he gets a job writing financial reports in a company. He calls his mother to inform her about his arrest along with his friends and tells her about the changing circumstances;

Ma...! You know there was a time when a police presence was reassuring, like at a parade or late at night, on the street, in the subway, but now I'm afraid of them. I'm afraid all the time. I feel like a marked man. I feel like a animal. It's no way to live. Maybe it's just a phase. Maybe it'll pass, and things will return to normal, or maybe I don't know, history will keep repeating itself¹⁶⁵ (154).

Chuck struggles hard to find his self in a country where things have changed drastically without any hope to be restored again. He encounters an identity crisis and feels nostalgic about his homeland when he says, 'I didn't know where or who I was'¹⁶⁶ (18). At long last, Chuck decides to leave America since his sense of alienation confirms that he cannot become a part of American cosmopolitan life. In spite of his efforts to transcend his racial, cultural and religious bonds in diaspora, he is reminded of his true self out of his delusional self. His vision of cosmopolitan metrostanis, living and enjoying a peaceful life in America comes crashing down. Post 9/11 America haunts him, he feels it is not a fit place to live in and desires to return to his native country. Before leaving for the airport, Chuck reads the news of the death of Mohammed Shah, who was under scrutiny for terrorist allegiance at FBI. After reading this sad news Chuck makes ablution, faces towards Mecca and recites the call for prayer. At the end he murmurs, 'accept these prayers on behalf of Mohammed Shah'¹⁶⁷ (214) and then leaves for the airport.

The diasporic experience provides Chuck with the basis of perceiving his image. He mirrors his self-perception in America in relation to different situations and ideologies. Diaspora, like the mirror stage, is an important phenomenon which establishes the basis of identification for an individual. Throughout the novel Chuck encounters different situations and because of these changing situations his ideology wavers. He perceives his image in different ideologies and thinks it as real but in reality his image is distorted or void of reality. For instance, in pre 9/11 American society Chuck feels an American but his perceived image is void of reality as he is of Pakistani origin and not an American. By adopting Western ideology and cooperating with the ongoing activities of American society Chuck cannot avoid racism and discrimination particularly the Western

biased and hostile attitude towards Islam and Muslims after 9/11. He becomes a victim of racism and discrimination and finally comes to the realization that he is an outcast and a pariah. Chuck's mirroring of his image is important as it establishes his sense of identity in the Lacanian sense of the mirror image establishing the basis of identification important for creating identity for an individual.

In Lacan's acknowledgment that mirror is a psychological process of the formation of human beings into social order the mirror reflects an image, an external image, which produces a psychic response to form the mental representation of self as 'I'. Diaspora like a mirror stage provides the basis for the perception of his identity. Since the image formed in the mirror is void of reality, according to Lacan, and it creates discordance with the individual's own reality, the individual's real and the specular self and alienating identity emerge and Chuck forms his image in diaspora as his American identity. He feels American but his mirror image is void of reality and creates discordance with his own reality; particularly in the wake of 9/11 since an alienating identity emerges as a result of discordance between his real and specular images.

4.4.2 Dialectic of O/otherness in *Home Boy*

The process of othering and stereotyping is very important for identity formation of Muslim immigrants in the Western diaspora. For them identity construction and reconstruction is usually based on the progression of othering in both ways, either by themselves or by others. Identity is a social phenomenon, and is always constructed in a specific social context. Identity is formed within a society owing to the acknowledgment of socio-cultural, political and religious forces. Diaspora is a state of dislocation that offers amalgamation of distinctive racial, cultural and religious identities and it therefore creates multiple identities for immigrants who are intertwined with multiple affiliations and therefore undergo the process of othering first by themselves and then by outside situations and ideologies.

Othering is a socially constructed phenomenon of representation; it involves discursive social practice of differentiation on the basis of perceived bifurcation and/or

representation among people, sometimes rooted in gender hierarchies and sometimes on the representation of race and ethnicity. Thus signification of othering is to establish differentiation and ramification, othering is the ‘process of differentiation and demarcation, by which the line is drawn between “us” and “them” – between the more and less powerful – and through which social distance is established maintained’¹⁶⁸ (Lister 102). The process of othering consists of objectification of our supposed differences and sameness to create ‘self’ and ‘other’. Thus othering is not just pertinent to outside others but also to the self by reinforcing the conception of self, ‘othering helps to define the self and to affirm identity’¹⁶⁹ (Lister102). Otherness is a fundamental tendency in human beings for the construction of identity. Simone de Beauvoir notes on the primordial nature of othering that, “otherness is a fundamental category of human thought. Thus it is that no group ever sets itself up as the one without at once setting up the other against itself. If three travelers chance to occupy the same compartment, that is enough to make vaguely hostile “others” out of all the rest of the passengers of the train. In small-town eyes all persons not belonging to the village are “strangers” and suspect”¹⁷⁰ (17)

Lacan’s formation of the image in the mirror is very important because through the mirror image an individual creates his self-identity in relation to some other in the mirror. The image of O/other plays an important role in identity formation and transformation. He looks at his own image or reflection in the mirror, as some other but in reality it is his own. According to him the concept of othering operates in two ways; either by the individual’s othering of himself (own image in the mirror) or by the outside others (people, situations, ideologies etc). Chuck experiences the othering of his identity in pre and post 9/11 contexts in relation to his own self and to different people, situations and ideologies. For instance, after arriving in New York, before the collapse of the twin towers in 2001, Chuck undergoes easy assimilation in America and feels himself to be other than what he really is. His reaction is typical of a young Pakistani expatriate who has been taken in by the lure of the Western culture and the excessive freedom offered in America. He speculates on his own image as American by adapting to mainstream American culture and lifestyle. The important event contributing to his identity

assimilation is his encounter with the beautiful Venezuelan girl from Ipanema. The girl calls herself American and Chuck, thinking the girl to be an American citizen, meditates about his future prospects: he thinks that by marrying her; he “would become a bonafide American. In a sense, we were peas on a pod, she and I, denizens of the Third World turned economic refugees turns scenesters by fate, by historical caprice”¹⁷¹ (13). But the girl does not give him any encouragement; at first thinking that Chuck is Italian she responds well but when she discovers that Chuck is Pakistani and Muslim she withdraws politely. Her denial to interact with a Pakistani man is an indication for Chuck that American society is an amalgamation of different nationalities and ethnicities and in order to intermingle with this combination he has to abandon his strict cultural association. He feels that he has to adopt a cosmopolitan identity and there onwards he does not want to be recognized as Pakistani or Muslim. He becomes a multicultural, liberal, tolerant, successful, cosmopolitan Pakistani-American who feels complete assimilation in his host society. He even comments about the cosmopolitan nature of America and declares that New York City provides easier assimilation than Britain, “spend ten years in Britain and not feel British, but after spending ten months in New York, you were a New Yorker an original settler, and in no time you would be zipping uptown, downtown, cross-town, whatever”¹⁷² (15).

Chuck indulges in the Western approach to life. He becomes a metrostani, adopts a hedonistic lifestyle and enjoys the alluring beauty of Western culture by getting involved in drugs, clubs and the company of women. He considers himself and his friends to be, “boulevardiers, raconteurs and renaissance men”¹⁷³ (1) in short everything but Pakistani. He claims very proudly; “I was the only expatriate among us [immigrants] liked to believe I’d since claimed the city and the city had claimed me”¹⁷⁴ (3). At this initial stage Chuck establishes resemblance with an American identity. His conception of the self as identical to the citizens of the host country is based on the process of otherness. Since identity is relational, based on either the notion of otherness or sameness, it operates on the relation of self and others. Chuck develops a relation between his self and others and concludes his identity to be the same as others by othering his real self. Chuck is also affected by the liberal and secular outlook of

American society forgetting his religious connections and mocking at religious practices. His inclination to worldly considerations and the structure of secular America impels Chuck to conceal his religious affiliation. He believes that it is not necessary to display religious identity in a country favouring secularism and he does not want to be identified as Muslim in America. He says, "I did not care to wear my identity on my sleeve"¹⁷⁵ (45). Chuck embraces American identity inspired and infused by the sense of otherness. He believes his identity to be other than his real identity but his reflected image after all is not his real self but rather a perceived image of his self as other. In this manner he misrecognizes his real self in diaspora. For Chuck the sense of othering helps to define his real self and to affirm his identity.

After the terrorist attack on world trade center in September 2001 Chuck along with other Muslim expatriates in America, is treated as the O/other. In the wake of 9/11 America is transformed into a location of racial and religious disparity for immigrants, particularly Muslims. The discriminatory and abusive behaviour towards Muslims brings an identity crisis for them and in the context of 9/11 the stereotyping of Muslims is transformed into islamophobia which is best described as Western racial and ethnocentric attitude towards Muslims in general. Muslims are represented as alien or 'other' not because of cultural or religious differences but out of the Western biased and racist attitude against Muslims.

The negative representation of Islam in Western media and considerable increase in islamophobia after 9/11 brings identity issues for Muslims in Europe and America. This increase in stereotyping of Muslims and Islam caused Pakistani immigrants to feel frustrated and vulnerable in Western culture and fosters a sense of alienation or strangeness in an environment that they had earlier considered as their home. People who are not solely connected with their past identities and appear to be more inclined towards their fluid identities by integrating and incorporating with multiple identities, are also victimized in the Western diaspora. Although such people are more westernized than Oriental due to increase in Islamophobia they are stereotyped as extremists and terrorists which, sometimes, compels them to revert to fundamentalism. In the case of Mohsin Hamid's *The Reluctant Fundamentalist*, the protagonist Changez, a young Pakistani

immigrant is fascinated by America. He transcends all cultural and national barriers and becomes American. But after 9/11 he finds himself in an impossible dilemma. He is stereotyped for being Muslim and considered an outcast in American society. Even though he is completely assimilated, Changez finds that he will always remain under suspicion therefore he reluctantly returns to his religious doctrine and foundation.

Chuck acknowledges his identity in the process of othering and stereotyping after 9/11. He experiences discrimination and infringement of his legal rights due to his national and religious identity. Although his religious and racial identity have been regarded as refined and better than American standards of character, he remembers his visit to one of his American friends before 9/11 and his friend's mother's comments about Chuck, 'he's so well-mannered. 'Maybe', 'it's because he's Mooslim'¹⁷⁶ (54). This comment made by a non-Muslim American woman testifies to the mind set of people before the tragedy of 9/11. Earlier his identity as Muslim had been regarded as a symbol of refinement but suddenly the entire environment changes. People were never as hostile against Muslims and there was far more acceptance for them in America. However when 9/11 happened the catastrophe strengthened hatred and increased the trust deficit between Muslims and non-Muslim Americans. After the havoc caused by the terrorist attacks and labeling of Muslims as terrorists, the whole city turns unsympathetic and frightening for Muslim immigrants. The atmosphere becomes oppressive and brings frustration and discomfort for them. Chuck feels the change in the attitude of people. During their visit to the bar in New York Chuck along with his friends is treated harshly by two brawlers. They are shouted at as being 'Arabs' and 'Moslems in an insulting manner. They are victimized as belonging to the race of terrorists. Chuck hears these words spoken in an insulting way for the first time and feels the sense of otherness. Lacan's acknowledgement of the concept of other and the process of othering is that the recognition of otherness – whether self or outside others – leads to the identification of the 'self' and that is what Chuck and his friends experience.

Another important impression evoked by Chuck's identity othering is the contemptuous treatment at the Metropolitan Detention Center. The painful and cruel treatment in the prison causes Chuck to consider his identity in an uncontrollable

dilemma. He is not considered as belonging to good and civilized society, one of the FBI agents Rooney yells at him ‘you are not American’ therefore no legal rights for you. Chuck is suspected for terrorism Rooney tells him that he and his friends are terrorists, “we found books, books in Arabic and bomb-making manuals”¹⁷⁷ (107) in the prison Chuck is treated inhumanly, ridiculously without the least compassionate feelings. One of the guards unfastens his shackle, orders him to strip down and then they mock at him, “he is cut, he is cut”¹⁷⁸ (107). Such abusive treatment of Chuck at the Metropolitan Detention Center by interrogators reveals the bigotry of non-Muslim Americans against Muslims following 9/11. This is something that Chuck has not experienced in America in the past; Chuck and his friends have previously been ‘metrostanis’ now suddenly they are transformed into ‘Arabs’, ‘Moslems’ and ‘terrorists’. Because of the persistent stereotypes and association of Muslims with violence Chuck is compelled to look for his real self and to make distinction between his real identity and labeled identity.

Thus, construction of the self necessarily involves the process of othering for Chuck in the diaspora. His acknowledgment of otherness (self or another other) contributes to the identification of his real self. According to Lacan the recognition of other for an infant is a fundamental point where the infant sees its own image in a mirror and misrecognizes himself as an ‘other’ by identifying with his mirror image. It is the process of self-othering through which one experiences oneself as an outside other. This misidentification or in other words, self being identified with the image defines the self. Chuck misidentifies his self in diaspora as being identical to mainstream American identity but the perceived image is not real but his perception which ultimately leads to appreciation of his self. The second category of otherness in the form of outside ‘other’ can be viewed as other people, situations, ideals, norms and ideologies of a particular society which are also important for an infant to create self-identity. Chuck experiences otherness is America in relation to different people and situations before and after 9/11. He is considered other on the basis of his national and religious identity and this is an exclusive condition for Pakistani diaspora in Europe and America. He is regarded as an outcast and for him the formation of the self depends upon the process of othering that is inevitable for the existence of the self.

