ARTICULATING IMPERIALIST IDEOLOGY:

THE GREAT GAMES IN THE SELECTED FICTION FROM SOUTH ASIA

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ABSTRACT

ARTICULATING IMPERILIST IDEOLOGY: THE GREAT GAMES IN THE SELECTED FICTION FROM SOUTH ASIA

South Asian novels, with the theme of war fought at Pak-Afghan borders or in Afghanistan, are generally regarded as a social realist fiction recording the pangs of human sufferings. However, their ideological construction that subscribes to the dominant imperialist ideology evades contest. The current study argues that the South Asian writers, writing on the wars fought at the North-West Frontier of Pakistan and in Afghanistan, facilitate imperialist ideology constructed during the Great Game. The current study, in the light of *Kim* and its embeddedness in the Old Great Game, examines the contemporary selected novels – *The Wasted Vigil*, *The Shadow of the Crescent Moon* and *The Kite Runner* for their commitment to the imperialist ideology shaped during the New Great Game, a deadly sport between the US and Russia to maintain their imperial hegemony in Afghanistan and Central Asia. Placing *Kim* in its historical context, the study explores the elements that strengthen the imperialist ideology practiced during the Old Great Game. This novel serves as a representative Orientalist text of the nineteenth century. During this age, imperialist ideology largely revolves around the Old Great Game, specifically, in the subcontinent. Guided by the concepts of theorists such as Edward Said (1995; 1993), Abdul Rehman JanMohamed (1985), Hamid Dabashi (2011), and Lisa Lau (2009), the research finds that the selected contemporary texts largely include the instances of practicing the dominant imperialist ideology constructed during the New Great Game, and the selected writers negotiate the local culture to enlarge their circle of readership in the West. Kipling, internalizing the imperial ideology of the inevitability of empire, portrays India as a passive country and suggests the empire to concentrate on the Great Game by controlling India as a 'child'. Judging the local resistance through the lens of an imperialist and misrepresenting the Indian culture, Rudyard Kipling allies with the empire as a "native informer". Similarly, the contemporary selected writers present to their readers an "episteme" framed by the

imperialists. Incorporating the dominant imperialist ideology constructed during the New Great Game, Nadeem Aslam denigrates Afghan resistance as terrorism and religion as violence. His novel misinforms the readers about the Afghan culture by shaping the identity of the natives negatively. Similarly, Fatima Bhutto promotes the new imperialist ideology, "humanitarianism" and exploits the "Pashtunistan" narrative by aggravating the negative sentiments of the natives and suggesting non-conformity with the state. Her novel makes vulnerable the Pak-Afghan border, an important determiner in the New Great Game. Being a "native informer", the writer exoticizes the local culture and foregrounds human rights violations to attract her readers. Like other novels under investigation, Khaled Hosseini's *The Kite Runner* also practices imperialist ideology – America as savior, Russia as an 'Evil Empire', Taliban as a 'danger' to the world peace, inevitability of American presence in Afghanistan, etc. – and re-orientalizes the Orientals to inform both the "Empire" and the Western readers. The study concludes that the South Asian writers, covering the Cold War and the War on Terror, strengthen the hegemonic imperialist ideology through their texts. To meet the perceptions of their Anglo-phone readers, they (mis)represent the local culture; hence, "native informers".

Key Words: *Great Games, imperialist ideology, hegemony, internalization, (mis)representation*

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I dedicate this work to

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who directed me in my academic and professional life and tailored me to what I am today.

CHAPTER 1

INTRODUCTION: PANOPTICON OF IDEOLOGY

> The collaborator provides factual and strategic knowledge, the native informer provides emotive vistas and ideological stance with which to criminalize any mode of resistance to domination.
>
> (Hamid Dabashi, *Brown Skin, White Masks*: 2011)

Is it possible for writers to liberate themselves from the confines of ideology? This contentious query, pondering whether a writer assimilates ideology during the creative process, has spurred a fresh wave of literary inquiry. The ongoing investigation delves into how writers are influenced by specific ideologies that shape the 'reality' of a particular era in history, and how they internalize these external constructs. In *Discipline and Punish: The Birth of the Prison,* Michel Foucault unravels a very crucial dimension as to how an individual's behavior is controlled. He borrows the concept, "Panopticism," from Jeremy Benthem and employs it metaphorically across various aspects of life. In his view, contemporary societies are heavily monitored and regulated by diverse institutions like hospitals and schools, which mold citizens to adhere to societal 'norms'. He regards this system of surveillance as a fundamental characteristic of the modern

world (204). I have adapted this idea to illustrate how ideology forms an intricate framework around its recipients, leading them to embrace and internalize its constructs. (See 1.3 for influence of ideology on writer and literature)

The ideological aspect of literature has been studied extensively in recent years. Kipling is one of the much-debated writers whose works reflect imperialism. Among his works, *Kim* is a classic text, appreciated by critics as a work of art; however, it could hardly transcend the imperialist ideology constructed to deal with the colonized subject in the subcontinent. Lauded for its social realistic representation, the novel exhibits the contemporary dominant imperialist ideology by raising the magnitude of Western culture against the local culture. Minimizing the Indian cultural diversity, the book portrays India as a definable entity (Scott 175). The ideological construction, such as in *Kim*, is not confined to any specific epoch, but it proliferates to other Ages. Keeping *Kim* as a background, the current study has investigated how the South Asian writers, writing on the war fought at north-west frontiers of Pakistan and in Afghanistan, subscribe to the imperialist ideology.

In the present age in which historical material conditions have taken a new turn vis à vis imperialist dimension, literary traditions also have redefined their course, so, the critics have increasingly become interested in tracing the context of the origin of any text. Many scholars have done considerable research to identify imperialist ideology implied in words of the canonical texts; nevertheless, little attention, regarding ideological subscription of the texts, has been paid to the current anglophone texts produced by the non-native writers, writing in English, specifically from Pakistan and Afghanistan. This second category of English writers thronged the Western publication houses with their local cultural themes in their compositions to get recognition. Like others, South Asian anglophone writers also found a scope due to the geopolitical importance of their region in the Cold War and the War on Terror – The New Great Game. (The New Great Game explained in 1.5)

Pakistan (for its strategic bases) and Afghanistan for its geo-political importance were the physical battlegrounds for the US with its allies, and Russia. To justify this war,

the Western media and writers strengthened the war narratives constructed by the US and imprinted these constructions upon the minds of both the US citizens and the citizens of the world. Similarly, in the wars in Afghanistan the writers largely subscribed to the imperialist ideology in their texts. Since the conflict being so prominent in the media, it created a market for books that attempted to explore the depth of the issue which was otherwise not possible in journalistic reporting. Apart from this, the war zone was restricted for foreigners that created a space for the local and diasporic writers to exploit the gap in the market.

Based on the assumption that the South Asian writers, writing about the war fought at Pak-Afghan border (North-West Frontier) and in Afghanistan, subscribe the dominant imperialist ideology constructed during the New Great Game, the study investigates four texts, *Kim* by Rudyard Kipling, *The Wasted Vigil* by Nadeem Aslam, *The Shadow of the Crescent Moon* by Fatima Bhutto, and *The Kite Runner* by Khaled Hosseini. The Old Great Game and the New Great Game make the context of this study. The reason for placing *Kim* with other texts is two-fold. First, *Kim* includes the events contributing to the Old Great Game played in north-west of South Asian and has the reputation of a syncretic novel valorizing Western superiority and positing natives' inferiority. Second, it provides basis for tracing the continuum of imperial discursive tropes in the selected modern novels composing stories around the New Great Game.

1.1. About the Authors

1.1.1. Joseph Rudyard Kipling

Born on 30 December 1865 in India and died on 18 January 1936 in England, Joseph Rudyard Kipling was English novelist, poet, and short-story writer. He was a famous writer whose writings were largely based on British imperialism, verses for soldiers and stories for children.

Being the son of a scholar, John Lockwood Kipling, a curator in the Lahore Museum, he drew inspiration from his father. In his personal life, his political connections were due to his mother, Alice Macdonald, whose sister became the mother of Stanley Baldwin, a prime minister.

His parents took him to England at the age of 6, but living in the Southsea was a nightmare for him. Although he was sent to another college, United Services College at Westward Ho, north Devon, yet it was a poor boarding school for him and this worst experience haunted Kipling throughout his life.

On his return to India in 1882, he started his career as a journalist. Being a privileged son of Anglo-Indian parents, he had an opportunity to look deep into that life. Apart from this, he took a great interest in learning about India and its people. During his journalistic career, he contributed regularly to the literary pages. His publications include Departmental Ditties (1886), a verse collection; Plain Tails from the Hills (1888), a short story collection; and six volumes of short stories. When he went to England in 1889, he became an established writer to share repute with Lord Byron and Alfred Lord Tennyson. In 1892, Kipling got married with an American publisher, Caroline Balestier; however, his stay in America was not pleasant due to his nonconformity to American ways of life. Kipling's writing was not confined only to verse or short story, but he also wrote some famous novels – The *Seven Seas* (1896), *The Light that Failed* (1890), *Captain Courageous* (1897), *Kim* (1901), *The Jungle Book* (1894), and *The Second Jungle Book* (1895). He also wrote for children and his works – Just So Stories (1902), and some other stories in *Puck of Pook's Hill*, *Reward and Fairies*, *From Sea to Sea*, and *The Jungle Book* – are best-known.

After 1902, he shifted to Sussex where he bought a house and lived there until his death. He was the first Englishman who received the Nobel Prize for Literature in 1907. His fame was not limited to England and the subcontinent, but he was popular in many colonies of the Great Briton. In South Africa, he was gifted a house by Cecil Rhodes, a South African stateman. His linkages with Rhodes inspired him to contribute to the ventures of imperialism under the guise of "civilizing mission" and "White man's burden". Kipling's reputation declined after WWI because of his political commitment to imperialism and his jingoistic fervor towards his country and countrymen.

1.1.2. Nadeem Aslam

Currently residing in London, England, Nadeem Aslam was born in Gujranwala, Pakistan in 1966. He spent most of his childhood in Pakistan, but he had to migrate to England at the age of 14 due to difficulties his family was facing for his father being

Communist in General Zia-ul-Haq's regime. Initially, he joined the University of Manchester to study Biochemistry, but he left in third year and decided to become a writer. Aslam became a prominent writer in England and his debut novel, *Season of the Rainbirds* (1993) won the Betty Trask and Author's Club First Novel Award. The story did not stop here, his second novel, *Maps of Lost Lovers* (2004), which took more than ten years to complete, won Encore Award and Kiriyama prize; moreover, it was shortlisted for International Dublin Literary Award. Published by Alfred A. Knopf, Aslam's third novel *The Wasted Vigil* (2008) tells the tale of Afghanistan. The novel was shortlisted for the Warwick prize for writing. His fourth novel, *The Blind Man's Garden* (2013) covers the War on Terror through the lens of an Islamic character. This novel was shortlisted for Ondaatje Prize. His latest novel, *The Golden Legend* (2018) was nominated for Jhalak Prize in 2018. Aslam also won Windham-Campbell Literature Prize (Fiction) in 2014.