4.4.3 Innennwelt and Umwelt in *Home Boy*

Identity is not self-defined association; rather it is the assessment of inner and outside influences. There can be a host of external factors involved in identity formation for human beings. Identity is a socio-psychological process of becoming subject and is concerned with personal and social interaction that defines an individual's place in a society and how he behaves as a social member. It is relational, based on an individual's self-concept in relation to society therefore it links a person to his society. Identity helps to form self-conception by drawing self-images and feelings as well as images from outside others.

H.M Naqvi has written *Home Boy* in memory of the events of 9/11 as he declared in an interview. The story is built around the theme of identity crisis and identity transformation in social upheavals following September 11. 9/11 is a history making event, which placed Muslim people, mainly Pakistanis on the periphery. They suffered a lot due to Western hatred and vengeance. Being a Muslim was identified with having all the characteristics associated with terrorism. The perception about Islam and Muslim identity in America or outside, and the relationship of Muslims with other Muslims or non-Muslims inside America or across the world has undergone transformation since 9/11. Post 9/11 marks a paradigm shift pertaining to religion and 'what it means to hold a particular religious view or identity in the United States'¹⁷⁹ (Haddad and Harb478). The collapse of WTC gave rise to a clash between Islam and Western civilizations. It brought Muslims under scrutiny and a prey to victimization. Muslims across the world have been labeled as terrorists and radicals, and thought to be associated with the terrorist attacks on America. The events following September 2001 draw attention to the vulnerability of Muslim diaspora in the US or worldwide particularly highlighting Pakistani diaspora community as being in jeopardy. These immigrants have been victims of Western xenophobia, expressed on individual or collective levels because of their religion or association with Islam. Those, who have been born and raised in diaspora, have also been treated as outsiders and have been denied the rights of first class citizenship. Although September 11 has brought about a chasm between Muslims and the West, on the other hand it is also significant for the Pakistani diaspora community to relocate their religious

identity. The majority of Pakistanis, migrating to Europe and the United States, have attempted to transform their religious identities in the wake of 9/11. In trying to escape Western stereotypical labeling of Islam, its association with terrorism and being targets of xenophobia, they have often attempt to return to radicalism.

Chuck, the protagonist of Naqvi's novel, is a Pakistani expatriate fulfilling his American dream before the tragedy of 9/11. He finds his self in relation to the host culture and undergoes assimilation in American society. He develops a likeness for America and adopts a resemblance with the people of the host country, he admits, "I'd since claimed the city and the city had claimed me"¹⁸⁰ (3). He cannot disentangle himself from the qualities and social idiosyncrasies pertinent to American culture and becomes a bonafide American. Living in the Diaspora provides Chuck with an opportunity to encounter multi-cultural practices and he forms a hybrid identity for him. In view of the fact that hybrid identity is comprised of different cultures and identities, and involves the process of construction, it allows identities to be reconstructed in new surroundings. The hybridized global culture of American society brings identity relativism for Chuck. His identity is estimated in comparison with his societal counterparts not as absolute or authentic. Chuck looks at himself not from the perspective of his cultural or ethnic background but from the cosmopolitan viewpoint, and says, "I did not care to wear my identity on my sleeve"¹⁸¹ (45). For him New York is a cosmopolitan city where people belonging to various ethnicities live together and form a sophisticated society. Commenting about the cosmopolitan nature of New York City, he states: "in New York you felt you were no different from anybody else; you were your own man; you were free"¹⁸² (15). This statement testifies to the liberal nature of New York City where immigrants feel free to practice whatever suits them without any restriction. Chuck is influenced by the freedom offered to him in New York City; since he is free to choose what best suits him therefore he drinks, enjoys hip hop music, visits the bars and keeps the company of women, calling himself a 'metroستاني' which is a term that he coins for himself.

The fall of WTC brings change in the life of Chuck. Since identity is not static; with constantly changing social structures, the conception of identity both individual and

collective undergoes transition in a specific social order. The uncertainty and disturbance caused by the destruction of the twin towers, impels Chuck to attempt to establish his relation to his external reality. As identity always originates in social relations or internalization of dominant social norms and values, it establishes social relation for an individual. Lacan declares that the function of the imaginary or the mirror phase, 'is to establish a reaction between the organism and its reality – or, between the *Innennwelt* and the *Umwelt*'¹⁸³ (1288). Lacan establishes an interaction between the inner and outer worlds for human entrance into society by emphasizing the role of the other as a catalyst. The idea of one's self is reflected through social identity formation. In order to locate his self in relation to social reality, Chuck feels his identity to be unacceptable in America after 9/11. He becomes aware of his isolation from dominant society and feels the need to define himself in relation to society experiencing discrimination that leads him to the feelings of alienation, anxiety and frustration.

The events of 9/11 mark radical changes in the perceptions of Non-Muslims for Muslim immigrants. Chuck feels the change in the attitude of Non-Muslims; even his onetime friends are not free of this extreme dislike for Muslims. He experiences hatred, discrimination and prejudice of non-Muslim whites in different situations. For instance, for the first time he is reminded of his real identity in the bar incident, where two brawlers call him Arab, Muslim and terrorist. Chuck manages to get away from frustration caused by the terrorist attacks and moves to Shaman's house along with his friends, but even there he cannot avoid the Americans' suspicions. Two FBI agents approach Shaman's residence. The FBI agents suspect them and they are taken into custody for investigation, where he receives inhuman and discriminatory treatment. He has been labeled as terrorist and yelled at as 'sand nigger', 'pencil dick' and stereotyped as belonging to Bumfuckistan. He suffers from discrimination and racism and comes to realize that he is outcast. Even when Chuck is released from prison, he decides to visit Abdul Karim, the owner of his cab. Seeing him at the door Karim lashes him with offensive remarks and calls him a betrayer and terrorist. Although both are Muslim and of Pakistani origin he denies being recognized as a person belonging to the same race as

Chuck's race, 'we are decent people. We don't want your types. You go do jihad some other place else'¹⁸⁴ (148).

Chuck's character can be examined through Lacan's idea of formation of self 'ego' in the mirror phase. Lacan articulates the idea of self-reflection through social formation; he proposes that the self (identity) is understood only in relation to the external world. The existence of ego is based on the reliance of self onto its outside world. The ego formed in the mirror stage is the outcome of relational association of self and the external world. Chuck's self is caught in the social undercurrents of the time. He associates his identity with his American character but society does not seem to approve his adaptation because of his ethnic and religious identity especially after the tragedy of 9/11. He realizes that his social affiliations have resulted in failure due to the unwelcoming and prejudiced environment of American society. He becomes certain about the disintegration and loss of his identity and decides to return to his real identity. This he does, in spite of the fact that he has only recently been offered a job. He does not want to live there anymore because the environment is not encouraging. His sense of identity is formed through the interaction of his self and society, what Lacan calls '*Innennwelt*' and '*Umwelt*'.

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CHAPTER 5

REFLECTION OF THEORETICAL UNDERSTANDINGS OF SOCIO-CULTURAL UNDERCURRENTS IN IDEOLOGIES

“The subject is nothing other than what slides in a chain of signifiers, whether he knows which signifier he is the effect of or not”

Jacques Lacan 1949

In this chapter I aim to explore how ideologies are formed through the process of subject formation and consequently reflect the theoretical understandings of socio-cultural and religious undercurrents. I seek to investigate the effects of socio-cultural undercurrents in the understanding of ideologies as depicted in selected Pakistani diaspora literature. Every society, with its socio-cultural characteristics, influences an individual's cognition and values, traditions, beliefs and cultural practices that shape a person's identity and/or ideology. The individual's actions and behavior are determined on socio-cultural backgrounds and s/he behaves in a way that society necessitates. Pakistani diaspora writers undergo ideological formation and transformation as a result of socio-cultural dislocation, and present this transformation process in the characters they create in their novels. Pakistani diaspora writers, writing in the English language, in the main, reside in and produce literature in a global culture, distant from their homeland culture. Living in a culture other than their native one, their identities are caught between national and transnational connections. They oscillate continuously between ideologies of global and local societies and their ideologies display socio-cultural values that are essentially traditional and at the same time regenerate globalized values as being in a trans-cultural environment. The mixing with different cultures and interacting with them in diaspora leads immigrants to view their transformed identities in different ways. Thus the socio-psychological effects of migration, upon these writers, are evident from the literature they produce and some of the characters, they create in their work, can rightly be associated as their mouthpieces.

The conceptualization of ideology is vast and variegated in the field of Social Sciences and Psychology. To put it simply ideology is related to ideas, beliefs and behaviours that human beings carry as part of their social life. Thus it can be termed as a social belief system that an individual receives from society. An individual's ideological disposition shows that he already has certain ideals and beliefs about the world in his conscious or subconscious; and when he looks for or finds these ideas in a particular social group, he appears to accord to the ideology of that social group. Ideology thus is always closely connected to our beliefs and values, how we see the world around us and respond to it, 'the production of ideas, of conceptions, of consciousness, all that men say, imagine, conceive and include such things as politics, laws, morality, religion, metaphysics etc'¹ (Marx and Engels 47). For Marx the material condition of society namely social and economic structures directly influence human ideology. Ideology is not autonomous but is rather dependent on the material existence of social and economic structures which he calls the 'superstructure' of society. Human consciousness, perceptions and ideas about self and the world are always the product of material existence of individuals which Marx terms as 'false consciousness'. Marx's idea of false consciousness is based on the hierarchical social class system in which the ideology of the dominant social class is misrepresented and systematically infused in the consciousness of the subordinate class. The French Marxist critic Louis Althusser challenges Marx's conception of ideology as false consciousness that is based on material or economic structures of the society, hiding the real world under false consciousness. Althusser also defines ideology as "representation of the imaginary relationship of individuals to their real conditions of existence"² (98). According to him ideology is not the false reflection of the real world but is rather the representation of 'imaginary relationship of individuals' to the real world. Human beings are always constituted as concrete subjects through the interpellation of ideology and Althusser states that all consciousness is constituted by and necessarily inscribed within ideology. Thus, according to Althusser, ideology is indispensable and inseparable from human consciousness; different ideological configurations inculcate ideology to all subjects. A person always acts according to his/her beliefs [ideology] and the relationship between action and ideology is synchronized through their interaction with material practices,

which he terms ‘ideological state apparatuses’. Ideology interpellates individuals as subject without making them conscious, in other words the subscriber of any ideology is unaware of its hold on him or on society. For example family, religion, education, culture, media etc, are some of the ideological state apparatuses, that structure and guide human consciousness to act in a certain way. In other words people are manipulated by their ideological hegemony without making them conscious of its hegemonic stance.

Ideology can be understood as a dynamic and multidimensional socio-psychological organization that fluctuates over time and position. Ideology works as a cognitive structure that discursively operates in the formation of human beings as subjects and involves the process of structuring human psychology and be/coming subject in the world they live in. Ideology is not an intrinsic or static phenomenon rather it is affected by various socio-cultural factors since different social institutions, family, religion, gender, society and media influence our values and beliefs. Thus it operates at both levels: social structure and social cognition. According to Stuart Hall ideology is, ‘the mental frameworks – the languages, the concepts, categories, imagery of thought and the systems of representation – which different classes and social groups deploy in order to make sense of, figure out and render intelligible in the way society works’³ (26). Hall relates ideologies to mental frameworks through which we interact with society and social structures.

The operation of ideology in human life is an elusive and complex process of becoming human as subject. It involves a psychological process of subjection to a particular discourse. Ideology is the discourse of a social structure that influences human actions and behaviours. Human behavior and psychology are interconnected experiences which result in ideological influences. It is more likely that we behave in accordance with our ideological make up which is the result of complex interplay between our outward environment and psychology. Thus human behavior is a complex phenomenon; whatever people say or do is not just behavior or action but rather involves socio-psychological dynamics and the social environment in turn shapes our behavior. Our perception about the things around us and our response to them makes our ideology. Thus our ideological construction is made on our social and psychological interaction. As Michael Cormack

(1992) articulates, ‘ideology is concerned with how we as individuals understand the world in which we live. This understanding involves the complexities both of individual psychologies and of social structures’⁴ (99).

Teun A. van Dijk in his book *Ideology: A Multidisciplinary Approach* (1998) defines ideology in terms of social cognition shared by social groups. He studies ideology against socially oriented discourses that have disregarded fundamental dimensions of language and social practices in the formation of ideology. He emphasizes a dynamic amalgamation of the cognition and social practices in the formation and transformation of ideology. He propagates that ideologies “are not metaphysical or otherwise vaguely localized systems ‘of’ or ‘in’ society or groups or classes, but a specific type of (basic) mental representations shared by the members of groups, and hence firmly located in the minds of people, groups or society...”⁵ (48). While analyzing the theory of ideology, he forms a three dimensional theoretical framework connecting ideology with cognition, social structure and discourse and proposes that though ideology is essentially a social phenomenon but it takes mental (psychological) turn when human beings display ideological tendency through incorporating, complying, and intercommunicating with ideologies. He says;

...ideologies are not ‘above’ or ‘between’ people, groups or society, but part of the minds of its members. Again, this does not mean that they are therefore *individual* or *only* mental. On the contrary, just like languages, ideologies are as much social as they are mental⁶ (48).

Ideology is learned and shared among people; people belonging to a certain ideological group interact with each other and in the process of interaction they discover ideological constructs and conform to them. A person’s life is not individualistic but rather depends on social relations and since every individual has multiple connections therefore he has different ideological influences and has to learn various ideologies that are;

...changed by individuals as group members, and since persons may be members of several groups, and thus have to learn various ideologies during their life, it is plausible that they have some very basic categories or a schema that allows them to acquire and change their ideologies in an efficient way⁷ (Dijk 13).

Ideology can also be linked to Lacan's mirror conception where an individual's mental stage and social world together form his/her place of recognition in the social setup that is to say ideology or ideological underpinnings. According to Lacan, the mirror stage establishes the formation of self or ego through the reflection of the image in the imaginary order; however, this imaginary order leads to the symbolic order where the child becomes subject through socio-linguistic interaction. The symbolic order (18 months to 4 years) basically involves everything external that influences an individual socially. Primarily concerned with the structuring of identity (ideology), Lacan associates symbolic with linguistic dimensions. According to him the unconscious is introduced to the symbolic order from the outside other 'society' and it is 'structured like a language'⁸ (737). In other words the unconscious comes into being through a child's entrance into language. Lacan's conception of the unconscious as a linguistic construct follows Saussure's idea of the signifier and the signified. A signifier is a word or a sound image that is linked with a signified that is a concept or a meaning or a thing specified by the signifier. The relationship between the signifier and the signified is arbitrary and Saussure calls it 'unmotivated'. For instance the word 'cat' is a signifier and the signified is an object cat. There is no natural or logical connection between the word cat and the object cat, rather the relationship between them is taken for granted. Likewise signifier has meaning in relation to another signifier; one signifier has a differential relation with another signifier meaning that a signifier is understood only against another signifier. The signifier cat is recognized as animal cat because it is not 'bat' or 'hat'. The theory of Lacan's linguistics structuralism of consciousness is relevant to the conception of ideological formation and transformation, Lacan states, 'the subject is nothing other than what slides in a chain of signifiers, whether he knows which signifier he is the effect of or not'⁹ (Lacan 45). Since language structures consciousness, and language is a play of the

signifier and the signified; the understanding of any individual is dispersed with changing signifiers. The important application of Lacan's idea of subject formation relevant to ideology is that the ideological-self is developed through socio-linguistic milieu. The subject is defined in its social milieu. Ideology affects the subject and the subject gets constructed through social and linguistic forces.

Diasporic consciousness constitutes the feelings of alienation and ambivalence in a new society and culture. Every society has specific cultural constructs which are observed by its people in order to constitute a homogenized social group. Man is a social animal, bound with society. Society is made up of people, institutions, cultural norms etc, and these social constructs influence individuals' perceptions and form them into social beings. Social interactions and social relations shape people's behaviours, ideas and identities. Thus society affects human beings and in turn humans affect society's culture; the relationship of individuals to society and culture is very important to give them a sense of their social and psychological being. Society and individuals are interdependent. The relation between society and individuals can be viewed in terms of ideology formation. Our ideology is formed in socio-cultural interaction. When we say that man is bound with society it implies that man is dependent on society in order to fulfill his physical and social needs and consequently it determines his psychological makeup. The development of human consciousness and ideology is tied up with society. An individual acquires beliefs, morals, ideals and norms in a society and assumes cultural underpinnings which ultimately influence his ideology and behaviour. In case of migration, immigrants find themselves caught in a network of multiple cultural practices. Cross cultural differentiations bring immigrants to cultural diffusion and in the process sometimes immigrants persist unchanged while most times they undergo transformation. Diaspora is a social displacement which brings people to multicultural encounters and therefore affects people's identity and ideology. Michael Cormack (1992) defines ideology in connection with how we as individuals understand the world in which we live, our socio-cultural context determines our ideologies and that since diaspora is the change of socio-cultural conditions it also changes our ideologies. Social norms and cultural patterns function as dialectical factors in shaping individuals' perception.

Ideologies are essentially social norms and cultural patterns pertinent to any context and interaction within social and cultural environment that shape our behaviour.

5.1 *The Black Album*

Hanif Kureishi belongs to the generation of immigrants who migrated to Britain before the partition of India-Pakistan; he was born in Kent to a Pakistani father and English mother and grew up in England with mixed parental assistance. Kureishi experienced dichotomy in the racist environment of England early in his life and his position is based on double-orientation; on the one hand he has become a part of modern European civilization and on the other he has roots in his ancestral cultural values. The overt racism of the 1950s & 60s in British society influenced his identity and subsequently contributed to the foundation of his writings.

In his autobiographical text *Dreaming and Scheming* (1998) Kureishi comments about the inherent racism of English society, from which he suffered in his childhood. His childhood is marked by his identity crisis; born and raised in England to a Pakistani father and English mother; he experiences the dual nature of his identity since he feels that he is neither British nor Pakistani. Like many other second generation immigrant children, he is constantly reminded that he is second generation immigrant and does not have British origin, “we were Britain’s children but without home”¹⁰ (74). Although they attempt to assimilate in society like the children of native people, they face difficulties in being accepted into society.

Society gives individuals a sense of identity; we interact with the social norms and acquire our place in society. Kureishi’s Pakistani affiliation causes him racial discrimination and contributes to his identity formation, “the word Pakistani had been made into an insult. It was a word I didn’t want used about myself. I couldn’t tolerate being myself”¹¹(16). Kureishi’s personality becomes more inclined towards westernization than Pakistaniness and he acknowledges the fact that after being ‘racially othered’ he was compelled to become westernized and forego his Pakistani identity. This

racial othering and discriminatory treatment of immigrants constructs feelings of being different amongst the immigrants in the host country.

The Black Album is a conglomeration of Indian and English influences on British Asian immigrant identity. The story draws an elaborate illustration and criticism of postcolonial complexities, immigrant trajectories, and the changing perception of British Asian identity in the context of a racist Britain. Kureishi reveals the socio-cultural influences on the development of Pakistani immigrants' identity in similar vein to that which he himself experienced in British society and as a result of which he had to give up his identity affiliation and assimilate into mainstream British culture. The novel is an autobiographical account of Kureishi, who as the protagonist of the novel suffers from racial prejudice in English society and is consequently transformed. His encounter with racism during his childhood, and the treatment of otherness (that he was subjected to) compelled him to deny his Pakistani self; he feels ashamed of his identity and wanting to be rid of his Pakistani identity he becomes like everyone else in the society.

The novel *The Black Album* revolves around the central character Shahid, who is born to a Pakistani immigrant family in Kent. He grows up and encounters racism in the society of Kent, which gives rise to feelings of alienation. He experiences an identity crisis and believes that he is not like others. He wants to perceive his own self-identity in contrast to his brother Chili who, according to their father's desire, adopts a Western life style but Shahid is unable to conform to the different conditions which are replete with racial discrimination. Shahid encounters racism, prejudice and stereotyping as a fundamentalist and extremist. He oscillates between the racial and cultural demarcatory environment of British society and discovers his personality under a racist attack in his very childhood. He remembers the days when he was racially abused, 'everywhere I went I was the only dark-skinned person', and this made him 'scared of going into certain places'¹² (10). This racist and discriminatory treatment exerts a negative impact on his personality and he wavers between his Muslim identity and Western culture. He becomes convinced of the contempt and disgust that Whites have for Muslims and the prevalent confusion caused by racism and discrimination, compels him to constitute his relation to his external reality.

After the death of his father, Shahid moves to London for studies, gets admission in a university and lives on his own. He becomes independent and tries to discover his identity. In London he meets Riaz and his group of fundamentalists who try to persuade Shahid to develop a mental attitude in accordance with Islamic doctrines. But at the same time he encounters a liberal teacher by the name of Deedee Osgood, who appears to be more influential on his personality. He falls in love with Deedee Osgood, without considering her age, status and cultural differences. Shahid discovers his identity under the complex influences of Western culture and Islamic traditions. His friend Chad warns him to stay away from Western cultural influences but without paying any heed to Chad's advice Shahid adopts the liberal Western culture. Shahid finds himself torn between two worlds; the world of Islamic fundamentalism and the Western world of liberalism. He suffers from the inner conflict of being and becoming, of the inner and the outer, of the real and the fragmentary and of the religious and the secular. On one hand he is attracted by the liberal British culture while on the other his association with Islam thwarts his attempts to assimilate into liberal society.

The Black Album is written in the context of the Rushdie controversy, when a fatwa was pronounced by Ayatollah Khomeini against Salman Rushdie for publishing the highly controversial *The Satanic Verses* in 1989. This novel gave rise to anger amongst the Muslims around the world. Anti-Rushdie demonstrations started everywhere in the Muslim and non-Muslim countries. Religious fanatics demonstrated the burning of the book in different countries and particularly in the UK when a copy of *The Satanic Verses* was burnt by thousands of Muslim protesters outside a police station. Kureishi refers to the controversy brought in by the publication of Rushdie's novel. In *The Black Album* Riaz and his Muslim companions respond rigorously against it. They protest when they come to know about her intention to discuss the book in class. They also plan to burn the book in a public place and urge on Shahid to participate in the demonstration.

Chad tries to instigate hatred in Shahid against Salman Rushdie and his blasphemous book and convinces him that the book is a blasphemous attack on Islam and must be condemned, "that book been around too long without action. He insulted us all – the Prophet, the prophet's wives, his whole family. It is sacrilege and blasphemy.

Punishment is death”¹³ (53). Shahid argues with Riaz against the disturbance caused by the book and tries to pacify him by saying, “if he’s insulted us, can’t we just forget about it? If some fool calls you a bastard in the pub, it’s best to not think about it, you know. You shouldn’t let these things get you down”¹⁴ (169).

Riaz is against literature that distorts the reality or presents a controversial debate about any religion, and he says, “all fiction is, by its very nature, a form of lying”¹⁵ (184). In opposition to Riaz’s accusation Shahid seems to justify literature by claiming that “literature helps us reflect on our nature... a free imagination, looking into itself, illuminates others”¹⁶ (185). Shahid thus is caught between two opposing ideologies, religious fundamentalism and Western liberalism and is unable to follow either. He is inactive during the book-burning demonstration and decides to retreat, “he wanted to crawl back to his room, slam the door and sit down with a pen; that was how he would reclaim himself. This destruction of a book – a book, which was a question – had embodied an attitude to life which he had to consider”¹⁷ (59). The question is obviously important for him since it determines his course of action: whether he has to follow religious fundamentalism or adopt liberalism. The character of Deedee is symbolic of the Western liberalism that attracts Shahid and drives him away from the influence of the Islamic fundamentalism as represented by Riaz and his group. He eventually opens himself up to liberal beliefs and embraces western liberalism.

The episode of the Rushdie affair is significant as a peep into the mind of Hanif Kureishi, since it depicts a shift in his attitude regarding the fundamentalists’ cause. In presenting the character of Shahid, Kureishi reveals his own mental framework influenced by Western liberalism. At the beginning of the book, Kureishi seems to support Islamic fundamentalism against western racism. He appears to criticize the Western prejudiced thinking against Muslims. He sympathizes with the Muslim immigrants who lead secluded and marginalized lives in England. But as the story moves forward Kureishi’s ideology takes a turn and he mocks the Muslims fundamentalists, showing that he himself believes in freedom of thought and expression. He views restriction as nonsensical and has declared that, “it seemed mad to imagine that someone could be killed over a book. I was flabbergasted. How could a community that I

identified with turn against a writer who was one of its most articulate voices?”¹⁸ (Malik 20). Kureishi not only favours freedom of expression against Islamic radicalism but also ridicules Muslim fundamentalists, stereotyping Muslims living in England and around the world.

We’re not blasted Christians’, Riaz replied with considerable aggression for him, though the effect was rather undermined by the fact that he was, as usual, carrying his briefcase. ‘We don’t turn the other cheek. We will fight for our people who are being tortured in Palestine, Afghanistan, Kashmir! War has been declared against us. But we are armed’. No degradation of our people’, said Chad, as they charged downstairs. ‘Anybody who fails to fight will answer to God and hell-fire!’¹⁹ (82).

Muslims are not always terrorists or extremists; they have always been othered by the West, they have also been racially discriminated and thought by the West to be alien creatures. This othering of Muslims, sometimes, compels them to assimilate or transform accordingly, but for some people assimilation is not possible; they therefore retain their distinct identity even in Western countries. Having a distinct identity does not mean that they are extremists in any way. Labeling or representing Muslims as radical is a misrepresentation and Kureishi’s representation of Pakistani characters as radical or intolerant is not a neutral representation, “Kureishi was playing into the hands of racist commentators by portraying such a mixture of bad and good, corrupt and honest, weak and strong Pakistani characters”²⁰ (Mills30) In a similar vein Spivak also criticizes Kureishi for exaggerated and negative characters, when she says, “the idea of portraying blacks or women or whatever the minority is in a new and positive light is, in the long run, deeply insulting”²¹ (qtd. in Mills 27).

Shahid experiences his identity entangled in the two philosophical systems – Islamic and secular – prevalent in British society. Societal constructs and practices are always contributive to the individual’s ideology. A person is as much the product of his society as his ideology is the product of his reaction towards societal practices. Western secular societal construction is in complete contrast to Islam and the Muslim world. Islam

is a monolithic religion that believes in absolute devotion and submission to one authority. Secularism is a doctrine that rejects religion and religious considerations. Secularism gives birth to liberalism which favours the political ideology of progress and the protection of civil liberties. Islam and liberalism, therefore, are incompatible and in conflict with each other because Islam projects submission to authority and liberalism questions this authority.