1.1.3. Fatima Bhutto

A Pakistani writer and columnist, Fatima Bhutto was born in Kabul in 1982. She is the daughter of Murtaza Ali Bhutto, son of Zulfikar Ali Bhutto, a former primer of Pakistan and niece of Benazir Bhutto. Her mother was Kurdish, but the marriage of Murtaza Bhutto and Fouzia Fasihudin remained for three years after they divorced. Her father married to Ghinwa Bhutto in Syria and Bhutto was raised in Syria and Karachi. Her half-brother Zulfikar Jr. is an artist in San Francisco. Her father was killed in 1996 in Karachi during the regime of his own sister, Benazir Bhutto. Fatima blames her aunt for the killing of her father. Bhutto now lives with her stepmother in Old Clifton, Karachi. Having completed her early education from Karachi American School, Bhutto joined Bernard College, an affiliated college of Columbia University, US and completed her B. A. in 2004 in Middle Eastern and Asian Languages and Cultures. She received her Masters in South Asian Studies from University of London in 2005. Apart from her non-fiction, Bhutto also wrote novels. Her first novel, *The Shadow of the Crescent Moon* was published in 2013. The novel remained in the list of Baileys Women's Prize for Fiction. The second novel, *The Runways*, was published in 2019. The novel had a critical reception due to its content.

1.1.4. Khaled Hosseini

The celebrated author of *The Kite Runner*, Khaled Hosseini, was born in Kabul, Afghanistan, in 1965. Hosseini's father was a diplomat and mother a secondary school teacher. The family moved to Paris in 1976 because Hosseini's father was deputed in the Afghan Embassy for Paris. In 1979, the Soviets' attack on Afghanistan ceased the chance of their return to Kabul, their home. Consequently, they requested a political asylum in the US, which was granted, and the family settled in California. Having studied biology in Sant Clara University, Hosseini joined medical school at the University of California, San Diego, in 1989. Three years after receiving his medical degree, Hosseini started practicing as an internist in 1996.

Along with his practice, he started writing his first novel, *The Kite Runner* in 2001. Initially censured, the novel became popular across the globe. Inspired by his success, Hosseini made writing his full-time career. He became relevant in the context of the War on Terror and the Afghan refugees' problems. So, he was appointed as a goodwill envoy for the UN High Commissioner for Refugees in 2006.

Hosseini is a bestseller novelist of his times. His famous novels, *The Kite Runner*, *A Thousand Splendid Suns,* and *And the Mountains Echoed,* have been published in 70 countries, and over 40 million copies have been sold.

The novels remain on The New York Times Best Seller list – *The Kite Runner* for 101 weeks, *A Thousand Splendid Suns* for 103 weeks, and *And the Mountain Echoed* for 33 weeks. *The Kite Runner* won Exclusive Books Boeke Prize in 2004, *A Thousand Splendid Suns* secured British Book Award in 2008, and And the Mountain Echoed won Goodreads Choice Award in 2013.

1.2. Imperialist Ideology: In the Clothes of Missionary Zeal

Before the research shows the impact of imperialism on literature, it is essential to understand what imperialism is and how it establishes its hegemonic control on the weaker nations. Imperialism is an ideology that sets the grounds for colonialism (McLeod 7). Robert Young in *Postcolonialism: An Historical Introduction* differentiates between imperialism and colonialism as follows:

> The term ‘empire’ has been widely used for many centuries without, however, necessarily signifying ‘imperialism’. Here a basic difference emerges between an empire that was bureaucratically controlled by a government from the centre, and which was developed for ideological as well as financial reasons, a structure that can be called imperialism, and an empire that was developed for settlement by individual communities or for commercial purposes by a trading company, a structure that can be called colonial. Colonization was pragmatic and until the nineteenth century generally developed locally in a haphazard way (for example, the occupation of islands in the West Indies), while imperialism was typically driven by ideology from the metropolitan centre and concerned with the assertion and expansion of state power (for example, the French invasion of Algeria). Colonialism functioned as an activity on the periphery, economically driven; from the home government’s perspective, it was at times hard to control. Imperialism on the other hand, operated from the centre as a policy of state, driven by the grandiose projects of power. Thus, while imperialism is susceptible to analysis as a concept (which is not to say that there were not different concepts of imperialism), colonialism needs to be analyzed primarily as a practice: hence, the difficulty of generalizations about it. (16-17)

So, imperialism is an ideology used by empire to control the colonized. The mighty empires practice colonialism to subjugate the weaker nations for economic dominance. These empires not only use force to control but also propagate ideology to support their cause. David Lake states, “Imperialism is a form of international *hierarchy* in which one political community effectively governs or controls another political community” (682). John A. Hobson says that imperialism is the political expansion of Great Britain and other European countries to the non-European countries to dominate. Moreover, he believes that behind this expansion are capitalists. Markets in England are not sufficient to consume the accumulated capital. Therefore, the British explore new markets beyond their territory (27).

Stating the historical development of the term “imperialism”, Simon Smith says that initially, the term was used to describe European expansion to the other countries of the world in the late twentieth century. Soon the term gained currency in the Marxist thinkers who used it to describe a stage of capitalism. It was also used negatively to describe political opponents. However, in academic writing, the term is implied to highlight the extension of European rule over African and Asian countries in the last two centuries. Besides, it was used to indicate the prevalence of the West during the pre- and-

post-colonial periods. Before World War II, the term had an economic connotation, which was replaced by political association. Smith says, recently, the economic interpretation of the term has gained popularity. Western literature has studied this phenomenon extensively. Apart from the West, the expansion of Russia, America, and Japan is also analyzed using the perspective of Imperialism. In modern literature, the writers do not apply the framework of imperialism only on the dominating empires, but they study the interaction of both sides, the center, and the margin (7226-7232). One point that Smith ignores is that imperialism existed in many other places, like in China, India, and Rome prior to the British colonization.

Colin Mooers explores the idea that the defenders of old imperialism used the language evocative of "the racial and cultural superiority of the time; the "civilizing mission" of the Christianized West was still thought by many to constitute the "white man's burden" in the non-European world" (02). After World War II, however, the strategy of physical occupation of a territory changes, and imperialist powers find new ways of humanist justification that help maintain hegemony over the vulnerable groups that, ultimately, are inspired by the 'rich' foreign cultures. British imperialism concentrates on physical occupation of the overseas lands till World War II; nevertheless, in the second half of the twentieth century, the US replaces the role of the British Empire with a transformed outlook of imperialism. The US, without occupying the territories, maintains hegemony in the subjugated countries to control their resources. Now, the corporate culture backs imperialism to control the international markets. The controlled nations have no option than to surrender to the economic models of the powerful countries.

Mooers furthers his argument saying that imperialist ideology is a series of sugar-coated signifiers in the apparels of philanthropy, but its target is to help the executor achieve material gains. It provides a suitable environment for the corporate culture to expand its capital. Wood, as in Mooers, says that imperialist ideology hides in many disguises such as equality, freedom, and human dignity and paves the way for capitalism to flourish. Moreover, capitalism develops connections with liberal democracy that establishes the false concept of equal rights for both labourers and capitalists. These equal

rights urge the labourers to exchange their work for wages. So, this blend of politics and economy in democracy removes the class relations and pacifies conflict (9-10).

Ideology largely rests on certain appealing narratives that usually are unquestionable; however, the cannon behind a bouquet is treacherous to trap its prey. Mooers's classification of the imperialist ideologies includes freedom and dignity, democracy and human rights, gender equality, respect for difference, good governess and sustainable development, poverty alleviation, and the inevitability of war and empire. These ideals of the modern world appear attractive when written or pronounced but they have glaring contradictions. Mooers also highlights some of the contradictions of imperialists. These dichotomies include retrogressive and current, clash of civilization and democratic ideals, racism, postmodern multiculturalism, gender equality and religious oppression, old-fashioned propaganda and newfangled 'soft power, torture, and human rights (2-3).

Two concepts, modernization and development, are very appealing for underdeveloped countries. The colonizers convince the colonized that they can liberate themselves through modernity. It is for the benefit of the colonizers who achieve the willing participation of the colonized in the process of development and modernization to explore new markets. The colonized assume that their culture is inferior to Western culture, so, they lose their voice (Arisaka 556-557).

Imperialism spreads its policies through ideologies that help the dominant groups achieve their targets in a particular country. The driving force behind the foreign venture is the political economy that incites the capitalists to expand the capital to new markets. David Kunzle states that corporations, guided by their interests, urge the Third World countries to follow their economic patterns by destroying the local culture. Although the US remains unquestioned at home, it is resisted massively abroad. But it tackles the international challenges to hegemony differently. It imposes economic sanctions, uses military might and exploits its capitalistic values. He further unfolds the imperialists' strategy and says that these powers take control of any region by winning the sympathies of the relatively poor locals, dazzled by the sparkles of development. The inspired groups

ultimately leave their traditions and cultural mores quickly, thinking that their values are inferior to the foreign cultural values (159-166). It shows that maintaining hegemony is core to imperial policy.

Imperial powers transform hegemony through various forms. Literature is one of those modes that channel imperialist dominance. Two basic perspectives that Liberal Humanists apply to literature are to entertain or educate. From Sir Philip Sidney down to Mathew Arnold and T. S. Eliot, the critics consider literature as entertaining or giving moral education (Klages 10-31). However, this "naïve" perspective and other text-centred approaches are disregarded by the postcolonial critics and new historicists. The current study, applying postcolonialism and new historicism, has investigated the political and ideological aspects of the two significant historical events – The Old Great Game and The New Great Game – in literature.

1.3. Literature and Ideology

What is the connection between imperialism and literature? Among many determiners of strengthening ideology of powerful groups, literature actively takes part in the construction and dissemination of discursive practices.