Shahid becomes the victim of a wavering religious identity. Society is an essential factor for developing the individual's identity; British society operates on a hybrid or cosmopolitan tradition meaning that people belonging to various cultural and religious backgrounds live together to form a homogenized society. As a result immigrants forget about their strict affiliation and assimilate and in time identify with ongoing practices. Muslim immigrants are thought to adhere to their religious conventions in Western diaspora but with the increased mixing of multiple identities and fluidity of identities in transnational diaspora, strict affiliation with religion becomes less effective. Most immigrants appear to compromise their religious association and become like others. For instance Western societies are more secular and liberal in nature than religious and Pakistani immigrants get influenced by the secular characteristic of the West. This is true of Hanif Kureishi's personality. Kureishi belongs to a Muslim family but he has no Islamic upbringing. He expresses his critical views of radical Islam in his writings and interviews, stating, "I come from a Muslim family. But they were middle class – intellectuals, journalists, writers – very anti-radical. I was an atheist, like Salman, like many Asians of our generation. I was interested in race, in identity, in mixture, but never in Islam"²² (Malik 29). Kureishi projects his own religious beliefs in the character of Shahid, who, influenced by the Western life style, demonstrates a fluid religious identity representative of the liberal British society. His religious ideology wavers from Islamic doctrines to secularism. While in the companionship of his friends he feels attachment to Islamic doctrines but forgets about it when he is in the company of Deedee. He becomes a victim to wavering religious ideologies – radical and liberal, perceiving his image as Muslim because of his Muslim ancestry but the liberal structure of Britain conflicts with his religious ideology and persuades him to reconsider his religious affiliation. His image

of himself as Muslim is distorted because of his interaction with the social reality. Ideology is understood as the psychological dimension of the human being that develops within social practices and affects our behaviours and actions. Shahid's societal embedment persuades him to reconsider his religious ideology and he becomes conscious of his religious beliefs being entangled in liberal social practices.

Deedee practices the postmodern western life style that attracts Shahid. She develops a relationship with him and Shahid the naive young student is easily entrapped. Music plays an important role in diverting Shahid from the religious path to the Western hip-hop culture. It is love of music that draws Shahid to his teacher Deedee. She perceives this fondness for music in him and invites him to her house to listen to the latest songs. She also asks him to write a paper on Prince, the singer and rapper and encourages him to develop a strong passion for music, leading him to tell Chad, "I'm not living without music"²³ (78). Through this indulgence in music Deedee takes Shahid into postmodern culture by introducing him to pubs, drugs, wine, free sex etc:

He shut his eyes dropped the pill into his mouth and swigged from the bottle. Then he stuck his arm out and bent it around her. Instantly she cradled her head into his chest. He wanted to kiss her now. He was gathering his courage. But this was his teacher, for God's sake, he could be expelled²⁴ (59).

Shahid fears expulsion from college not about his religious or moral codes, but because of his relationship with his teacher. In the beginning he hesitates but Deedee's inviting gestures persuade him to throw caution to the winds. She takes him to different places, which are not allowed in Islamic law but these places attract Shahid more than the religious concerns. They go to a place where;

...many of the men were bare-chested and wore only thongs; some of the women were topless or in just shorts and net tops. One woman was naked except for high heels and a large plastic penis strapped to her thighs with

which she duetted. Others were garbed in rubber, or masks, or were dressed as babies²⁵ (174).

On another occasion they visit “a Jacuzzi in which everyone was naked”²⁶ (175). Visiting such places is not allowed in Islam, Shahid acknowledges that such things are wrong but he cannot prevent himself from all this and follows wherever Deedee takes him. Deedee is not a sincere lover; she only finds him innocent. She has no concern with him other than sexual gratification, whereas Shahid, without knowing her interior motive, is drawn to her. Tahira – an active member of Riaz’s fundamentalist group – suspects Shahid of having illicit relations with Deedee and persuades him to dedicate himself to the group. She comments about the white people’s hypocrisy, saying that they are intolerant of Muslim modesty but use them as tools for their own purposes. She says, “our people have always been sexual objects for the whites. No wonder they hate our modesty”²⁷ (228).

Shahid’s Islamic or moral consciousness is awoken by Riaz and Chad. They influence Shahid through their speeches and counsels to revert to Islam. Riaz is a very serious person, who is busy with his work and occasionally tries to convince Shahid through his commitment and lectures. Chad on the other hand is also committed to the fundamentalist cause; he joins Riaz’s group and devotes himself wholeheartedly to the well-being of Muslims who are victimized through racism. He also urges young people to resist the influence of western culture. Being a Muslim he is concerned with Shahid and tries to convince Shahid that all Muslims are slaves of Allah and are accountable for their deeds on earth. When Chad comes to suspect Shahid’s illicit relations with Deedee, he wants to stop him and says, “I respect you as a brother, that’s why I’m asking you to stop”²⁸ (178).

Since Chad cares for Shahid, he attempts to infuse a religious outlook in Shahid by asking him to visit the mosque. He thinks that if Shahid visits the mosque he will gradually develop a religious attitude and incline towards morally and religiously accepted actions. Slowly and steadily he works on this project. Chad is against pop music that is a part of western culture and expresses his disapproval to Shahid, “pop music is not good for me. Nor for anyone”²⁹ (153). His intense abhorrence for western culture and

music reveals his strong attachment to Islam that thwarts him from the pleasure-seeking pursuits in life. He also wants to sow the seeds of Islamic fundamentalism in Shahid in order to put him on the Islamic path that is based on a reticent rather than hedonistic way of life. He argues with Shahid that Allah has created human beings with a definite purpose that is to follow the path of devotion to Allah and not wander hither and thither without purpose. If we follow His prescribed path we are the blessed people and if we fail to devote ourselves then, “it’s hell-fire for disbelievers”³⁰ (129). Chad further expresses his strong argument to convince Shahid that life is not to just follow our passions of pleasure and merrymaking and that there is more to life, ‘pleasure and self-absorption isn’t everything... one pleasure – unless there are strong limits – can only lead to another. And the greater the physical pleasure, the less respect for the other person and for oneself. Until we become beasts’³¹ (130). He indicates the shortcomings pertinent to western culture into which Muslim immigrants assimilate and are distracted from their religious and moral ways. Self-gratification leads them far from human concerns and a time comes when they become senseless like animals. All the efforts made by Chad and Riaz fall flat as Shahid slowly deviates from the Islamic path and accepts Western culture in its totality.

Shahid is entangled between two conflicting cultures, Islamic and Western. These two cultures are at odds to each other, as the former restricts postmodern hedonistic approach and the later welcomes all this. He is indecisive feeling a deep attachment for Deede and sometimes thinks of withdrawing from her and adhering to Muslims fundamentalist group but at another time he finds it difficult to follow the religious course of conduct and longs for Deede. He recapitulates the words of Riaz, ‘without fixed morality, without a framework in which love could flourish – given by God and established in society – love was impossible’³² (242). He feels unpleasant and disapproves Riaz by denouncing, ‘what a dull and unctuous man he was; how limited and encased, how full of spite and acidity’³³ (242). Furthermore, influenced by secular philosophy he goes on to questioning Islamic beliefs, he says, “there must be more to living than swallowing one old book? What men and women do, and the things they make, must be more interesting than anything that God is supposed to do?”³⁴ (272).

His conscience pricks him, he understands that he has deviated from his religious and cultural path and prays for his redemption, ‘he prayed as best he could, hearing in his head Hat’s exhortations and instruction; he asked God to grant him realization, understanding of himself and others and tolerance’³⁵ (128). Similarly in the mosque his sentiments are different and he feels relief: “(t)here race and class barriers had been suspended...the atmosphere was uncompetitive, peaceful, meditative”³⁶ (132). But due to his capricious mindedness these feelings remain transitory and vanish instantly.

Shahid’s religious beliefs are not stable, he associates with Riaz and his group for a religious cause but he discovers himself to be unsuccessful when it comes to religion because he possesses lack of religious consistency. In the company of his friends he is convinced that whatever they are committed to do is justifiable and decides to proceed with them but at the same instant he feels incapable of following their faith. His dilemma is expressed in the following lines;

The problem was, when he was with his friends their stories compelled him. But when he walked out, like someone leaving a cinema, he found the world to be more subtle and inexplicable. He knew, too, that stories were made up by men and women; they could not be true or false, for they were exercises in that most magnificent but unreliable capacity, the imagination³⁷ (135).

Shahid’s sister-in-law Zulma also contributes to the transformation of his religious ideology. She is born to a Pakistani immigrant family and brought up in England, but she is neither fundamentalist nor completely westernized. She is against western fashions and disapproves of her husband Chili’s adhering to a modern lifestyle but at the same time she also dislikes religious fundamentalism. As soon as Zulma comes to know about Shahid’s association with the Muslim fundamentalist group which is actively involved against the blasphemous publication, she disapproves of it and asks for the reason for his association, ‘why, then, are you spending all your time with those religious fools.’³⁸ (138) She forbids him to be in contact with them although she displays a more liberal outlook towards religion when she says to Shahid, “Oh! Shahid, you’ve fallen into a religious

framework..... I'm explaining that religion is for the benefit of the masses, not for the brain-box types"³⁹ (186-187).

For the change of his religious outlook, social practices are at work, he sees that those people who care about religion are not satisfied and feel themselves to be in a precarious situation as in the case of Riaz and his fundamentalist group and those with less religious orthodoxy are accepted everywhere and are contented in a society that favours secularism against radicalism.

Another important ideological move in the novel is when Shahid falls in love with his teacher Deedee. Deedee is already married but develops relations with Shahid as she is liberal in accepting relationships outside marriage. For Shahid, having relations with Deedee is a move away from his religious and social conventions and he crosses all these boundaries. He accepts Deedee as his dream lover and has strong passions for her, 'thinking of her was like listening to his favourite music; she was a tune he liked to play"⁴⁰ (132). His ideology is transformed when he moves to London. His behaviour deviates from what is acceptable in his Islamic culture and conforms to the practices of Western society.

Before meeting Deedee, Shahid was very shy and unable to interact with any girl, not being able to establish a close connection or sensual intimacy to any girl in his life; even when he dates a girl he displays a very immature approach by reciting verses from Keats and Shelley. His brother Chili is a complete contrast to Shahid. Chili assimilates to Western traditions and enjoys the company of girls, whereas Shahid abstains from any such involvement. Deedee introduces him to the pleasures of Western life, takes him to clubs offering wine, drugs etc. and influences his approach towards sensual gratification. He indulges in sexual relations with Deedee without consideration of social differences between him and his teacher who symbolizes the Western culture with all its idiosyncrasies that allures Shahid. Experimenting sexual encounters with his teacher, Shahid becomes a victim of western urban life and transforms his personality in accordance with the liberal western society. Holmes states, "what Deedee encourages in Shahid is a continuous reshaping of the self in erotic and artistic play"⁴¹ (306).

Shahid is influenced by British society and the transformation of his identity involves the process of social dynamic practice. His thinking is influenced by his interaction within the social and cultural spheres. As ideology is formed through the process of subject formation in socio-cultural practices, it involves psychological process of subjection to a particular discourse. Living in the diaspora in a globalised world brings immigrants to an interconnected world rather than scattered communities; people come closer to individuals belonging to various social, cultural, religious, ethnic and economic backgrounds and commence to multi-spherical life. As immigrants are intertwined among various perspectives of living, they also develop an improved perspective that allows them to mingle with and form a homogenized group of people. The interaction with multiple social and cultural perspectives also challenges the fixity of identity. Shahid experiences his identity as being caught between multiple affiliations; between religious and secular, between the Western and the Eastern, between fundamentalist and liberal, and between tradition and modernity. He believes in the fluidity of identity and says;

How could anyone confine themselves to one system or creed? Why should they feel they had to? There was no fixed self; surely our several selves melted and mutated daily? There had to be innumerable ways of being in the world. He would spread himself out, in his work and in love, following his curiosity⁴² (274).

At the end of the story Shahid becomes more inclined towards the Western liberal orientation and secular ideology as opposed to the Islamic system of beliefs that appears to him fascist and conservative. On the whole, the story recounts events and incidents that form the basis of Shahid's ideological confusion and lead to ultimate ideological transformation. Throughout the novel he experiences psychological dilemma, which is the result of his inner and outer conflicts. He encounters various spheres pertinent to identity collision such as race, culture and religion and these exert powerful impact on his personality. The important implication of Shahid's ideological formation and transformation is involved in his social milieu. Society and culture are connected to human cognition and affect our psychological conceptions. Socio-cultural beliefs, values, norms, language and practices shape our position in relation to society and evolve our

ideological construct. Human ideology is affected by social and cultural factors. Shahid becomes subject to social and cultural forces, as according to Lacan the unconscious is introduced to the symbolic order from the outside other 'society' and it is 'structured like a language'⁴³(737). Consequently he undergoes transformation and development from what he was to what he has become through subject formation.

5.2 *Salt and Saffron*

Kamila Shamsie is another Pakistani based British writer. She belongs to a literary family: her mother, aunt and grandmother are prominent literary figures and one of her cousins is a film maker. Thus she inherits the art of writing from the elders of the family. Shamsie's writings mainly center on the theme of exile and complexities associated with the life of an expatriate, such as trauma, nostalgia, locating memory and reframing the present. Her novels are generally set in the city of Karachi which represents her love for Karachi and her desire to recall her past memory embedded in geographical place. She writes about the social hierarchical system of the city, essentially about the elite families and their children trying to point out how elitism prevails in the social structure of Karachi life and snobbery trickles down to the members of the new generation.

Shamsie's novel *Salt and Saffron* is about the immigrant experience of a young Pakistani girl, Aliya, who is studying in a college in the US and returns to Pakistan for the summer vacations. Her diasporic experience allows her to reconsider the ideological constructs given to her by her familial and societal norms. She is the descendant of an aristocratic family based in Karachi. Her family traces its roots to the Mughal Empire and operates on the colonial feudal structure, where class conscious is at work. Pakistani society is divided into different social classes – upper, middle and lower – on the basis of social and economic positions. Among these hierarchical classes discrimination is quite evident and prevails because people are not treated equally. Individuals from one community or social class are considered inferior to the other; people of high social standing, wealthy and affluent backgrounds look down upon the poor community and consider them as inferior. They behave in an insulting manner, despise them and do not

accept them as fellow beings. Endogamy and social disconnection are the results of this class segregation. The elitist class does not want to mix with the people of lower positions. In Pakistan it is acknowledged as wide spread evil which is more or less the result of colonialism. Colonial power divided our society in order to rule, and even after its departure the class divisions are perceivable in our social setup. Shamsie uses both terms *salt* and *saffron* metaphorically, salt symbolizes common people or degenerated lot as salt is a common ingredient while saffron is a unique and expensive thing therefore it symbolizes the rich and elite stratum of society. Aliya makes an ideological move from the prejudiced attitude transmitted in her through her social structure and family background. Aliya like the other young people of the Dard e Dil clan is instilled with family pride and arrogance through family lore. After arriving in America, she is persuaded by Dadi to study family history so that she could boast family honour. For Dadi it is a pride for them to be the descendants of Mughal kings. She says, “I would like to be proud of you again one day. But you can only make me proud if you first understand what pride means. Pride! In English it is a deadly sin. But in Urdu it is *Fakhr* and *Nazish* – both names that you can find more than once on our family tree”⁴⁴ (20). Dadi insists on reclaiming and revisiting the family’s past association and locating their own identity, ‘you must go back to those names, those people, in order to understand who I am and who you are’⁴⁵ (20). Since Aliya doesn’t believe in her family’s claim of the Mughal empire alliance and superiority for that reason Dadi asks Aliya to, “study the Dard e Dil family. I know you don’t trust the history that comes from my mouth, so go to ... the story of your own past”⁴⁶ (20).

Post-colonialism is not an end to colonialism, it still persists in the world. The operation/exercise of colonialism can be determined in two ways – colonial hegemonic practice over the weaker nations with or without physical presence and imprints of colonial oppression on the culture of former colonies. The first stance of colonial discourse is evident from Western control. West has maintained its power through the influence of imperialism. The construction of ‘Orient’ and ‘Occident’ is an example of western hegemonic stance to represent the orient as being inferior. The division between the orient and occident, colonizer and colonized, powerful and powerless, civilized and

uncivilized is purely western construction and displays biased and prejudiced attitude of the West towards the East. This prejudiced division has been in practice in the colonies and in colonizing countries and are faced by the colonized when they migrate to the West. Post-colonialism marks a phase after colonialism that challenges colonialism by highlighting the consequences of colonial rule in colonized countries. It covers a myriad of topics related to the damaging effects of colonialism. One of the major concerns of post-colonial literature is to emphasize indigenous culture with its distinctiveness and richness that has been negatively affected and degraded by forces of colonialism. Indigenous culture underwent radical changes as a result of cultural mixing. Colonizers think of their cultural constructs as being superior and therefore exert cultural hegemony over the colonized by means of various discursive practices like language, literature, media etc.

Postcolonial literature produced in the former colonies highlights damaging and distorting effects of colonial rule. Sometimes postcolonial writers are against colonial effects and critically portray its negative consequences on the life of the colonized even after the end of colonial power.

Colonial experience affects the culture of the colonized in the negative sense and deforms its reality. Frantz Fanon observes, “colonization is not stratified merely with holding a people in its grip and emptying the native brain of all form and content. By a kind of perverted logic, it turns to the past of the oppressed people, and distorts, disfigures and destroys it”⁴⁷ (qtd. in Hall224). But sometimes, writers are so immersed in or under influence of colonial hegemony that they appear to support colonialism and favour it by claiming and highlighting the contributive effects of colonialism. For such writers, the culture of the colonies is transformed through mixing with the culture of the colonized. They follow the colonizers’ stance and regard their own culture as being uncivilized before becoming civilized after its comingling with the colonizers.

As a post-colonial writer, Shamsie brings into focus the legacy of colonialism in terms of cultural disintegration. British imperialism has affected the culture of Pakistani society in various dimensions. Our colonial past has restricted us to see beyond what has

been instilled in us over two hundred years. Racialism is one of the practices of colonialism; colonizers regarded them superior to every native person and treated them in morally and socially depraved way. They established hierarchical social institutions like clubs for Europeans where no native person was allowed even if belonging to royal family; similarly everything in social and political setup was reserved on binary opposition between the Europeans and the natives. The social policy based on apartheid system segregated native people from whites and then separated upper class society from lower classes. Oppression is a characteristic pertinent to colonialism. Colonizers sought to suppress people of colonies. After the colonies got freedom, people thought that now there will be new life for them free from suppression but even the end of colonialism is not an end to their miseries. They are still fighting for justice and equality in their world. They are still struggling hard for a society free from all kinds of discrimination based on class, caste and gender; but the difference lies in the form of oppressors, earlier they were fighting for equality and justice against the West but now they are being suppressed by their own people. The structure of hierarchy, injustice and suppression is still the same but it is in the change of oppressors. Shamsie is against system of suppression and dismantles oppression prevalent in postcolonial Pakistani society. According to her this system of oppression in Pakistani society particularly in Karachi is a testimony of colonial effects on the psyche of our people.

Shamsie points out that those forms of suppression during colonial rule are still persistent in Pakistani society. Pakistani culture is still under the influence of colonial power politics and suppression of human rights. Classism is rampant in our society that is purely taken from colonizers. People are divided on different classes, one class of people is considered superior to the other. There is nothing natural about these class bifurcations, classification is made on status, education, caste and economic position among people. People are more conscious about class differences that they do not tolerate mixing with lower class. Different developed areas of the cities are associated with upper class society and less developed areas belong to lower strata. Similarly power is invested in the hands of elite and economically stable group of people who exploit weaker and poor people. Shamsie belongs to the city of Karachi where class conscious is widespread. She casts a

critical look over class consciousness. She presents class differences through different characters and their geographical locations in the novel. For instance Clifton and Defense areas are considered high profile areas whereas Liaquatabad and other suburban areas are low profile and people belonging to these areas are conscious about perceived differences among them. Aliya meets Khaleel in her flight from New York to London and develops liking for him but when she knows that he belongs to Liaquatabad in Pakistan then she becomes conscious about difference she and he have because of their geographical locations in the Karachi city. When Aliya exposes to her cousin Samia about her meeting with Khaleel and tells that he belongs to Liaquatabad, her cousin disapproves this match just because of differences in their class that is based on their residential areas; Liaquatabad is less developed area, the people are considered poor and the lower, “the poor live in Liaquatabad. The poor, the lower classes, the not-us... she [Samia] turned away in irritation, or perhaps it was frustration”⁴⁸ (31).

The character of Aliya is identical to Shamsie in terms of her reaction to her societal and familial constructs. Aliya like Shamsie belongs to an elite family but she expresses her regret towards colonial impact instilled in her social practices. She is against colonial legacy of class division, where people are divided on their social and economic positions in the society. Poor people are deprived of their rights while powerful people rule in the society. According to her God has created all human beings equal but humans have created division among themselves. They have constructed differences as good and bad, rich and poor, civilized and uncivilized and powerful and powerless, just to create disparity among them. These differences based on binary oppositions are unjust, that are based on unfair division of class, caste and gender. She challenges class discrimination by revisiting her aunt Mariam’s story. Mariam’s elopement with family cook is deviation from expected familial norms. She denigrates family pride and honour by indulging in marriage with a person of lower position which is not acceptable for any member of the family except Aliya. For Aliya, Mariam’s offence is not so serious rather it is natural; for whenever someone is deprived of his/her social rights and suppressed in the name of honour, rebellion is always there. Mariam is not given opportunity to express her love for Masood because her family is entangled in class consciousness and in order

to express her repressed feelings she decides to elope with Masood without paying any heed to class differences. Aliya looks into the case of Mariam not from her societal and familial conventions but from the standards she receives from the Western society. She lives in diaspora where her social and cultural norms collide within her new adopted society. She is influenced by the Western cultural traditions regarding social inequalities and goes against gender based hierarchy in Pakistani society. She revisits Mariam's story in order to prove her victim of social and familial injustice.

Gender, like class and caste, is another point of disparity among people in Pakistani society. Men and women are not on equal footing. Women are powerless social being and are relegated to lower edge. They are deprived of decision making freedom, confined to household and socio-economically dependent on male members of family. In Pakistani patriarchal society family is the foundation for setting yardsticks for males and females. Within the family structure first father and brothers are regarded as the protectors of women and after marriage husband is responsible for their look after. Too much protection gives them sense of weakness and they are not given opportunities to face the world at their own. Since women are dependent on and protected by the male heirs of the family so decision making power is invested to males. The basic rights are violated within the families even they are not given the right to make decisions concerning their own life. Shamsie also dismantles oppression prevalent in postcolonial Pakistani society based on race, class and gender. She presents female character caught in patriarchal and class conscious structure of Pakistani society and attempts to rebel against these gender constructs.

Mariam Apa is a victim of gender discrimination; she suffers gender suppression in the family structure. She loves a man of lower class but she is not allowed to express her feelings and finally she elopes. Her elopement is significant to understand her disappointment of gender based oppression. She is against women marginalization and rebels against it. Throughout the story Mariam is presented as a silent character, as she has no tongue in her mouth. American liberal culture offers Pakistani women immigrants more freedom and social opportunities than their own conservative culture. Women are often gender and socially oppressed in Pakistani patriarchal society. They are not given

equal opportunities and freedom to prosper in the society. They are often denied the right of choosing whatever they think best for themselves and are expected to adhere to the roles in accordance to societal construction. Immigration provides personal and social freedom with equal opportunity to decide their future plans. Whenever women from different cultural practices arrive at America, they are surprised to witness women independence being practiced in American culture. Their cultural norms collide within the new environment by questioning homeland traditions and with the passage of time they transform from their earlier ideologies. This is true of Aliya's character, she lives in America for four years and these years prove to be transformative for her. The immigration in America and liberal tradition of American culture causes social and cultural repositioning of Aliya. She is influenced by western cultural traditions particularly regarding gender and class equality. She belongs to a family structure where gender and class inequality is widespread. Women are marginalized in mainstream society dominated by men. Identity is a progressive phenomenon that is formed through social experiences and influences of an individual throughout life. It evolves during different stages of life in contact with social circumstances and people. Aliya's identity undergoes continuous changes under influence of various people, situations and ideologies throughout her life. Born and raised in elite family setup, she develops sense of her identity through acquiring social and familial norms. Later on, moving to America for studies is a social dislocation for her that provides difference in her perception about her 'self' and the world around. As a result of displacement and social experiences, she formulates her identity in contrast to her imagined homeland identity.

Shamsie also brings to light linguistic colonialism in the form of English language as accepted and preferred in Pakistani society over Urdu language. She talks about adaptation of English language in Pakistani culture that has become a symbol of westernization. In Pakistan people tend to speak English language and consider it as eminence and refinement. It is also associated with sophistication. Shamsie is against hegemonic stance of English language although English is her first language and she prefers to write in English. By adhering to the language of colonizers, colonized appear to accept cultural or linguistic imperialism of the West. Aliya remembers a scene from a

Lollywood movie, and mocks at the way hero makes gesture while speaking English, ‘he asks for Coke with ice...he says it in English in some pseudo-smooth accent, so how it really comes out is *Cock on rock*’⁴⁹ (53). While imitating the English style, the hero curves his tongue to adopt native accent which is funny for Shamsie.

Diaspora is a trans-national and trans-cultural movement influences Aliya’s perceptions about class and gender relationships that have been inscribed in Pakistani society and passed on to new generation. Diaspora develops Aliya’s relationship with her new adopted society that enables her to transform her ideology pertinent to class and gender and to destabilize these boundaries in Pakistani society. Since ideology is closely connected to our beliefs and values which develop through our interaction with society. Social interaction and social relations shape our behaviours, ideas and ideologies. Ideologies are formed through the process of subject formation of an individual in socio-cultural embedment. Every individual is influenced by socio-cultural practices in which he lives and these influences are reflected in his actions and behaviours. The formation of human unconscious is socio-psycho dynamic process in which psychological structures are developed through individual’s interaction with others in social setup. Lacan articulates the idea that the unconscious is inserted from outside other –people, situations, etc – and is developed like language. The symbolic system of language with differential array of meanings affects human ideology. Lacan’s idea of linguistics structuralism of consciousness is relevant to the conception of ideological formation and transformation in diaspora. Since language structures consciousness, and language is a play of the signifier and the signified; the understanding of any individual is dispersed with changing signifiers. The important application of Lacan’s idea of subject formation relevant to ideology is that the ideological-self is developed through socio-linguistic milieu. The subject is defined in its social milieu. Society consists of people of various members tending to live together or enjoying life in an organized group; everything what we do as a social member is influenced by society because our actions are regulated by our interaction with other social members. We cannot live in isolation, we become part of a social group by interacting with social structures and our thoughts (ideologies) are

influenced by social structures either in conscious or unconscious way. Ideology affects the subject and subject gets constructed through social and linguistic forces.

Diasporic consciousness produces sense of alienation in a new society and culture because of differential socio-cultural practices. The geographical dislocation beyond the Indian subcontinent into West affects cultural and racial relationships among people enabling them to reevaluate and reduce social and gender differences. Class identification and class discrimination of Pakistani people remain inactive in cosmopolitan movement and consequently it affects their social relationships with others at home and abroad. Similarly gender bifurcation between male and female roles is also revisited in the West as the western society provides gender freedom and a broadminded outlook towards gender practices. Relocation in Western culture is symptomatic of construction of transnational cosmopolitan ideology.