Literature is the product of historical, material conditions. Applying the Marxist perspective, Raymond Williams states that any culture comprises three hegemonies: residual, dominant, and emergent. He says residuals are part of the dominant culture, not exactly the past. Residuals start in the past and is still present at a small scale. Dominant culture or ideology exists in the present; it covers the human experiences and values which suit it. Since it is challenging to cover all human affairs, it erases or ignores some of the incidents. Resistance or opposition to the erasure creates another culture that is termed emergent. All three hegemonies are interconnected and depend on one another for an explanation. Literature that assimilates with the dominant culture does not resist. On the other hand, literature that resists and highlights the erasure becomes emergent (121-127).

Literature has the power to transform minds either positively or negatively. It can be venomous and, at the same time, a remedy. It leaves an ideological impact on the readers who internalize the construction in the text and transform their worldview. Proposing ways of approaching a text for aesthetic pleasure, Gayatri Chakravorti Spivak says that literature can negatively and positively impact the readers. She says that literature may be a tool for "ideological transformation," but the intelligent reader can trace the implicit "value system" in literature. She extends her argument by saying that literature secretly takes the reader's consent, making itself an instrument of transformation. This transformation may be helpful or harmful or a blend of both. A teacher must introduce the readers to the latent aspect of literature by exposing what is implicit in the text (35-38).

On the question whether global feminist discourses are justifiable in representing any group at the periphery, Spivak in "Can the Subaltern Speak?" unfolds the weaknesses of such discourses on representing women as a homogenous entity. Spivak associates the term 'Subaltern' with the population that does not have any part in the power structure. She thinks that intellectuals and the ruling elite silence the subalterns and misrepresent them largely. She believes that global discourse should allow a space for the marginalized groups to project their voices rather than dwindling them to the level of extinction. Spivak's concept provides a useful link to the current study, as it focuses on the strategies of the privileged "informants", who (mis)represent their people.

Since literature is produced in a place and time, it hardly can detach itself from its surroundings. Michel Foucault also believes that literature is a source to propagate the dominant discourses. He explains how some tools strengthen the dominant ideologies to impress these discourses upon the people's minds. He says, "Those discourses which, over and above their formulation, are said indefinitely, remain said, and are to be said again. We know them in our own cultural system; they are religious or judicial texts, but also those texts (curious ones, when we consider their status) which are called 'literary': and to a certain extent, scientific texts" (59).

1.3.1. Literature as Propaganda

The postcolonial thinkers reinvigorate another perspective that traces out political ideology in literature. They believe that an artist cannot separate himself from the material conditions around him.

Bill Ashcroft, Gereth Griffiths, and Helen Tiffin in "The Empire Writes Back", one of the important books on postcolonial theory, explain how postcolonial theory emerged as a resistance to colonization. The book explores how the writers from once colonized countries unveil the hidden colonial construction in the canonical texts and present an alternative picture of their local culture and identity. The nature of the book is suggestive and questions the Western claims of 'universalism' and proposes the due acknowledgement of local cultures and historical traditions. Contesting Western hegemony in literature, the book sets the significant principles for postcolonial theory.

Apart from universalism and essentialism, the West constructs the East to validate its imperialism and colonialism. Edward Said in his "Orientalism", a seminal book on postcolonial theory, explores how the West defined the East erroneously to strengthen the imperialist ideology.

Among others, rewriting is one of the major themes of postcolonial literature. Helen Tiffin notes that Jean Rhys rewrites *Jane Eyre* by Charlotte Bronte in *Wide Sargasso Sea*, Samuel Selvon and J. M. Coetzee write their creative responses to Robinson Crusoe by Daniel Defoe. *Moses Ascending* by Selvon and *Foe* by J. M. Coetzee is not merely a rewriting of the story, but it includes a whole set of discursive practices in which the texts develop on the cusp of colonialism. Like other canonical texts, such as *Tempest, Robinson Crusoe*, establishing/ fixing the relationship between Europe and the 'Others', naturalizes the differences between Europe and its 'Others'. Such canonical texts are beneficial for 'imperial practices', as the texts strengthen the established relationship between the center and the margin. When these texts are introduced through educational institutions, they repeatedly propagate the ideology that portrays the gap between the center and the margin as metaphysical (23).

Jean Rhys feels uneasy when she critically reads *Jane Eyre* and finds (mis)representation of Bertha Mason, a creole. Rhys is alarmed at the (mis)representation of a creole as a ghost whose condition is due to her weird family, place from where she belongs, and her upbringing. She decides to humanize Bertha by rewriting her life. She composes the *Wide Sargasso Sea* in response to *Jane Eyre* and voices the "poor ghost". Charlotte Bronte writes *Jane Eyre* to win the sympathies of the Victorian readers having racial prejudices (Thorpe 99).

Chinua Achebe also questions the misrepresentation of Africans in *Heart of Darkness* by Joseph Conrad. Achebe challenges the colonialist writers such as Joseph Conrad and Joyce Cary for their narratives and makes his point by including the ethnographic mode of representation to prove that Africa is not ahistorical and primitive (Osei-Nyame, pp. 148-164). Achebe represents African cultural values, and institutions like weddings, funerals, celebrations and festivals, religious beliefs, historical connections, and political system in *Things Fall Apart*. Achebe exposes Conrad as a racist and argues that Conrad has presented a contextless Africa and permeated his text with animal imagery to debase Africans. Moreover, Conrad has shown the natives as languageless, and the only words/ sentences he allows them are: "Catch 'im, eat 'im" and "Mistah Kurtz--he dead" (Robertson 106).

1.4. Historical Context

Sandwiched between the interests of different empires, Afghanistan remained a pawn on the chessboard of the two Great Games, the Old Great Game and the New Great Game. However, geographically landlocked yet challenging terrain gave hard times to the armies of the great empires. During the nineteenth century, the British empire gripped India's economy and its politics. India, being rich in resources, became a great concern for the Great Briton. Any intrusion or foreign movement in this region alarmed the authorities and developed a fear of losing the "Jewel in the Crown". Apart from other intriguing circumstances in India, Franco-Russian adventures were threatening to the Company's land in India. To avoid these threats, the Company decided to make Afghan and Sikh kingdoms as a buffer to protect the Company's land situated in the east of Jumna. To establish the Company's hegemony across the border, Elphinstone, a company

official, arranged a meeting with Shuja-ul-Mulk. The latter almost agreed to the term of the Company, but, unfortunately for Elphinstone, Shuja-ul-Mulk was ousted by Mahmud. So, the diplomatic opening failed. Another immediate threat that the company faced was the advancing Sikh kingdom, just about 60 miles away from the Company's area. However, the diplomatic ties between the Company and Ranjit Singh were established, and both sides agreed to respect the borders.

Meanwhile, the Company, transforming its role from trade to politics, recruited an army to expand its territories. The Company became alarmed at every commotion in Kabul due to the threat of advancing Russia (Barthorp 27-33). In chapter two I have briefly outlined the three Afghan wars, the Cold War, and the War on Terror that shaped the destiny of Afghanistan (see Literature Review for detailed discussion).

1.4.1. The Great Game: A Tug of War between Two Empires

The political interests of different countries in South Asia are well documented and known. Ahmed Rashid in *Taliban: Islam, Oil and the New Great Game in Central Asia* says that the assumptions based on fear of two empires triggered the Great Game. Afghanistan was an arena for two kingdoms — Great Britain and Russia — during the old Great Game. Russian advances into Afghanistan were alarming to British Baluchistan, while the role of Great Britain in influencing Afghanistan and Central Asia was threatening for Russia. Due to this anticipated threat, both empires created a need for a buffer zone between them to have a watch on the opponent. In addition, the empires built a railway track on their borders for protection. Russia built the line across Central Asia to its borders with Afghanistan, China, and Persia, and the British across India and its borders with Afghanistan. To maintain hegemony in Afghanistan by installing a pro-empire king, the British government fought three wars in Afghanistan. (See Literature Review for detailed discussion).

1.4.2 The New Great Game

The Great Game, with a changed format and contenders, also continues in the twentieth century. Just like the Old Great Game, the New Great Game is also about creating and protecting more markets. Russia, despite its staggering position, is

passionate to safeguard its Central Asian borders and monitoring the Caspian Basin for oil transport. The US needs to maintain hegemony in Afghanistan, if not by occupation, then by control of trade routes. Similarly, China also remains active in the game to thrust its economy through Caspian reserves. On the other hand, Central Asian states are entangled in their local issues and their relations with the outer world. In this scenario, the geopolitical importance of Afghanistan increases two-fold because of the ever-growing interest of multinational oil companies and especially the companies supported by the US. The New Great Game becomes interesting with multiple players displaying their skills. Saudi Arabia, Pakistan, and America on one side and Iran, Turkey, India, and Russia on the other have turned Afghanistan into a playground for the "Game". Amidst this sport, the Taliban has added a new dimension with this dramatic entry (Rashid 143-216). The Cold War between America and Russia, and The War on Terror are part of The New Great Game. (See Literature Review for detailed discussion)

With two great games as the political background, the study has traced the imperialist ideology practiced in literature from South Asia.

1.5. Research Methodology

Field of the study is South Asian literature written in English, with a focus on the works relating to the north-west of South Asia and Afghanistan. Paul Brians in his book *Modern South Asian Literature in English* introduces the great fiction produced by the writers from Pakistan, India, and Sri Lanka. He states that the field, South Asian, has become a fashion in the West. Popularity of South Asian writers can be measured through their frequent enlisting in the bestseller's awards. Brians selects the books which include South Asian life and not the books covering the lives of diaspora. He mentions that the international acclamation of the South Asian writers is not free of contest. They are criticized by South Asian critics for their exotic settings and ultimately extended explanation of the terms in glossary. Another dimension of criticism is the very use of English language. The English language was used as a tool in the subcontinent's schools. So, the people who communicate in this language are considered secondary/ foreigner in the local culture. Despite resistance, English still has a privileged position due to its neutrality and as a gateway to a wide readership. Therefore, the South Asian writers

prefer to write in English to attract many readers. Apart from this, the colonial contact also introduced short story and novel to the Indian writers, but it does not mean that the Indians were not writing before the advent of the British Empire. Brian sums up the purpose of South Asian fiction by saying that the fiction written by the South Asian writers may not educate its readers about the policies or economic structure of their country, but it, at initial level, introduces a country to the international readers (3-6).

The research is qualitative, and it follows a three-tiered approach in its design. First, it refers to the secondary sources that highlight the ideologies practiced by the imperialists in the war-affected region of South Asia. Secondly, taking help from the theoretical underpinnings of Postcolonial Theory and New-Historicism, the study places the selected fiction in the historical and political context, and it applies a perspective guided by various theorists, Edward Said (1995; 1993), Abdul Rehman JanMohamed (1985), Hamid Dabashi (2011), and Lisa Lau (2009). The main reason of selecting these theorists is that their reading/ critiquing strategies are grounded in historical and political context of any text and match the features of Postcolonialism and New Historicism.

Finally, aligning with two research methods, discourse analysis and textual analysis, it produces textual evidence to support the stance in research and answer the research questions.

Postcolonialism is based on the set of theories and approaches to literary analysis that are connected to literature written in English in countries which were formerly or still are colonized. Classifying postcolonial literatures, Bill Ashcroft et al. in *The Empire Writes Back* state that "they emerged in their present form out of the experience of colonization and asserted themselves by foregrounding the tension with the imperial power, and by emphasizing their differences from the assumptions of the imperial center. It is this which makes them distinctively post-colonial" (02).

John Mcleod in *Beginning postcolonialism* identifies three area that postcolonialism covers:

- Reading texts produced by writers from countries with a history of colonialism, primarily those texts concerned with working and legacy of colonialism in either the past or the present.

- Reading texts produced by those that have migrated from countries with a history of colonialism, or those descended from migrant families, which deal in the main with diaspora experience and its many consequences.
- In the light of theories of colonial discourses, re-reading texts produced during colonialism; both those directly address the experience of Empire, and those that seem not to. (33)

Charles Bressler states that there are two approaches to postcolonial criticism. One is 'postcolonial criticism' and the other is 'postcolonial theory'. Postcolonial criticism explores a text for its colonial construction or for finding the traces of colonial ideology and hegemony. Whereas postcolonial theory moves a step ahead and it studies the text for its social, political, and cultural interests to the colonizer and the colonized (207). In short, postcolonial theory investigates a text by placing it into colonial discourses and tracing the effect of colonization on the colonized.

The second theory that guides the methodology of the current study is New-Historicism, the American equivalent of Cultural Poetics. Stephen Greenblatt was the originator of this theory. Bressler in *Literary Criticism An Introduction to Theory and Practice* mentions that New-Historicism "asserts that an intricate connection exists between and aesthetic object – at text or any work of art – and society and that all texts must be analyzed in their cultural context, not in isolation" (188). He says that the New-Historicists are inspired by Michel Foucault's concept of 'episteme' – a perception of reality created/ accepted through language and thought in a specific time in history. Foucault proposes that history neither has a proper beginning, middle, and end nor does it have a purpose-oriented way forward. For him history is 'a complex interrelationship of a variety of discourses' in which people perceive and communicate their world view. So, historians should highlight those discourses that shape people's world view. New-Historicists view language as an important determinant of shaping or being shaped by the culture in which it is used. The definition of language is not limited, rather, it considers history, literature, social actions, and relationships, etc. that have power to form narratives. Both history and literature are narrative discourses and interact with their context. Both cannot claim objectivity, as 'both are ongoing conversations with their creators, readers, and cultures. New-Historicism blurs the boundaries between disciplines and scrutinizes the discourses that cause any social production (193). In short, a new

historicist views a text as a social production and investigates the discourses that shape perception of the reader, the text or its author. So, the life of author, historical context, and readers subjectivity based on his world view becomes relevant in New-Historicism.

1.5.1. Statement of the Problem

The research in exploring imperialist ideology in the classical texts abounds; however, the research investigating the same doctrine, in the context of the New Great Game, in fiction composed by South Asian anglophone writers, covering the war fought at Pak-Afghan borders and in Afghanistan, is limited. The war conflict being topical in the news created a market for books that went deeper than surface reporting allowed, and given the limited access of foreigners other than military to conflict zones, local and diasporic writers familiar with the circumstances on the ground were able to exploit this niche in the market. Consequently, their books started to be perceived as a glance into the local culture. Instead of utilizing this chance to portray the local cultural values positively, these writers present a feign mimeses of the native culture as informed by Western imaginary. Critically examining the selected texts, the study provides an insight into the role of anglophone writers from north-west of South Asia in (mis)representing the local culture and resultantly subscribing the imperialist ideology prevalent during the New Great Game.

1.5.2. Research Objectives

The objectives of the research are:

1. to determine whether there are continuities of imperialist discourse from *Kim* through contemporary fiction about contested territory in north-west South Asia

2. to show dynamics between subscribing to and subverting imperialist discourses with some contemporary novels

3. to assess the discursive function of these novels as they circulate within a global literary network.

1.5.3. Research Questions

The study has explored the role of literature in consolidating the dominant imperialist ideologies and answered the following questions:

1. How various forms of imperialist ideologies, constructed during the Old Great Game as exhibited in *Kim,* are revived/ extended in *The Wasted Vigil, The Shadow of the Crescent Moon* and *The Kite Runner* incorporating the New Great Game?

2. How does the selected fiction from South Asia subscribe/subvert the constructed ideologies during the New Great Game?

3. How do these ideologies play a role in (re)shaping the identities of the war-affected South Asian people as depicted in the selected fiction?

4. How are the writers of *Kim, The Wasted Vigil*, *The Shadow of the Crescent Moon,* and *The Kite Runner "*native informers" imprinting the imperialist narratives on South Asians and ultimately addressing the demand of their readers?

1.5.4. Significance of the Study

The current study is significant at various levels. Firstly, it contributes to the field of literature and ideology, as it validates that literature is the product of historical context and material conditions. Therefore, the ideology covert in literature can have a subscriptive/ subversive mode of construction for/against the dominant discourses. Secondly, much of the extant critical commentary relates to works from India, so, this focus on Pakistan and Afghanistan is an innovative slant on scholarship. Thirdly, it forms a "power of moment" for the creative writers to balance between contrasting narratives so that the (mis)represented subalterns are not further marginalized. Above all, since the study is interdisciplinary in approach, including geo-political and socio-cultural dimensions, it contributes to the voice of the subject of compositions.

1.5.5. Theoretical Lens: A Road Map

The research explores how a literary composition subscribes to the dominant ideologies constructed and disseminated during the Old Great Game in the Sub-continent

and the New Great Game in Afghanistan and Pakistan. The study applies the perspectives proposed by Edward Said (1995;1993), Abdul Rehman JanMohamed (1985), Lisa Lau (2009), and Hamid Dabashi (2011) to investigate the novels *Kim*, by Rudyard Kipling, *The Wasted Vigil* by Nadeem Aslam, *The Shadow of the Crescent Moon* by Fatima Bhutto and *The Kite Runner* by Khaled Hosseini.

1.5.5.1. "Dominating, Restructuring and Controlling": Constructing the 'Other'

Orientalism is one of the groundbreaking books of Edward Said on defining the complex interrelationship of the West and the East. It proliferates its influence on many disciplines – sociology, literature, history, anthropology, religion, etc. – and due to its intertextual connections, the book reserves a prominent place on the bookshelves of intellectuals and scholars. Said defines Orientalism as "a Western style for dominating, restructuring, and having authority over the Orient" (03). Orient is "a contrasting image, idea, personality, or experience" (02) of the West. This oppositional image is further explained through discourses and institutions. Inspired by Michael Foucault's concept of discourse, Said reads and unfolds the complex construction of the Orient. Essentially, Orientalism constructs a difference between the Orient and the Occident in such a way that the writers take this difference as a natural and starting point for their compositions and theories. However, this relationship between the Orient and the Occident is not natural or simple rather it "is a relationship of power, of domination, of varying degree of a complex hegemony…" (05).

Discourses on the Orient are constructed and disseminated through vocabulary based on binary opposition. If the Oriental is 'irrational, depraved (fallen), childlike, "different"' then the Occident is 'rational virtuous, mature, "normal."' (40). Thus, the Occident is what the Orient is not. Orientalism does not confine only to associating terms with the Orient, but it creates a whole body of knowledge through institutions to validate the terms it uses. It, just like any other discipline, has its own mechanisms of research, "learned societies", and "Establishment". It limits the thinking of even great writers and scholars about the Orient.

Said establishes through examples from the ancient texts that Orientalism is not a new phenomenon rather it dates to Greeks and Romans who constructed Asia as their

contrasting image. Later, this flag was hoisted by the Church and universities in Europe to collect the knowledge about their recent contender, Islam. Many Orientalists concluded Islam as a distorted version of Christianity and "Not for nothing did Islam come to symbolize terror, devastation, the demonic, hordes of hated barbarians" (59). The Orientalists interpreted Islam the way they understood Christianity. They designated Islam, insultingly, as "Mohammedan" to show that this religion is fabricated by the "Prophet Muhammad" (SAW) copying the principles of Christianity. Islam, according to the Orientalist, was a cause of disturbance for Europe for multiple reasons. Said records it as follows:

> Doubtless Islam was a real provocation in many ways. It lay uneasily close to Christianity, geographically and culturally. It drew on the Judeo-Hellenic traditions, it borrowed creatively from Christianity, it could boast of unrivaled military and practical success. Nor was this all. The Islamic lands sit adjacent to and even on top of the Biblical lands; moreover, the heart of the Islamic domain has always been the region closest to Europe, what has been called the Near Orient or Near East. (74)

So, the rivalry with Islam was not only religious, but material and political because the West had developed certain fears about this 'Other' and such fears were constructed in institutions.

Measuring the breadth and depth of Orientalism, Said says that Orientalism is not a doctrine only to define the Orient, but it is an academic tradition and 'an area of concern defined by travelers, commercial enterprises, governments, military expeditions, readers of novels, and accounts of exotic adventure, natural historians, and pilgrims to whom the Orient is a specific kind of knowledge about specific places, peoples and civilizations" (203).

Orientalism did not cease its function with a global shift in power after World War II. The United States switched the role with the European countries. Although Orientalism, initially, was not that organized the way it was backed by institutions in the West, yet it was manifest in thought pattern of the American power brokers. For them Arabs were their contrasting image. In media, they portrayed Arabs as 'a camel riding nomad' and 'an accepted caricature as the embodiment of incompetence and easy defeat: that was all the scope given the Arab" (285). The Arabs, rich in oil resources, were

portrayed as a threat to the 'civilized' world, which gave justification of attack. Incompetence, violence, jihad, threat, etc. were the terms popularized to define the 'Other'. Said investigates how 'area specialists' assist the procedures of Orientalism to (mis)represent Arabs and Islam.

1.5.5.2. Cultural Hegemony

Edward Said in his *Culture and Imperialism* proposes that the writers participate in promoting the imperialist agenda in their compositions. To extend his arguments raised in *Orientalism* – the relationship between culture and empire – Said has tried to expound "more general pattern of relationship between the modern metropolitan West and its overseas territories" (xi).