5.3 *Saffron Dreams*

Shaila Abdullah is contemporary Pakistani American diaspora writer, she lives and works as an artist in Texas. Being herself a Pakistani immigrant in America, she experiences dilemma of dislocation and attempts to explore issues related to the life of Pakistani immigrant women in her writings. She highlights inner and outer conflicts in immigrant women who move from Pakistan to American society, face alienation, try to locate their identities and make sense of their beings. Female diaspora identity crisis in the wake of 9/11 is another central theme in her novel. She wrote only one novel *Saffron Dreams* besides a collection of short stories. Though she did not experience the tragedy of 9/11 first hand but in *Saffron Dreams* she takes in to account the destruction caused by this tragic event on the lives of Muslims in America and around the world particularly female Muslims living in America after 9/11. The Muslims are marginalized throughout the world in white dominated societies and Muslim female are the victims of double marginalization they are treated as less powerful creatures in their own societies as well as in diaspora societies. Abdullah presents a realistic picture of Pakistani female struggling hard for their distinct identities in amidst the alienated environment of white society.

Saffron Dreams (2009) explores female diaspora experience in the United States amid the complexities of diasporic life in the wake of 9/11. The story deals with conflict between tradition and individuality, between cultural conflicts of East and West and between acceptance and rejection. The story centers around a young Pakistani widow who struggles hard to sustain her life amidst the turmoil of 9/11. After 9/11 there was drastic change in the Western perception of Islam and treatment of Muslims in America and around the world. The horrors it carries affected the innocent Muslims who didn't even think about it. It is a tale of identity crisis and identity transformation in adopted society. Shaila Abdullah depicts post-9/11 identity crisis, complexities of immigrant life, and changing perception of female Muslim identity in the context of racism and religious intolerance in American society. She reveals socio-cultural influences on the development of Pakistani female immigrant identity. The protagonist of the novel Arissa Ilahi suffers from racial and religious discrimination in the American society and transforms her identity in relation to the demands of the time. Time is a great healer; she undergoes transformation in her behaviour and perception about her 'self' after the tragedy of 9/11.

Arissa Ilahi is the central character of the novel *Saffron Dreams* (2009). She is a Muslim artist and amateur writer, who is born to a wealthy family in Pakistan. She moves to America after her marriage with Faizan, a young Pakistani who works in World Trade Center at New York. She lives a happy and prosperous life with her husband in New York but on 11th September 2001 all her happiness came to an end when her husband died in terrorist attack on World Trade Center. The horrible incident of eleventh September completely changed the course of Arissa's life bringing her in contact with multiple crises. She finds that she is two month pregnant but baby in her womb will not live full life for he has multiple disabilities. She is alone and dejected but decides to proceed with life full of challenges in a society that was turning against the people of Arissa race, "I wanted to take this journey myself. Unseen. Unchallenged. The air outside was thick, buttressed by my decision, sparse in joy but swollen with complexities"⁵⁰ (3). She is nervous to move ahead without her male partner and to raise her child alone. Anyhow she manages to live her life and faces many challenges. She suffers from racial

discrimination and hatred from non-Muslim Americans. She chooses to confront every tyranny of life fearlessly because now there is no fear in her life after facing great loss in losing her husband, “why was there no fear in my heart? Probably because there was no more room in my heart for terror. When horror comes face-to-face with you and causes a loved one’s death, fear leaves your heart. In its place, merciful god places pain”⁵¹ (9).

Immigrants from third world countries, especially like Pakistan, migrate to first world countries to exercise freedom in most diasporas. America is a country providing maximum freedom to immigrants particularly in terms of gender based practices. Female immigrants are provided equal opportunities to move ahead in society without any restrictions as Arissa acknowledges, “people like me more than anyone, who come to this country to lead a freer, safer life, to live among a civilization unaware of the struggles of those who live in restrictive societies”⁵² (40). When Pakistani female immigrants arrive in America they feel themselves emancipated from their home land restrictive traditions in American liberal culture. Their cultural norms collide within the new environment by questioning homeland traditions and with the passage of time they transform from their earlier ideologies. The immigration in America and liberal tradition of American culture causes social and cultural repositioning for women particularly regarding gender roles and practices. But the definition of America changes significantly in the aftermath of 9/11 and transforms from melting pot to boiling pot. America now turns to be a place of racial prejudice for Muslims with intensity of hatred and discrimination. Muslims are treated with contempt and detestation aggravating general perception of Whites about the Muslims. Being a Muslim in America is worse and particularly for female Muslim immigrant it is worst experience.

Despite many challenges faced by female immigrants; immigration provides them foundation for character strength. Arissa faces challenges in America after terrorist attack on WTC. She is racially abused in hostile society. For her, life is tough and becoming tougher day by day due to her Muslim background and her aloneness. She decides to move ahead in life alone and to raise her baby with multiple disabilities. She also intends to complete her husband’s unfinished novel *Soul Searcher*. As she starts managing her life, she is confronted with various challenges based on her racial, cultural and religious

background. She is alone and helpless in unfamiliar environment particularly in the America after 9/11 that is riddled with racism and islamophobia. Her position is vulnerable; she is attacked by non-Muslim Americans for her identity as Muslim even though she pleads them for her innocence. Muslims are at the verge of jeopardy in war on terror because they are suspected around the world for terrorism. Being widow, it is hard for her to move ahead as she belongs to the “society where women lose more than half of themselves when they lose a mate”⁵³ (142). A widow in Pakistani society is considered weak, dependent on male members of family and unable to move forward at her own. Arissa wants to overcome all these hurdles and yearns to heal the wounds received after the tragedy of 9/11 but the concept of healing differs from society to society, “where I came from, healing begins with forgetting; in other societies, healing is achieved by dedicating yourself to certain causes”⁵⁴ (81). Healing for her proves very difficult but it is the love and encouragement of her parents’ in-law that allows her to let go of her grief and make a fresh start. She becomes strong and faces all challenges involved in her way. She acknowledges, “if you don’t talk about loses, you heal faster”⁵⁵ (49). She embarks on her routine life and in order to busy herself she looks forward to starting a job at Chamak, a newspaper magazine, as the word Chamak has the Urdu connotation for spark, it really brings light into Arissa’s life. She feels comfortable at Chamak where all her colleagues are encouraging and cooperative. Her sense of new life influences her ideology; she perceives her ideological construct as distinct to her homeland traditions and instead of mourning the death of her husband she gives up her feeling of remorse since, according to Lacan our conscious is developed in connection to our social reality. Her ideology embedded in her homeland connection transforms in diaspora. She struggles hard in adverse circumstances and finally manages to raise her baby and complete her husband’s novel *Soul Searcher*.

Arissa’s ideology is expressed in her dress particularly in hijab tradition. When she moves to America, she dresses very modestly in strict connection to her religious and cultural norms. She wears hijab and considers it a symbol of modesty. She undergoes a change in her dress. She leaves hijab because of either her desire to fit in and be accepted in society or because she is compelled by the circumstances; she thinks of adhering to

hijab as it is her religious practice and a symbol of modesty but at the same time she thinks of prevalent circumstances in which it is difficult to carry on the veil observation. Veil has been a symbol of respect, modesty and virtue but after 9/11 it has become a sign of conservativeness and barrier in the way to progress in the American society. It is considered as an obstruction that prevents women to integrate into Western culture. She wants to overcome challenges and restrictions, and feels to give up her veil, “my hijab covered my head and body as the cool breeze threatened to unveil me”⁵⁶ (28). Losing the veil significantly influences Arissa’s consciousness; it changes her perception about herself and the world around her. She experiences a new spirit in her, “I stared at the new me – bold, unabashed, sans”⁵⁷ (77). Her consciousness is structured in social practices where hijab is not considered as sign of sophistication and associated with terrorism.

As far as Arissa’s adherence to hijab is concerned, she is drawn towards her homeland traditions, upto a certain point she wears it but when she abandons it, she undergoes a change in her outlook. She is inclined to her cultural ideology by adhering to her cultural practice; for instance she does not work outside her home and does not have any relations with men. Abandoning the veil not only affects her outward appearance but also her inward makeup: she starts working in a news magazine by the name of Chamak and develops relations with a man of Pakistani background called Zaki. Arissa and Zaki meet on a regular basis and develop a liking for each other. Zaki proposes to Arissa to which Arissa gives a positive response by coming closer to him but not indulging in wedlock with him. Arissa departs from her religious and cultural traditions through her relationship and sexual encounters with Zaki, since sexual relations outside marriage is not acceptable in Islam or Pakistani culture. This commingling of cultures and the acculturation process affects social practices and results in a change in the perception of people. Pakistani cultural practices mixed with American cultural traditions allow people to develop a very different outlook towards certain social and cultural practices. Arissa undergoes the acculturation and transformation process due to the amalgamation of eastern and western cultural traditions as well as the adverse circumstances of post 9/11 America. Impelled by the religious hatred of non-Muslim Americans, she sheds the veil and experiences sex outside the marriage.

By shedding the veil Arissa deviates from her religious and cultural practices and becomes a prey to the practices of her adopted land which she admits in the following lines, “after shedding the veil, it was interesting for me to see how easily I crossed the cultural barriers to accept another man in my arms”⁵⁸ (201). Society and social practices may affect our character and personality both in negative and positive senses. We may develop constructing or destroying personality traits due to cultural mixing. After putting aside her remorse and starting a job, she feels strength in her character and decides to complete her husband’s unfinished legacy *Soul Searcher* and raise her disable son amid the adverse circumstances of post 9/11. She takes an optimistic start considering all these events to be connected with her identity transformation. She transforms her ‘self’ in order to face challenges and sustain her life in difficult circumstances.

Similarly, like dress, colours are also important factors affecting Arissa’s ideological make. Colours have symbolic connotations, determining shades of life in the East and the West. Arissa accepts change in the pattern of life in different geographical settings embedded in different colours she says, “how different lives are from continent to continent. White, the bridal color in the West, is the color a widow is expected to wear in the East, the color the body is shrouded in before being buried in the earth”⁵⁹ (6). White colour is the embodiment of pleasure and merriment as it is worn by a bride in the West but it is a sign of loss and gloom in the East and usually worn by a widow. For Arissa white has contrasting effects, as she belongs to the East she wears white colour to express her bereavement and gloom but as she is physically in the West it affects her personality because it is worn for merriment. Arissa’s thoughts are transformed she wears it but not as symbol of gloom.

The theory of Lacan’s linguistics structuralism of consciousness is relevant to the conception of ideological formation and transformation. Since language structures consciousness, and language is a play of the signifier and the signified; the understanding of any individual is dispersed with changing signifiers. The important application of Lacan’s idea of subject formation relevant to ideology is that the ideological-self is developed through socio-linguistic milieu. The subject is defined in its social milieu. Society consists of people of various members tending to live together or enjoying life in

an organized group; everything what we do as a social member is influenced by society because our actions are regulated by our interaction with other social members. We cannot live in isolation, we become part of a social group by interacting with social structures and our thoughts (ideologies) are influenced by social structures either in conscious or unconscious way. Ideology affects the subject and subject gets constructed through social and linguistic forces. Diasporic consciousness produces sense of alienation in a new society and culture.

Arissa negotiates her gender roles in diaspora. Gender roles are societal based and are defined by the society in strict relation to cultural and religious norms. She hails from Pakistani society with Islamic heritage, where women are supposed to observe hijab as religious and cultural practices. In Pakistani society hijab is considered as a symbol of modesty and piety. Her ideologies related to her gender and social practices are transformed in America after September eleven attacks. American society is the amalgamation of different cultural practices, therefore without one homogenized practice. Immigrants find their positions caught in different socio-cultural traditions and affected by these practices. Socio-cultural forces in diaspora bring obstruction to immigrants' normative bonds and compel them to transform and negotiate their traditional roles in trans-national/cultural location. As according to Althusser we become subject through our social experiences and internalization of ideology. Ideology is constituted within a social location and psychological response to different discourses. While concluding, we can say that the novel *Saffron Dreams* is a commentary on the importance of social and psychological embedment for construction and reconstruction of ideology. Arissa struggles to attain her self-consciousness in adverse circumstances and society and social upheavals play an integral part in her ideological formation. She experiences various social situations and comes in to contact with different characters that affect her cognition and lead ultimately to the development of her ideological construct. Her ideology is shaped by her experiences and decisions in relation to society.

H. M Naqvi is a contemporary Pakistani American voice in immigrant literature; he has a nomadic personality; being born in London to a Pakistani family, spending his childhood in Algeria, getting his early education in Islamabad, Pakistan, and moving

between America, Pakistan and Brussels. After completing his graduation in Economics from Georgetown University, he earned a degree in creative writing from Boston University; spent many years working as a finance analyst in New York, managed poetry slams and taught creative writing at Boston University and is currently settled in Karachi, working for a financial institute and quenching his thirst for writing.

5.4 *Home Boy*

Naqvi is a multicultural novelist. He presents a multicultural/cosmopolitan picture of New York City in which three Pakistani young boys – Chuck and his friends AC and Jimbo – follow their American dream and assimilate in American society. All are from Pakistani background but they have become more American than Pakistani, as they acknowledge, ‘we’d become Japs, Jews, Niggers. We weren’t before’. Naqvi not only presents the traumatic immigrant experience of Pakistanis in post 9/11 America but also depicts the ideological transformation of three Pakistani immigrant characters in the background of pre and post 9/11 America. The story is woven in pre and post 9/11 scenarios with a commentary on identity transformation of Pakistani immigrants in cosmopolitan America. Since identity is a fluid phenomenon, it is based on the social positioning of individuals; diaspora provides immigrants with social dislocation and therefore functions as the basis of identity formation and reformation. The novel presents the process of identity transformation of Pakistani immigrants in American culture pertaining to displacement of social, cultural and religious connections.

Human behaviours are determined by ideology and ideology is structured by social and cultural experiences. Every individual is born in a specific social and cultural background with particular ethnic, familial, class, religious and linguistic connections. The characteristics of every social context affect the individual’s way of thinking and responses towards all social influences. Every culture has different beliefs and values. H. M Naqvi builds up the story of *Home Boy* on the idea of immigrant culture and identity formation through the diasporic experience of the protagonist Chuck. Chuck absorbs the traditions of his adopted country and assimilates into American society. His identity is transformed due to the cosmopolitan nature of American society which creates a diversity

of racial, ethnic, cultural and religious groups and this pluralism provides a vision of the hybridized global identity for Chuck.

Chuck's diasporic experience provides him socio-cultural comingling in American society. Like most Pakistanis coming to America, Chuck adopts the American culture and way of life rather than sticking to his distinctive Pakistani identity. Living in the diasporic state in America, Chuck conceives his identity perception. Lacan states that the mirror is a psychological process of the formation of human beings into the social order and that the mirror reflects the image, an external image, which produces a psychic response to the mental representation of the self as 'I'. Diaspora like a mirror stage provides the basis for the perception of Chuck's identity.

In order to analyze Chuck's identity formation and transformation in diaspora, it is imperative to consider the factors contributing to his identity change. One of the most important reasons for Pakistani immigrants to change their outlook in diaspora is the imperial position of America. Pakistan remained under British imperialism for a considerable time. Being a British colony, Pakistanis received cultural dominance of the West along with many other social controls. Since they were colonized for many years, Pakistani people became like their oppressors. Through using different tools such as language, literature and education, the colonizers managed to manipulate the thoughts and ideas of the oppressed. Consequently, the colonized lost their original culture and when these people migrate to Western countries they undergo the Westernization process. These immigrants idealize the West and Western culture. They prefer Western life style to their native standards. The position of the Pakistani immigrants in America is based on the division of colonizer and colonized, which ultimately leads to the hierarchical division between Pakistanis and Americans. Muslims are represented as others in mainstream occidental discourse for constructing their contestants and maintaining power over them. The impact of western representation of Islam and Muslims – as a discursive field – posits the construction of the negative mental image of Muslims which is still discernible in western discourse. Throughout history, this stereotyping has been modified while labeling different images to Muslims for instance post 9/11; Muslims have been referred to as religious fundamentalists in its negative sense. In order to sustain their lives

and to avoid the sense of alienation and subjugation, Muslims in the diaspora, need to cooperate with the ongoing enterprise of cultural and social activities. This participation with the socio-cultural enterprise requires flexibility and compromise with the homeland ideologies and practices; and they are liable to assimilate to or transform in accordance with new surroundings and practices. Those who adapt to the new environment may transform ideologically while those who are unable to assimilate may not be accepted in the host country thereby leading to a mental conflict which forces them to either create a third space for themselves or come back to their country of origin. Chuck displays such enthusiasm for America that it is very clear that he has idealized the American culture. For him America is the embodiment of cultural refinement and he integrates into it. He absorbs cultural standards, beliefs, norms and behavior patterns of American society and his national and cultural identity thus becomes more fluid.

The second important reason for Pakistani immigrants to move towards Europe and America and assimilate into western culture is the economic dependence and instability of Pakistan. Pakistan is a developing country, where people are not economically stable and are attracted towards western economic and technological expansion. The technological and economic development of the West has also made us captives of the hegemony of the West. We depend upon their technology for our needs and survival. Technological, cultural and economic dependence creates a hierarchical position between Pakistan and the West. After the departure of the British, we were taken over by the US. As a nation, we have been through different phases of evolution and changes during the colonial and post-colonial eras. When we look at the colonial era we see our local culture going through changes after mingling with the colonizer's culture. Colonialism is a process of change, though deep rooted structures of any nation are not easy or quick to be changed but colonialism seeks to change all these structures. In almost every part of the world, colonialism has exerted its powerful influence upon the colonies by forcing them to accept the values, norms and practices of the colonizers. The colonized have had to bow down before the cultural hegemony of the colonizers. They have no way out other than conforming to the new culture.

Language is a powerful tool used against the colonized to weaken its culture; it carries more than words or syntax, it carries culture and civilization. By replacing the language of the colonized, the colonizers replace their culture with the one that they themselves had brought. When people start using the language of their masters they actually start imitating their culture and soon lose their own, in other words they accept the linguistic and cultural hegemony of their oppressors. Pakistani people are still carrying the hegemony of colonialism in the form of language and culture. People belonging to the upper strata of society and the educated people are more inclined towards the Western life style; since they find it easier to assimilate within American culture and when the time is ripe for migration they imitate their masters.

Another significant reason for the assimilation of Chuck's identity is the cosmopolitan foundation of American society where people belonging to different geographical parts of the world reside to form a unified society. Cosmopolitanism attempts to go beyond the ties of time and space. It seeks to harmonize people belonging to different social, cultural and ethnic backgrounds and promulgate the idea of living in a concord of the global cosmic society, regardless of any consideration of their national roots. As a result of globalization in the current scenario, people moved across the world and large cities of different developed countries became thickly populated. These cities hosted people of diverse origins and created multicultural/cosmopolitan Diasporas around the world. The exodus of people from developing countries, belonging to different backgrounds and their movement to a newly adopted place as a single community generated a kind of universal harmony among the people. They live as a unified society, regardless of their own cultural and social backgrounds as well as without paying any heed to others' cultural ideals and constitute a universal society.

As a sociological and psychological discourse, cosmopolitanism is an essential characteristic of global citizenship, a way of thinking about the relationship between human beings and therefore a way of treating ourselves and others. Diaspora, as a cosmopolitan movement, sometimes, powerfully affects the disposition of people leading them to overlook their national, cultural, societal and religious bonds. Immigrants may altogether change ideologically in adopted society because of the fluidity and negotiation

of their identities. For instance some Pakistani immigrants are very ardent about their respective religious beliefs and display a fastidious attitude towards their religious practices in their native land. But this orthodoxy may transform in diaspora, when their identity becomes transnational, multicultural and trans-ethnic. They become flexible towards their religious practices as in Pakistan. Although they do not enunciate their dogmatic beliefs but being in a diasporic state, show some flexibility towards their religious affiliation. Chuck's friend AC displays a flexible but rather critical view about his religion after the terrorist attacks on WTC, especially when Muslims are pinpointed as being responsible for causing disturbance in America.

Naqvi presents what may be termed as a rather exaggerated picture of non-Muslim Americans. They are not as tolerant as presented in the novel. The common people in the US, as well as government officials reacted violently against Muslims but Naqvi demonstrates an altogether transformed ideology of the Occident, when he presents the speech of the American president, 'we respect your faith: it's practiced freely by many millions of Americans and by millions more in countries that America counts as friends. Its teachings are good and peaceful, and those who commit evil in the name of Allah blaspheme the name of Allah'⁶⁰ (89).

Naqvi believes America to be a place of tolerance and acceptance based on her perception in the pre-9/11 context but with the passage of time his thinking of American society changes from a melting pot to a freezing jar. After the tragedy of 9/11 the scenario changed in the US, due to the general atmosphere of islamophobia and racism. American society is characterized by inherent racism and islamophobia towards Muslim immigrants particularly after the incident of September Eleven. The immigrants of the Muslim countries, particularly Pakistani people, became victims of institutionalized racism, hatred and discrimination. Muslims were stereotyped as uncivilized, radical and prone to terrorism in dominant occidental discourse. The negative stereotypical representation of Muslims tended to represent them as being othered and not fit to live in western countries. In order to get rid of negative stereotypes and avoid expulsion from mainstream white society, Pakistani immigrants are inclined to assimilate within the cultural practices of the West to find space for themselves. Thus Chuck tries to avoid the

label of Muslim and Pakistani on his identity by adopting the American life style and thinking of himself as American rather than Pakistani and Muslim.

The ongoing social practices and attitude of other people affects our ideology and Pakistani immigrants, like Chuck, are affected by non-Muslim Americans' attitude towards Pakistani immigrants. They are thought to be conservative and having a distinctive identity, but in the course of time they transform and become like mainstream Americans. This aspect of Pakistani characters is observed and commented on by Chuck's friend Dora, who says, 'you guys are like one way here, like hardcore, homeboys, whatever, but when you guys go home, you become different, all proper and conservative'⁶¹ (73). People's perception about Muslims and Pakistani immigrants contribute to their ideology. Ideology is a matter of our reaction to social practices and people's reaction and perception about us. It is not static and changes with changing scenarios. Chuck passes from different phases of ideological formation. He thinks of America as his own country due to the easy assimilatory environment which affects his personality.

The diasporic experience provides Chuck with the basis of perceiving his 'self' in relation to social relocation. Diaspora, like the mirror stage, is an important phenomenon which establishes the basis of identification for an individual. Throughout the novel Chuck encounters different situations and because of these changing situations his ideology wavers. For instance, in pre 9/11 American society Chuck feels an American but his perceived image is void of reality as he is of Pakistani origin and not an American. By adopting Western ideology and cooperating with the ongoing activities of American society Chuck cannot avoid racism and discrimination particularly the Western biased and hostile attitude towards Islam and Muslims after 9/11. He becomes a victim of racism and discrimination and finally comes to the realization that he is an outcast and a pariah. Chuck's socio-cultural displacement establishes his ideology since, according to Lacan, the formation of the unconscious is the socio-psychological process of developing psychological structures through social interaction. For Lacan the unconscious is inserted from the outside other and developed like language.

The functioning of ideology, according to Althusser, is a dynamic process of reproducing and reconstituting individuals in relation with society. No individual is outside of ideology. Individuals are hailed as subject by material practices defined by RSAs and ISAs. Pakistani diaspora novels demonstrate constant process of becoming Pakistani immigrants as subject in socio-cultural dynamics of western societies. West, through manipulation of ideological state apparatuses, constitute immigrants ideological subjects. For instance in Hanif Kureishi's novel *The Black Album*, Shahid becomes subject to dominant ideological state apparatuses of British society such as socio-cultural practices, religious thoughts and western conceptualization of Muslims and Islam. These ISAs indirectly control Shahid's identity. He thinks and behaves in accordance to the mirror of his ideology. In the similar vein, Kamila Shamsie presents a female character Aliya in her novel *Salt and Saffron* who is influenced by Western perspectives about class and gender discrimination. She challenges her home grown societal and familial constructs regarding class and gender differences.

Post 9/11 scenario marks drastic change in the Western perception of Islam and treatment of Muslims in America and around the world. The Muslims around the world became victim of western prejudice and aggression. Shaila Abdullah and H.M Naqvi in their novels present traumatic experience of Pakistani immigrants in post 9/11 America and ideological transformation of Pakistani immigrant characters. Althusser believes that ideology functions through ISAs and RSAs and we see ourselves in the mirror of prevalent ideology. The novels present the functioning of ideological state apparatuses in post 9/11 context, where Pakistani immigrants are manipulated and trans/formed through ideological state apparatuses.

ENDNOTES

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- ¹Karl Marx and Friedrich Engels, "The German Ideology". *The Marx-Engels Reader* (1979): 146-202.
- ²Louis Althusser, "Ideology and Ideological State Apparatuses (notes Towards an Investigation)." *The Anthropology of the State: A Reader* 9.1 (2006): 86-98.
- ³Stuart Hall, "The Problem of Ideology." *Stuart Hall: Critical Dialogues in Cultural Studies* 24 (1996).
- ⁴Michael Cormack, *Ideology*. (Ann Arbor, Michigan: University of Michigan Press, 1992):
- ⁵Teun A van Dijk, *Ideology: A Multidisciplinary Approach*. (London: Sage, 1998).
- ⁶van Dijk, 46
- ⁷van Dijk, 13
- ⁸Jacques Lacan, 737
- ⁹Jacques Lacan: 45
- ¹⁰Hanif Kureishi, *Dreaming and Scheming*. (London: Faber and Faber, 1998):
- ¹¹Kureishi, *.Dreaming and Scheming*, 16
- ¹²Kureishi, *Dreaming and Scheming*,10
- ¹³Hanif Kureishi, *The Black Album*. (London: Faber and Faber, 1995).
- ¹⁴Kureishi, 169
- ¹⁵Kureishi, 184
- ¹⁶Kureishi, 185
- ¹⁷Kureishi, 59
- ¹⁸Kenan Malik, *From Fatwa to Jihad." The Rushdie Affair and Its Legacy*. (London: Atlantic Books, 2009).
- ¹⁹Kureishi, 89
- ²⁰Anthony Mills, "Prescient Parable: The Black Album by Hanif Kureishi." (*The Kyoritsu Journal of International Studies*, 27, 2010): 27-42.
- ²¹Mills, 27
- ²²Malik, 29
- ²³Kureishi, 78
- ²⁴Kureishi, 59
- ²⁵Kureishi, 174
- ²⁶Kureishi, 79
- ²⁷Kureishi, 228
- ²⁸Kureishi, 178
- ²⁹Kureishi, 153
- ³⁰Kureishi, 129
- ³¹Kureishi, 130
- ³²Kureishi, 242
- ³³Kureishi, 242
- ³⁴Kureishi, 272
- ³⁵Kureishi, 128
- ³⁶Kureishi, 132
- ³⁷Kureishi, 135
- ³⁸Kureishi, 138
- ³⁹Kureishi, 186-187
- ⁴⁰Kureishi, 132
- ⁴¹Kureishi, 306
- ⁴²Kureishi, 274
- ⁴³Jacques Lacan, 737
- ⁴⁴Kamila Shamsie, *Salt and Saffron*. (London: Bloomsbury Publishing, 2000).
- ⁴⁵Shamsie, 20