What strikes Said most is the role of European writing in stereotyping 'the mysterious East' and 'the African mind'. He indicates how the impulse of 'civilizing mission', urges Europeans to construct an 'Other' fit to be ruled. *Culture and Imperialism* takes the baton of *Orientalism* in the race of establishing the interrelation between culture and empire and codifies the forms of resistance by nationalist identities, self-determination, and independence. The book's prime focus is on two factors: one, 'worldwide pattern of imperial culture' and second, 'historical experience of resistance against empire'.

By 'culture,' Said means two things. First, 'all those practices, like the art of description, communication, and representation, have relative autonomy from the economic, social, and political realms and often exist in aesthetic forms, one of its principal aims is "pleasure". Aiming to focus on Western imperial practices, Said opts for the novel for investigation, as this cultural form is crucial in displaying imperial apparel. Second, 'culture is a concept that includes refining and elevating elements, each society's reservoir of "the best that has been known and thought." In the present, culture has become a "source of identity."

The second aspect of culture is the environment of a contest in which every individual seems to promote his/her cultural ethos with pride. It becomes difficult for

humanists to divorce the harmful practices such as 'slavery, colonialist and racial oppression and imperial subjection' from the modes of expression of art, such as philosophy, poetry, fiction, etc. So, the writers become accomplices in validating and promoting the imperialist agenda. Said selects some of the novels which offer both aesthetic and political derive; hence, an appropriate inquiry into the subject matter.

Said exposes the hidden construction behind literary texts. Investigating Dickens's *Great Expectations,* he shows how Dickens perpetuates the imperialist agenda. In this novel, Magwitch, a criminal, is sent to Australia as a punishment. Australia, a British colony, is famous as an exile to British criminals. To everyone's surprise, Magwitch returns to London. No one appreciates his return, as he has violated a law of the land. Said argues that Dickens reinforces imperial norms and by doing so he becomes an ally of the empire. Moreover, Dickens shows Pip disturbed due to his second meeting with Magwitch, but he is relieved on finding a new career in the East, a colony that helps normalize the white. Thus, Dickens includes travel and trade with the orient in his novel and incorporates imperialist norms.

Said also takes on Conrad on projecting or sharing the discourse disseminated by the imperialists. He says that Conrad's Holroyd glamorizes the rhetoric of the 'New World Order: "we are number one, we are bound to lead, we stand for freedom and order, and so on." Said also criticizes Conrad for not realizing the other subject cultures and their values and integrity with them. His other works, including *Nostromo,* are also evidence of his shortsightedness on cultural sensitivity. But now the world has changed. Many counter-voices have emerged with their discourses and cultural representations to be portrayed.

The method that Said adopts to carry on his argument is two-pronged. At the first level, he shows the elevated artistic position of a literary work. At the second level, he unveils the part of that work in the relationship between culture and empire. He believes that authors, being part of their societies, are shaped by the dominant ideologies prevalent in their historical and social context.

1.5.5.3. Symbiotic Relation of Fiction and Ideology

Abdul Rehman JanMohamed in "The Economy of Manichean Allegory: The Function of Racial Difference in Colonial Literature" argues that the deliberate strategy of colonial literature is that it mutes the importance of "the political context of culture and history". Due to this closure, the critics are restricted from criticizing different modes of domination that influence the process of creating any cultural product. Criticizing Bhabha for his theorizing colonial subject – colonizers and colonized – as unified, he says that Bhabha has not demonstrated the unity of colonial subject in his theory, rather, he missed Fanon's proposition of the relationship between the colonizer and the colonized as "Manichean struggle". So, Bhabha contributes to the repression of political history of colonialism. JanMohamed states that colonialist discourse can better be understood in conjunction with imperialist practices and any "ambivalence" is a copy of imperialism performing competently around "manichean allegory". This economy of Manichean allegory constructs the racial difference into moral and metaphysical. The first reason behind this racial difference is economic. Africans, who were regraded naïve and placid before the slave trade began, started to be constructed as barbaric and evil after the trade.

To understand construction of Manichean difference in colonial literature, JanMohamed thinks that it is important to note the difference between the "dominant "and "hegemonic" phases of colonialism. He says the dominant phase is marked using military force, institutions, and physical subjugation, that lasts till "independence". In this phase the consent of the subjugated is taken by force and literature does not play much role in propagating European values. However, in "hegemonic" phase the colonized internalize the entire system of values, institutions, morality, attitudes etc. of the colonizers. This phase begins before the dominant phase ends. But this phase reflects speedy internalization due to two main factors: first, the local circumstances and second, the natives' acceptance of the policies and system of government of the former colonizers; hence, neocolonialism.

JanMohamed says that to distinguish between "material and discursive practices", it is imperative to know the stark contrast between explicit and implicit

dimensions of colonialism. The hidden purpose of colonialism is to manipulate the natural resources and the open intent is to "civilize" the barbaric. This second aspect of "civilizing" is portrayed in literature that not only includes this assumption in the text, but also justifies the colonizer's act of dominance and exploitation. The dominant pattern of power-interest relation is based on Manichean difference, that is, the Europe is superior, and native is inferior. The construction of such mechanism is so strong that even the writer writing against imperialism falls into its whirlpool.

Since the readers do not know the natives and natives do not have access to the texts produced in a language which they do not know, there is no importance of truth-value. The writer's representation is taken as truth. So, the natives are circulated, exchanged, and controlled.

Colonizers administer the resources and colonialist discourse constructs the "Other" and uses it as a resource. Its individuality and subjectivity are designed on some pattern that are generalizable to other natives as an exchange value. Therefore, both material and discursive practices are mixed.

Colonialist literature explores and represents the world at the boundaries of "civilizations". They construct the "Other" as chaotic, uncontrollable, evil, and unattainable. JanMohamed argues, "While the surface of each colonial text purports to represent specific encounter with specific varieties of the racial Other, the subtext valorizes the superiority of European culture" (65). He further classifies it in two categories – "imaginary" and "symbolic". The texts that distinguish race are "imaginary" while the texts that have a room for debate on identity are "symbolic". The colonial texts portray inferiority of the racial Other against the European superiority. Besides, they project moral differences between self and the Other. JanMohamed concludes, "Ideological function of all "imaginary" and some "symbolic" colonial literature is to articulate and justify the moral authority of the colonizers and positing inferiority of the native as metaphysical fact" (84).

1.5.5.4. From Orientalism to Re-Orientalism

Orientalism was the process opted by the Occident to Orientalizing the Orient; however, at the present time, the job of Orientalizing has been shifted from the

Orientalists to the Re-Orientalists. Lisa Lau in "Re-Orientalism: The Perpetration and Development of Orientalism by Orientals" theorizes that some privileged diasporic writers have assumed the duty to (mis)represent the subalterns of their community. By doing so, they Orientalize or stereotype their own people. Due to their diasporic position, they have access to the publication houses, and they get their books published very easily as compared to the local writers writing in English from South Asia. Lau defines this latest development in Orientalism as follows:

> The curious development over these few recent decades is that Orientalism is no longer only the relationship of the dominance and representation of the Oriental by the non-Oriental or Occidental, but that this role appears to have been taken over (in part at least) by other Orientals, namely, the diasporic authors. This process of Orientalism by Orientals is what I will be terming as 'Re-Orientalism' for the purposes of this article, which is the same relationship of the powerful speaking for and representing the other, who is all but consigned to subalternism. In Re-Orientalism, we have the curious case in which the positionality of the powerful is simultaneously that of the insider and outsider, where the representing power can be simultaneously self and other. (572)

Lau, answering to the question whether these diasporic writers can be Occident and the process they opt to represent may fall in Orientalism, argues that since these writers are not totally foreign to their communities and they have cultural and ethnic links with South Asian people, they cannot be regarded as Orientalists. They occupy a different position power and dominance, and they are outside the Orient. So, they are Re-Orientalists. Lau states that Re-Orientalism is 'an extension of totalization' in which values, culture and attitude of a minority is imposed on majority and taken as a representative culture. She does not hold responsible all the South Asian diasporic writers for re-Orientalizing the Orient, but she studies the works of a few writers who have a privileged position in terms of their access to the publication houses in the West. She states that these writers, willingly or unwillingly, construct the identity of South Asian women and 'imposed upon South Asia as representative of their identity' (574). Due to the dominance of the diasporic writers, competitive works of the writers writing in English but residing in South Asia struggles to win a wide readership and global acclamation. Lau identifies three problematic techniques that the South Asian diasporic writers use in their compositions. The first technique used by these writers is giving their

text a South Asian look. While introducing the characters, the writers associate and explain the typical traits of their being South Asian, which is otherwise a normal description in writings of the writers based in South Asia. The second problematic technique is generalizing. Lau states generalization is a 'negative re-orientalisation' resulting in inaccuracies and distortions might not be the writer's wish for commercial gains by exoticizing, and cashing on in skin-colour or ethnicity, but this might be to show themselves as insiders having knowledge of South Asia. Lau states the wish of these writers as follows:

> These diasporic writers wish to claim that they have the best of both worlds, implicitly offering themselves to a western readership as a guide and translator of South Asian customs, wishing to gain credibility as having authentic accounts to impart, but not wanting for a moment to be confused with being a local South Asian. To secure the latter end, rather simplistic strategies tend to be employed, such as firmly demonstrating a criticism of backward traditions and patriarchal oppressions, and equally firmly demonstrating a love of what is regarded as western ideals of equality, individual autonomy, freedom of speech, etc. (585)

The diasporic writers, after maintaining credibility in their locale, (mis)represent the South Asian culture by highlighting the negative aspects of their culture and society and muting the positive aspects. The third technique used by the diasporic writers, as stated by Lau, is "truth claims". The South Asian diasporic women writers blur the distinction between fiction and autobiography. These writers write stories matching their lives in which they adore the protagonists, but at same time, when the book is published by mainstream publishing company, they spread disclaimers that the story does not relate to the life of the author. Therefore, the story retains the dual status of being fiction and reality at the same time. The implicit truth claims make the representation influential and consequently help the writers re-orientalise the South Asians.

1.5.5.5. "Comprador Intellectuals" as "Native Informers"

Hamid Dabashi in *Brown Skin, White Masks* theorizes, in the Iranian context, that some writers who misrepresent their culture to enjoy privileges in the West are "native informers". He disregards them as "comprador intellectuals" who while living in the West prefer the Western cultural values to the local cultural norms. In addition, these writers denigrate Islam and Muslims to satisfy their masters.