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- ⁴⁶ Shamsie, 20
- ⁴⁷ Stuart Hall, "Cultural Identity and Diaspora." *Identity: Community, Culture, Difference*. Ed. Jonathan Rutherford. (London: Lawrence and Wishart,1990): 222-237
- ⁴⁸ Shamsie, 31
- ⁴⁹ Shamsie, 53
- ⁵⁰ Shaila Abdullah. *Saffron Dreams*. (Ann Arbor, USA: Modern History Press, 2009).
- ⁵¹ Abdullah, 9
- ⁵² Abdullah, 40
- ⁵³ Abdullah, 142
- ⁵⁴ Abdullah, 81
- ⁵⁵ Abdullah, 49
- ⁵⁶ Abdullah, 28
- ⁵⁷ Abdullah, 77
- ⁵⁸ Abdullah, 201
- ⁵⁹ Abdullah, 6
- ⁶⁰ H. M Naqvi, "Home Boy". (New Delhi: Harper Collins Publisher India, 2010).
- ⁶¹ Naqvi, 73

CHAPTER 6

CONCLUSION

This study has been conducted to analyze the psychological effects of diaspora on immigrant ideology in the backdrop of Lacanian psychoanalytical theory. I have engaged this study in a theoretical conjuncture between diaspora and ideology. The core objectives with which I began this study were to analyze (a) the psychological imprinting of diaspora in the formation of immigrants' ideology in selected diasporic texts using Lacanian psychoanalytical theory (b) to investigate diasporic literature with a view to demonstrating how ideologies are formed through subject formation and reflect the theoretical understandings of socio-cultural and religious undercurrents. Therefore, there are two premises of this study which I attempted to explore through analyzing Pakistani diaspora literature; the first to ascertain psychological effects of diaspora on immigrants with theoretical lens of Lacanian psychoanalysis, while the second is to investigate the impact of socio-cultural undercurrents in the understanding of ideologies as depicted in selected novels with the backdrop of Althusser's idea of ideology that is that ideology is the representation of social and imaginary relationship of individuals to their real conditions.

The study of diaspora emerged as a discourse recently with the first issue of *Diaspora: A Journal of Transnational Studies* in 1991, where diaspora has been examined as a cultural and ethnic dispersion of human beings. Traditionally the word diaspora was associated with the Jewish experience of exile from the Kingdom of Israel and it has been studied with strict reference to forced movement. This earlier concept of diaspora carries a sense of forced displacement therefore trauma, identity crisis and nostalgia are a significant outcome of the forced movement.

In the twentieth century, however, due to the massive movements of people in different parts of the world, the notion of diaspora underwent a change from its strict etymological association to more flexible and discursive definitions. Many scholars like Robin Cohen, Paul Gilroy, James Clifford, Roger Brubaker, Khachig Tölölyan and Stuart

Hall have attempted to enlarge and expand the meaning and interpretation of diaspora by providing various typologies of diaspora against the formulaic Jewish conception of diaspora as outlined in Safran's article. As a result of this revision and expansion, the phenomenon of diaspora broke away from identity maintenance to identity fluidity, connection with the homeland to integration in the host land, and from trauma to celebration.

In the wake of globalization and trans-nationalism, the notion of static diasporic identity became outdated thus affirming the idea that identity is more dynamic and therefore fluid and changing. The transnational perspective can give new insights into diaspora discourse by providing more complex and diverse perspectives. In the globalized context of contemporary life, most countries these days are cosmopolitan since they host people of varied nationalities and races. This intermingling of people from different races, cultures and nationalities has exerted a powerful influence on the psyche of immigrants. As a result of this constant state of flux, immigrants have learned to negotiate their identities in the manifold cultural affiliations and homeland associations. In doing this, transnational diaspora presents challenges to the nationalistic claims of identity connection and/or ethnic affiliation of homeland. Identities are no longer stable or linked with the past; rather they are in a state of flux, continually moving and transforming in and by the globalized world. Robin Cohen (2008) has observed that diaspora identities become more cosmopolitan as a consequence of multiculturalism and pluralism. Recent events in world politics have and are contributing largely to the diaspora, by increasing the number of people moving from their traditional land to totally different environments. Wars and political and natural unrest have also contributed to the development of the recent diasporic state in transnational-racial context by enabling immigrants to cooperate with multiple nation-states without adhering to one prevailing culture. Diaspora thus is a state in which people live away from their ancestral land; it is neither static nor uni-dimensional but is a multi-faceted phenomenon. It not only works as cultural formation but also psychological re-formation and its effects on the psychological outlook of migrants are dependence upon ethnicity, culture, gender and sexuality, class, identity and ideology.

Passing through various phases and connotations, the definition and therefore meaning of diaspora moved through different phases of evolution and has therefore been interpreted differently by various scholars and critics. Although these definitions are generally compatible with varying diasporic experiences but there are numerous areas in which these concepts can be contested such as maintaining national and cultural identity, the collision of cultures, preservation of cultural artifacts, nostalgia, alienation or assimilation. My findings run contrary to the conventional notions expressed by earlier theorists and suggest that diaspora is a matter of being and living, which requires identity fluidity and negotiation, so it affects immigrants' ideology; since ideology is closely connected to identity and shapes our identity, diaspora ultimately affects our ideology. There is nothing physical or natural about identity, in fact identity is determined by ideology; whereas ideology itself is a belief system that affects our identity. Ideology structures our self-conception and affects our perception of identity with regard to our socio-cultural embedment. Ideology has a socio-psychological structure that operates on the mental configuration of an individual. It operates on social structure (material or physical) and social cognition (mental images) and what Stuart Hall (1996) calls *mental frameworks* through which an individual interacts with society and social structures.

Ideology is fundamentally a psychoanalytical relocation/understanding of the way people become a part of the social group that forms an ideology. For the purposes of this study, I assumed that the operation of ideology in human life primarily involves the psychological process of be/coming human subjects, and entails the psychological development of accepting social individuality. According to Althusser individuals are interpellated as subjects through social forces; ideology works as imaginary consciousness through our interaction with ideological state apparatuses. Keeping in view the concept of ideology presented by Althusser, I have attempted to link ideology to Lacan's mirror phase where an individual's mental stage and outer physical world together form his/her ideology or ideological underpinnings. Diaspora can be viewed as the agent of constructing trans/national ideology and identity that is transformed and universal. For this study I have attempted to examine and analyze the representations of socio-cultural, national and religious ideological transformation in diaspora through

selected literary texts of Pakistani diaspora with a special focus on British and American writers.

My aim throughout this study has been to ensure that the research questions set at the beginning of my work are answered adequately. The three research questions that I set out to answer were:

- 1) How do the selected diasporic texts show the process of migration and its psychological effects on immigrants' ideology and behavior?
- 2) How do the ideologies in the selected diaspora literature reflect the theoretical understandings of socio-cultural and religious undercurrents?

In order to answer these questions I used textual analysis as technique for my reading of four selected novels, two by Pakistani British and two by Pakistani American writers. These novels are "The Black Album", "Salt and Saffron", "Saffron Dreams" and "Home Boy," of these the first two are by Pakistani British writers whereas the last two are by Pakistani American writers.

In the past, Pakistani diaspora literature has been analyzed from a variety of perspectives such as post-colonialism, identity crisis, hybridity, memory and nostalgia. The reason for all of this lies in the fact that the region that now comprises Pakistan, remained under British colonial rule for nearly two hundred years, counting from the 1857 War of Independence, which resulted in India becoming a part of the British Empire. Gaining independence in 1947, the region continued to remain under its psychological influence, thereby resulting in what is termed as a post-colonial mindset which was not very different from the colonial mindset. This vicious circle resulted in the Pakistani diaspora writers being strongly influenced by the colonial culture and identity.

Colonialism also brought about hybridization in terms of culture and identity and the writers, using English as the medium for their writings, attempted to probe hybridity in Pakistani diaspora as well as in the homeland character. In the same way, memory, nostalgia and identity crisis continued to be prominent features of the writings of Pakistani diaspora writers. The novels selected for my study, have been studied from

different perspectives like identity crisis, alienation, nostalgia and identity maintenance and there is a large body of work in this area, but there does not at this time exist any work that has been done from the perspective that I have chosen to adopt for this study in our part of the world.

An in-depth textual analysis conducted on the selected four novels has brought to light certain aspects of my Research Questions: the analysis shows how Pakistani diasporic literature, particularly the selected novels show the process of migration and its effect on the ideology and behavior of migrants. Through examples taken from the four texts, I have shown how strongly migration forced or otherwise, affects the behavior and attitudes of individuals as well as entire communities. In the course of the analysis I have also sought to define the concept of migration and how migration in the last decade of the twentieth century and the first decade of the twenty-first have come to have different meanings.

The first question is answered in Chapter 4 where in the detailed textual analysis of the four novels shows how these texts examine the psychological imprinting on the immigrants' self-identity, by providing instances from the texts of the novels. The purpose of doing so is to examine in detail the transformation that comes about when individuals change their physical location to one that is different, not only geographically but culturally as well. This displacement brings about socio-cultural change which influences immigrant's way of thinking and behavior.

The second question is answered in Chapter 5 through the detailed examination of the theoretical understandings of socio-cultural and religious undercurrents found in the host land as well as those of the parent land, which in this case is Pakistan. The various examples provide instances of the socio-cultural and religious undercurrents or their absence, as the case may be, e.g. Shahid, in *The Black Album*, resists the religious undercurrents that pull him towards Riaz and his friends, as do the other characters, who, in turn either resist or succumb to the influence of the host culture/s. The socio-cultural undercurrents of diaspora influence Shahid's cognition and eventually shape his ideology. These socio-cultural and religious undercurrents of western society are

ideological state apparatuses that structure and guide immigrants' consciousness to behave in a certain way. In other words, immigrants are manipulated by ideological state apparatuses of host societies.

The detailed analysis carried out in the body of this document, particularly in chapters 4 and 5, is based on the idea that diaspora has psychological impact on the immigrant writers and since writers must necessarily represent their own state of mind through their characters, the selected diaspora writers also present their own ideas and concepts in their literary works. For the purposes of the detailed analysis that would fulfill my objectives and answer the Research Questions, I took assistance from Lacan's psychoanalytical perspective in trying to prove that diaspora is a psychological process of relocating in a new socio-cultural background. The psychoanalytical approach to literature initiated after Sigmund Freud's *Interpretation of Dreams*, gained strength from the Lacanian perspective and it is this that has enabled me to show how literary criticism addresses literary works while psychoanalytical criticism addresses the minds in the literary works. Psychoanalytical criticism focuses on literary texts from the perspective of the author's psychology whereby the writer's mind is probed through interpreting the text that the writer produces while it also aims to focus on the psychological makeup of the characters produced in the literary work as these characters are a representation of the writer's own psyche. Lacanian psychoanalysis was responsible for bringing about a revolution in the tradition of Freud's psychoanalytical theory and since my work is based on Lacan's theory of psychoanalysis, my analysis attempts to show how Lacan infuses a different dimension to psychoanalytic criticism, by introducing the idea that the unconscious is structured like a language.

Lacan's psychoanalytical theory and Louis Althusser's conception of ideology give us a new vista to study the phenomenon of diaspora and psychological effects of diaspora within the literary works. This study reveals the psycho-ideological transformation that the authors and therefore their fictional characters undergo in the selected Pakistani diaspora novels. This analysis also allows us to gain insight into the minds of writers and fictional characters and thereby to understand the transformative process that takes place in the diaspora.

The work carried out in this study is significant since diaspora no longer concerns only a small section of our society. The global trend of movement across continents and geographical spaces has affected Pakistan in a big way. People from different sections of society in Pakistan, have been traveling towards the western hemisphere, in search of better prospects for decades. Although the early migrants went in search of manual labor, mainly, the last few decades have seen sections of the educated society also moving westward. In this backdrop, the issues of the diaspora have gained increasing importance, and it has become more important than ever to analyze the whys and the wherefores of the ideological transformation effected by different Diasporas.

The novels discussed in this study show that diaspora is not just physical relocation rather it is the psychological repositioning of immigrants in new surroundings. There are ample examples in these novels which signal the impact that Diaspora has on the psychological makeup of the different characters in the four novels. Post 9/11, Diaspora literature has shown a marked increase in the influence exerted on Pakistanis in Britain and the US by the physical movement away from the homeland and towards a culture which is diametrically different from the host culture. The novels selected for this study are representative of the British-Pakistani and American-Pakistani diasporas and while these novels cannot be said to be the sole representatives of the diaspora communities, they serve adequately in highlighting the major issues of Diasporas, in general and the Pakistanis in diaspora in particular. The study gains significance for the academia and for the general public since it highlights issues that are relevant to contemporary society, in general, and post 9/11 diaspora, in particular. This study therefore concludes that the writings of diaspora Pakistanis are not only representative of the issues faced by the Pakistani diaspora, but may also be taken as a roadmap of the Pakistani diaspora, which will enable future generations of academics to address issues faced by these communities.

Recommendations

Although this study deals comprehensively with the issue of Pakistani diaspora, there is always room for further research. In this respect this study provides the following possibilities for further investigations;

1. Pakistani diaspora in countries other than the US and UK.
2. Pakistani diaspora in comparison with other diasporas.
3. Diaspora with specific focus on female immigrants.

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