The punch line in Dabashi's work is to bring into limelight the double standards of America and the West while dealing with the 'Other' and Muslims, to be specific. He unveils the paradox by stating that a few events—9/11, London 2005, Madrid 2004, and Mumbai 2008—are enough to brand Muslims as terrorists; however, attacks on Iraq, Kandahar, Beirut, and Gaza are presented as inevitable for peace in the world. The American mass media is responsible for stereotyping Muslims as villains. The media lay responsibility on the shoulders of Muslims when any individual commits any mass murder. Still, it does not point out the power brokers holding offices in America and issuing decrees of killing millions in Iraq and Afghanistan. Due to this adverse reporting, American people associate negative connotations with Muslims. Both the people and the scholars are very vocal at labelling Muslims for any crime, but they prefer silence when something terrible happens to Muslims. The scholars add more to this dehumanization. The dehumanization is plotted due to maintaining domination by practicing the divide-and-rule policy.

Dabashi argues that the racist mentality has morphed itself into a new shape. The point of dehumanization and torture has shifted from blacks to browns and Jews to Muslims because of the changing conditions of economic culture. In addition, he addresses how Muslims are demonized while similar acts committed by the Westerners and Americans are appreciated as defenders and heroes. Consequently, facts are fantasized to de-historicize the significant events in the West, and 'Native Informers' manipulate this condition in a utopian society.

The dominating power in the United States engrossed in continuing its missionary zeal to attain a divine destiny refuses to take any blame for the atrocities it has caused to the world and is bent to reach its goal of global dominance. To control the world and save it from an unknown "enemy", Americans take help from the Christian moral values, but if a country resists this 'noble' cause, it is taken as a challenge to the "saviors". This moralistic pretense is merely a façade of desire to dominate or prove the superiority of imperial culture over the other native cultures.

American imperialism has an assumed duty to safeguard the world from barbaric natives and tries to establish immortality of America against this mortal world. That is why America's superheroes are least interested in maintaining family life. Instead, they prefer to lead a lonely life because their power demands more responsibility to peace of this world. To them, they are not wiping out the culture or history of the natives but educating them about the modern values that America itself follows. Their ultimate 'goal' is to save this world no matter the cost is destruction of the world.

Capital for its growth does not care about any culture. The way blacks and Jews were targeted in the past, browns and Muslims are considered "Other" at present. The core objective is to maintain the hegemonic control of American imperialism.

Dabashi states that ideology transforms its manifestations. In the late 80s, it was in civilizational guise, and the writers, like, Francis Fukuyama and Samuel Huntington, picked up the themes stating the end of history or clash of civilization. Although their themes created a chaotic environment, their conclusions varied; Fukuyama hailed Western democratic ideals, whereas Huntington saw Islam and China as a conflict or a threat. from 1989 to 1993 the soviet threat was replaced with an Islamic threat affecting the entire dimension of the Western focus.

Islam as a new rival reinvigorated the outdated Orientalism. Many writers strengthened their careers by glorifying Western values and civilization. Out of those writers, Bernard Lewis scientifically depicted that Islam is the greatest threat to Western civilization. Such construction was due to the Western writers, but the non-native anglophone writers also found it a lucrative career to expand on the Western imperialist ideologies.

1.5.5.5.1. The Native Informer

Hamid Dabashi introduces the "native informer" category for the writers who render their services to US imperialism. He modifies the term "native informant". He refers to comprador intellectuals and associates a connotation of moral decay and betrayal with the term "native informer". He points out how some writers like Fouad Ajami,

Kanan Makiya and Nafisi, effectively manufacture public thought about Iraq and Islam. Stating his core objective, Dabashi says:

> My primary concern is with native informers who have emigrated and served the empire on its home front. They have provided an essential service without which the theses of grand strategists like Fukuyama and Huntington would have been relegated to administrative or academic circles without much effect on shaping opinions, building consensus, and facilitating war. I wish to investigate the way grand strategies of domination become operational through the compradorial function of the native informers. (13)

He further explains this category by saying that such native informers from Lebanon, Iran, Somalia, and Pakistan emigrate to Europe or the US for their interests, such as getting higher education or getting married. Being professionally weak, they remain marginal in their jobs. What position they have had in their country, they feel isolated. Their feelings of loneliness are also present in the country where they prefer to settle, but they must sell their services there. While abroad, they detest their brown fellows who criticize them for their role of being 'white identified'. The most noticeable thing about these informers is that they do not depict what their masters need to know; instead, they highlight what they want to know.

To demonize Muslims, 'Other', the native informers extend upon the role of the Western writers when the US militarization set its noose around the neck of the Muslim countries. These writers are appreciated because they are allies in establishing the American imperial hegemony. They play upon Muslim countries' weak areas – women's rights, human rights, and civil rights – and attain their legitimacy.

Native informers are considered a voice of opposition against extremist Islam, and they are expected to present American imperialists as superior, noble, and saviour. In short, native informers, internalizing the supremacy of Western civilization, culture, literature, and language, make it obligatory to propagate Western values.

1.5.5.6. Framework

Theories of the proponents mentioned above can be summed up as follows:

1. A writer, being a product of society, intentionally/ unintentionally, promotes grand plan of Orientalism through its dynamics – hegemony and dominance. In a world governed by imperialism, the writers internalize the dominant imperialist ideology and incorporate it in their composition.

2. Relation of ideology and literature is symbiotic and function of colonial literature (all "imaginary" and some "symbolic") is to articulate and validate moral superiority of the colonizers and inferiority of the colonized. The current study adapts this concept to investigate the (neo)non-colonial anglophone texts from north-west of South Asia to trace their embeddedness in "Manichean Allegory".

3. Due to their privileged position in the West, the diasporic South Asian writers have an edge over the local South Asian writers to get their work published. Publishing companies link an authority with the works of these writers and their texts are taken as representatives of their culture. However, their 'necessity of being South Asian, generalization, and truth claims' contribute to Orientalizing the Orientals. The current study applies this framework to the novel written by the anglophone diasporic writers as well as the local anglophone writers writing about north-west of South Asia. The study also investigates whether there are substantial differences in the patterns of (mis)representation as reflected in both diasporic and local anglophone writers.

4. The diasporic writers writing in English and have settled abroad are 'comprador intellectuals' and serve the imperial ideology. Such types of writers are "native informers" who misrepresent their local culture and demonize the religious beliefs of their communities.

The current study investigates the selected fiction from north-west of South Asia by applying the framework of the above-mentioned theorists. The study conceptualizes that the novels, being cultural productions, internalize hegemonic imperialist ideology and promote grand plan of Orientalism. The neo-Orientalist/ re-Orientalist literature articulates superiority of imperialists and the creative writers from north-west of South Asia writing about war perpetuate these ideologies in fiction, Orientalize the Orientals, and by doing so they become native informers, (mis)representing the local culture(s).

The theoretical perspective has been applied to four novels contextualizing South Asia's wars, specifically, in British India, Pakistan, and Afghanistan. The study, using the concepts of the above-stated theorists and the works of some historians (mentioned in the Chapter 2), has explored how the imperialists make their wars 'just' by backing them with ideology and how the literary writers like Rudyard Kipling, Nadeem Aslam, Fatima Bhutto, and Khaled Hosseini internalize the ideological construction of the imperialists on the war-affected regions. Overall, the study investigates the topic in three tiers: context, literary representation, and the impact of representation on the readers. To analyze the texts, the study uses a multi-method approach by combining two methods – discourse analysis and textual analysis.

1.5.6. Methods Used to Answer the Research Questions

The first method I have selected is Foucauldian discourse analysis to investigate the texts – *Kim, The Wasted Vigil, The Shadow of the Crescent Moon* and *The Kite Runner*. The rationale behind considering this method is to study the texts under research against the grain and reach a non-conformist conclusion.

1.5.6.1. Discourse Analysis

Michel Foucault (1926-1984) is one of the most influential critical thinkers. Pertinent to knowledge, power, and discourse, his works impact largely on many interdisciplinary fields, such as history, sociology, anthropology, English studies, etc.

As he states in *The Archeology of Knowledge*, discourse to Foucault is 'the general domain of all statements, sometimes as an individual group of statements, and sometimes as a regulated practice that accounts for a number of statements' (80). Sometimes he used this term for the regulated utterances or statements due to some undocumented rules and structures. These unstated rules and structures create discourse. Statements produced this way are distributed and circulated as they are required. Some statements are circulated quite frequently to achieve their impact; others are silenced or excluded. Exclusion being an essential component, Foucauldian discourse does not focus on producing statements or utterances only; instead, it considers it a

complex set of practices. Sometimes, these procedures are circulated, and other times, these are fended and kept out of circulation.

Foucault stresses the role of discourse as relational, i.e., it has an association with power, and it can structure our perception of reality. The entire function of discourse is not merely assigning reality to a language, but it is a system that enables us to perceive reality. So, discourse imposes constraints on our perceiving reality.

How discourse is regulated is quite fascinating to Foucault:

> In every society the production of discourse is at once controlled, selected, organized and redistributed by a certain number of procedures, whose role is to ward off it powers and dangers, to gain mastery over its chance events, to evade its ponderous, formidable materiality. (52)

According to Foucault, there are two procedures of exclusions — internal and external. External exclusion procedures are three, the taboos, the distinction between the mad and the sane, and true and false. Taboos are no-go zones of a society that are not expected to challenge. The second type of external exclusion separates the mad statements from the utterances of sane and gives weightage to the latter's words over the former. The third type lays bare the distinction between true and false. According to Foucault, statements of those in power or have institutionalized backing are considered true, but those who do not have a position their statements are false. So, truth is supported by sets of practices and institutions. Apart from these external exclusions, there are other four procedures of internal exclusion – commentary, the author, disciplines, rarefaction of the speaking subject. The first internal exclusion is about literary criticism, and through this procedure, the text remains in circulation and is considered necessary. The critics try to provide what is missing in the text, hence giving it a privileged position. In the second internal exclusion, Foucault is interested in the organizational function of an author and tries to read the text on its terms, not on the terms of maturity or immaturity of the author. Discipline is the third internal exclusion. The discipline experts decide what falls in their discipline and included and what is not; hence, exclusion. The last of these exclusions is the rarefaction of the speaking subject. This exclusion gives limited access or authority as to who should speak. Some discourses are for all, but some have restricted

allowance. In short, these procedures accord authority as to who is to say and who is to be silenced.

How we know is what we know is an important dimension that Foucault opens to the theorists. Foucauldian discourse unveils the source of information and the procedure of dissemination and traces the beneficiary of such information. Moreover, it urges the theorists to think differently. It allows us to reach a new truth by alienating the already established norm.

Therefore, this method has helped investigate the patterns of both inclusion and exclusion in the selected fiction. In addition, it enabled the researcher to highlight the aspects of the texts that conformed with the imperialist ideology.

1.5.6.2. Textual Analysis

The second method used in this research is textual analysis. This method has defined steps for analysis of the data collected through the primary sources. Catherine Belsey states that textual analysis is one of the effective methods used frequently in cultural studies, English studies, cultural history, and many other disciplines. Belsey defines textual analysis as a "research method [that] involves a close encounter with the work itself, an examination of the details without bringing to them more presupposition than we can help" (160). Analyzing a text, she focuses on the overall story of the text, its context or historical background, the positions it offers to the readers, the gap of text that lets the reader get insight, and how the researcher can reach a 'definitive interpretation'. Interpretation involves many factors, and extra-textual knowledge is one of them. She states:

> There is no such thing as 'pure' reading: interpretation always involves extra-textual knowledge. Some of this is general, part of the repertoire of knowledge that constitutes a culture; some of it is personal, a matter of one's own interests or biography; and some is derived from secondary sources. The first impulse of many researchers, confronted by an unfamiliar text, is to look up what others have said about it on the Internet, in the library, in bibliographies provided for the purpose. (163-164)

Reading is not confined only to a text, instead, it proliferates to other fields of knowledge. In short, it has intertextual connections, and a critical reader traces these connections to reach a better understanding of a text.

In this research, I have tried to answer questions like, what is the text about? What is the context in which it is written? What positions does the text offer to its readers? What discursive functions does the text perform? By investigating these questions, I have collected textual evidence to support my proposition and answer the research questions of this study.

Thus, the research follows a mechanism to reach a conclusion based on evidence. The research, grounded in a problem, investigates the formulated questions by applying the lens proposed by Said (1995,1993), JanMohamed (1985), Lau (2009), and Dabashi (2011). Combining discourse analysis by Foucault and textual analysis as offered by Belsey, a multi-method approach has been used to collect and interpret qualitative data.

1.6. Conclusion: Crux of the Matter

The study concludes that literature is one of the helpful determiners in setting or practicing imperialist ideology. Said believes that the writer internalizes the dominant discourses and becomes an ally in the imperialist agenda (xv).

1.7. Chapter Structure

1.7.1. Chapter One: Introduction

This chapter gives the background of the study, elaborates the important terms used in the topic, explicates the context of the novels, and elucidates the research mechanism used to carry out the research.

1.7.2. Chapter Two: Literature Review

The literature review has been done in three sections. Section one has included the detailed explanation/evolution of the term “imperialism” and has highlighted imperialist ideologies relevant to the different wars fought as part of the Great Games in the Subcontinent (with specific reference to British India and Pakistan) and Afghanistan.

The second section deals with the literary representation of war by the Pakistani and Afghan anglophone writers. The last section presents a critical scholarship on the text selected for this study. I have also explained how my research is different from the research already done on the chosen fiction.

1.7.2.1. *The Wasted Vigil* by Nadeem Aslam

1.7.2.2. *The Shadow of the Crescent Moon* by Fatima Bhutto

1.7.2.3. *The Kite Runner*

1.7.2.4. Research Gap

1.7.3. 'Othering' in Disguise: Imperialist Ideals in *Kim*

This chapter covers the aspects of Rudyard Kipling's *Kim,* which includes the imperialist ideology practiced during the Old Great Game.

1.7.4. Old Body in New Draping: Articulating Imperialist Ideology in *The Wasted Vigil*

The chapter presents elements of the novel which strengthen the imperialist discourses on South Asia, specifically on Afghanistan.

1.7.5. Negotiating the Pak-Afghan Borderlands: *The Shadow of the Crescent Moon*

This chapter explores how the novel conforms to imperialist ideology constructed during the great games.

1.7.6. Subscribing to Imperialist Ideology: *The Kite Runner* in the Frame of the New Great Game

Placing *The Kite Runner* in the context of The New Great Game, the chapter highlights the patterns of Orientalizing the Orientals embedded in the text.

1.7.7. Continuum of Imperial Discursive Tropes: The Shadow of *Kim* in the Selected Fiction from North-West of South Asia

The chapter finds a continuum of imperialist discursive tropes and positions from novels of the 'old' to the 'new' Great Game. It compares imperialist ideology of Kim with the selected contemporary novel from north-west of South Asia.

1.7.8. Conclusion

The study concludes that the writers cannot break free from the prison of ideology, as they are part of history and living in material conditions. Literature is one of the determiners that strengthens the discursive practices and the writers, due to their extended circle of influence, become the source of propagation.

CHAPTER 2

LITERATURE REVIEW

This chapter generates a detailed discussion on the basic concepts used in the study. It is divided into four Sections. Section one deals with the idea of imperialism, its genesis, and its practices. This section is further divided into two subsections. The first subsection includes the researchers who have defined the concept and presented the genesis of the term, "imperialism". The second subsection deals with imperialist ideology and brings into orbit the theories of the prominent intellectuals highlighting the praxis of imperialism and exposing the imperialist ideology. The second section presents an overview of some of the South Asian writers, specifically from Pakistan, India and Afghanistan, to trace ideology working in their compositions. The third section reviews the research on the texts under investigation. It presents a critical scholarship on *The Wasted Vigil, The Shadow of the Crescent Moon* and *The Kite Runner*. The last section is about finding a gap in research. It presents how the current study is different from the other research done on the texts or area of exploration.

2.1. Imperialism

Imperialism is a political term that became popular in the last two centuries. The following section elaborates imperialism and imperialist ideology with the help of the works of intellectuals of this field.

2.1.1. What is Imperialism?

John A. Hobson in *Imperialism: A Study* explained "imperialism" as the political expansion of the Great Briton and other continental powers to other non-European countries or continents. He asserts that the British and other European powers colonised a great portion of Africa, Asia, and other lands due to capitalists. Hobson believes that though many powerful players are involved in attaining political control over foreign lands, the central agent is the capital. Finance is core to British imperialism, that results

in accumulation and needs circulation for its flourishing. The markets in Great Britain are not sufficient for the consumption of that accumulated capital. Therefore, the United Kingdom has to seek the demand for consumption of the money elsewhere. Hobson believes that the economic conditions of England created an urge for imperialism.

David Lake in “Imperialism” defines “imperialism” as an international ranking that allows one political country to rule the other political country effectively. It is one of the oldest systems present in the world in which Europeans interact with non-European people. In Europe, the term was associated with the tyrant rule of Napoleon, and later it was used to describe the expansion of other Western powers in the late nineteenth century. Since the term ‘imperialism’ is a political ideology, it is difficult to define it. However, most critics believe that imperialism is a process of domination of any country by another political community. The dominant country governs the policy of the dominated society, but it may delegate, though controlled, the authority to make decisions to the colony's upper class. Three propositions are important for imperialism:

1. Imperialism must have two distinct political communities. The domination of one group over the other groups within a political community will not be called imperialism, but it can be classified as class difference. An example of imperialism is the European interaction with other overseas political communities in the late nineteenth century.

2. Despite its distinct polity, the colony is not famous for international relations with other sovereign states.

3. The central target of the strong community is not exploitation of the weak, but this exploitation may erupt as a result of domination. The term gets a negative connotation due to the relationship between exploitation and domination.

Lake elaborates that Imperialism is an international hierarchy in which the dominant states develop relations with other sovereign states, and at the same time, they make colonies their subjects. There are three forms of imperialism. First is the sphere of influence in which the settlements are independent, ostensibly, but they have to look for the dominating countries to make relationships with other sovereign states. Protectorates

are the second type in which the subordinate state surrenders the foreign policy to the dominating powers responsible for defense. The third form is informal imperialism. In this type of imperialism, the wide range of policies of the subordinate states are devised by the imperial states; however, the subordinate states can maintain their status as an internal sovereign and interact with the other sovereign states. Neo-colonialism, in which an economically dependent state relies on the independent state in policy formation, is another concept associated with new imperialism. However, it is a contesting term. Some theories explain the term 'imperialism' in detail. Metrocentric theories highlight the internal traits of empires, pericentric theories deal with the conditions of colonies, systemic theories focus on the contest between the big powers and relational contracting theories draw a contrast between imperialism and other institutions to explain imperialism. Though the term 'imperialism' has waned due to decolonization, it once again is hurled in discourses of American wars and is read in conjunction with America's status as an 'empire' (682-684).

Referring to the genesis of the term "imperialism", Simon Smith in "History of Imperialism." says that it is challenging to reach a consensus on an inclusive definition of the term. The scholars, using this term, must clarify what aspect of imperialism they are discussing. The problem with the definition is that there are numerous interpretations available on the subject. The definitions broadly differ, as the proponents who associate the term with the European expansion in the nineteenth and the twentieth century may not agree with the more general definition stating, 'extension of power or authority or advocacy of such extension'. The ground they may provide to refute such a definition is that it applies to both the powerful and the weak nations. Some countries use this definition as an abuse to the contenders misusing the power. This context provides little value to the term used scholarly.

Similarly, in academic writing, its use is limited. Sometimes the academician used the term in historical settings to criticize the political dominance of power. However, the term gained popularity when associated with the European and specifically the British expansion on other continents for maintaining their authority. The term used in political and historical contexts has a close link with colonialism. Unlike colonialism that had one

form of foreign rule, Imperialism was assigned multiple forms to rule and dominate the other countries. After the demise of colonial empires, colonialism became a reference of the past, but imperialism formed its grounds by practising new forms of dominance different from colonialism but still comparable. Another term, neo-colonialism, was used as a synonym for 'imperialism', but this term too could not get much currency. After World War II, the United States became a superpower. Thenceforth, "imperialism" was seen as the policy of the US to deal with the other countries in the globe. Association of 'imperialism' with Russia could not serve much, as it suits more than communism due to the foreign possessions.

Smith explores that the term "imperialism" originated in France, referring to the Napoleon empire. Later in 1860, the term was transported and linked to the British expansion in Africa and Asia. Though used in the UK since 1860, the term gained popularity in 1902. Imperialism was used to describe European development to the other countries of the world in the late twentieth century. Soon the term gained currency in the Marxist thinkers who used it to describe a stage of capitalism. It was also used negatively to describe political opponents. However, in academic writing, the term is implied to highlight the extension of European rule over African and Asian countries in the last two centuries.

Moreover, according to Smith, it was used to indicate the prevalence of the West during the pre-and-post-colonial periods. Before World War II, the term had an economic connotation, which was replaced by political association. Recently, the economic interpretation of the term has gained popularity. Western literature has studied this phenomenon extensively. Apart from the West, the expansion of Russia, America and Japan is also analyzed using the perspective of Imperialism. In modern literature, the writers do not focus only on dominating empires, but they study both sides of the center and margin interaction. The focus of the debate on imperialism is on motives, not on means. The imperialists needed several means to reach and practice imperialistic agenda in colonized lands. For instance, the inventions of railways, medicine, canals, and the telegraph or the telephone paved the way for imperial extensions. Another factor that gave an edge to the imperialists was the development of weapons. The weapons helped

the imperialists to win every battle easily. In the late nineteenth century, the Second Industrial Revolution was consequential due to technological transformation that created more demands in technology and prompted many contenders in Europe. Smith says, due to disruption in the balance of power, Great Britain enjoyed the status of absolute power in the late nineteenth century. From 1870 to 1914, the period of imperialism in which the citizens of Europe, specifically England, saw new heights of development. Imperialism is even relevant today in the shape of globalization and the emergence of America as an 'informal empire' (685-691).

Stephen Howe in *Empire: A Very Short Introduction* explores the meanings of imperialism concerning empire. He states that the word 'empire' is interpreted in conjunction with other words, like colonialism, imperialism, neo-colonialism, globalization, and some more compound terms, such as cultural imperialism, informal empire, sub-imperialism, postcolonialism and internal colonialism. Theorizing on the topic makes the concept a bit complex, as it involves emotional and political confusion. The connotation associated with the word 'imperial' is negative. The literature from science fiction to sociological texts includes the expeditions of empire and describes an imperialist's traits to construct the empire. Besides this, the colonies (which were empires themselves) that remained under the sway of empires criticized the practices of the empire with hostility. The connotation of empire has changed from appreciation to general hostility. Apart from fictional representation, human beings' lives are colonized due to excessive dependence on technology, forms of government, and other institutions, such as sports. If explained in a political framework, these terms are difficult to define because there are many instances, out of which America is one, that reveal that the people contesting on being colonized have themselves remained colonizers. Both words 'empire' and 'imperialism' describe a political phenomenon in which a powerful country dominates a weak country. In Rome, the term 'empire' was used to wage wars and to rule. Later, the term's connotation changed and was used to expand territory far from the Roman Republic. In the sixteenth century, the term was borrowed in other European countries when Christian kings established their empires. In Christianity, it was used to propagate universality. Therefore, this notion of universality and monoletheism of the Christian assumed all the 'Others' heathens and uncivilized. This idea was not limited to

only Christians but got popular in Muslims and the Chinese to some extent. So, the conquests in the name of divinity were legitimized.

However, in modern times, Howe says, the definition changed with the empire's role of ruling the territories beyond the empire's borders. In the nineteenth century, the British government justified its territorial expansion as demand from colonies for protection. Empires, therefore, are the composition of diverse groups. Still, according to many critics, this diversity is not equal, as dominance does not accommodate the removal of the distance between the centre and the margin. For this reason, the term 'Commonwealth' is used, and the British government gave the status of Commonwealth to its colonies. Imperialism, unlike empire, is a more complex term to define. The word 'empire' refers to the practice of government for territorial expansion, while imperialism is an ideology of life. Both the terms have one thing in common, and that is the association of hostility. Imperialism is an attitude to help sustain the big political units, like the empire, but it refers to indirect control or domination. Like cultural and economic imperialism, other forms may be associated with imperialism, but they will be questionable. Another term that is synonymous with imperialism is globalization. Many critics who give imperialism a newness associate imperialism with this term. However, this is contested.

The literature reveals that the definition of imperialism has changed throughout history. Initially, it was taken as a policy of the powerful countries to rule the foreign or colonised territories. However, it no longer remained valid after World War II due to the change in the political dynamics of the world. With America's attaining absolute power, the goal of imperialism sought recommendation from the most powerful country on the globe. After World War II, the term accentuated US policy towards the other less powerful countries.

2.2. Imperialist Ideology

2.2.1. Development or Plunder? The Case of British India

The British empire, exploring more markets, stepped on the shores of the subcontinent. Behind the apparels of business, the officials of East India Company

involved themselves in the political matters of India. In *An Era of Darkness: The British Empire in India*, Shashi Tharoor smashes the narratives of development propagated by the apologists of the empire in British India. Making a comparison of GDP of both pre and post eras of the British, he points at amazing facts. When the British arrived in the subcontinent, India's GDP was 23%, but it was only 3% when the British left. The sole purpose of the engagement of the British Empire in India was plundering its resources. India was starving by the end of the twentieth century. Tharoor dismantles the apologists' claim that India would not have developed to this extent without the British empire. To counter those arguments, he shows how the kingdom grabbed and exported the resources of India.

Even in the worst hours of famine, Tharoor says, the British officials were exporting the grains of India to the global markets. The famines brought Indian people at the door of death and left a cruel mark on animals. The British turned the dead animals into opportunities by trading their hides to the global markets. For the British, India was a market full of resources, including silver, jewellery, silk, etc. Internal rivalries of the princely states gave way to the British force to penetrate the political affairs of India. The British ousted the last Mughal Emperor and controlled India. The attack on the local industry turned the local trade and industry into chaos. The textile industry that was a source of revenue for Indians could not compete with the prices of the British sector run on cheap labour and consequently offered low prices. The local industry collapsed, and imports from England doubled the income of the British. Another sector that was a feather in the cap was shipping. The British took control of coasts and levied massive tariffs to accumulate maximum wealth. So, the British maintained hegemony on the seas also. India's economy crippled and dented beyond repair.

Another argument that apologists make is that the British government brought unity to India. Tharoor turns the idea down by associating the British industrial advancement as an organized theft. The government missionary made the peasants landless and left the country in utter poverty, without caring about the cultural sensitivities of the Indians. Tharoor also records his Indian sentiments backed by statistics and says that the press was free. Still, there are many instances in which the

journalists were sent behind bars for criticizing the British government. Initially, these were the local journalists and later the English.

Tharoor believes that the British propelled Indians into a mini hell of illiteracy and starvation. Around 30 million people died in famines while the British government kept piling the heap of rations and grains for their soldiers and war. They did not choose to open the granary for the Indian population that was dying of hunger. In 1943, the worst famine in Bengal jolted not only the Indians but also the other European countries that came to help the Indians. However, the government of British India refused to accept the offer. To aggravate the agony, they remained firm in their stance of maintaining indifference in this catastrophe. In education, many local universities were disseminating knowledge in the field of Mathematics, Science, art and architecture, etc. The system that the British gave was a plot of subjugating the minds of people and making them passive. The hasty exit of the British government drove the last nail in the coffin of Indian destruction.

The critical writing of Tharoor reveals the agenda of the British empire in the subcontinent. In the guise of development and modernization, the British empire plundered the resources of India and reduced its economy to the verge of bankruptcy. In claiming Indian unity, the kingdom created a void and divided the communities living in India. The empire portrayed itself as 'mother' to an unruly 'child', India, but this motherly state devoured its children in the worst famines in Bengal and India. It flourished its business on the grains and resources of India, and its education system subjugated the minds of Indians. Tharoor dismantles the prominent imperial ideology, such as 'white man's burden', 'civilizing mission', 'development', and 'modernization' to present a counter-narrative to the colonial discourses on Indians.

2.2.2. Reshaping Imperialism: From "Civilizing Mission" to "Humanism"

Colin Mooers in *The New Imperialist: Ideologies of Empire* states that colonial imperialism found a stronghold in the nineteenth century. The advocates of imperialism propagated the 'civilizing mission' of the Christian West and rendered the 'white man's burden' inevitable to educate and develop the 'other' world. Though this rhetoric persists

even today, it is no longer valid because of the postcolonial sensibility that most colonies have acquired. That is the reason why the new imperialist needed a different ideology to hegemonize the weaker nations. They introduced new doctrines wrapped in humanistic garb. Human rights, liberty and respect, poverty alleviation and gender equality were determiners for good governance and development. Other than establishing these new norms, they defined some timeless cultures and human natures that created a space for war.

Mooers states in new imperialism, besides embedding the ideology of using force, they invented, through technology, new means to deceive the public. They blended the opposing elements, such as, clash of civilizations vs values of democracy, racial biases vs multiculturalism, religious oppression vs gender equality, justified torture vs human rights violation, and old-style propaganda vs using new soft power to hegemonize. This double-sided allowance blurs the boundary between lies and ideologies. Ideologies should have a genuine outlook, but they are distorted to fulfil the desire for dominance and exploitation behind the curtain of democracy and freedom. The doctrine also is not void of self-deception.

The political intellectuals have made extended attempts to justify the ideologies constructed by the imperialists to increase new imperialism. This sudden embrace of imperialist ideology leaves questions about why the discourse of empire has become relevant and how the shift in ideology impacts the 'global balance'. To find answers to these questions, it is necessary to understand the difference between new imperialism and old imperialism. In the case of America, its 'preemptive wars' are mostly placed into a context with a narrow outcome. It is not only the oil resources in Iraq that instigated the US to wage war. Rather, there are more factors beyond economic motives, or it is not the neoconservative policy of military expeditions. Since America is a superpower, it keeps a watch on its financial contenders besides dealing with the 'failed' or 'rogue' states. It warns its growing competitors not to transgress the hegemonic boundaries set by the US.

Mentioning causes of new imperialism, Mooers enlists global Capitalism as one of the causes of the emergence of contemporary imperialism. Its primary goal is to universalize capitalism. Therefore, the state power is essential to impose 'the new stage of primitive accumulation and enclosure'. This dimension marks the new imperialism differently and allows America to use state power to set capitalism. Contrary to the old form of imperialism, new imperialism does not need to occupy territory or other nations. However, it requires the military to monitor the interests of capitalists in various regions. Permanent war, without an end, has become a "new normal" in the current century to promote capitalism. Ideological construction on war and imperial ventures have become imperative for the defenders of new imperialism.

Mooers reveals the nexus of imperialist ideology and the dominance of the imperialists. He believes that doctrine should be apparent, but these imperialists muddle it with other discourses to achieve their target of domination. The luring concepts, democracy, multiculturalism, gender equality, human rights, using soft power are thrown to the 'barbaric' world to modernize it, but these are merely temptations. Propagating this ideology, the imperialists control other countries by exercising praxis against the values they prescribe for the world. From the clash of civilization to racial biases or religious oppression to torture in jails and wars, imperialists justify their wretchedness under the discourse of a 'just' cause.

2.2.3. Hegemony: A New-Imperialist Ideology

Hegemony or Survival: America's Quest for Global Dominance is one of the best books by Noam Chomsky. In this book, Chomsky highlights the intentions of imperial America behind his defensive foreign policy. He opens his book by sharing the cases of Nicaragua where America protects its economic interests. Chomsky unfolds the role of the media in shaping the opinion of the masses not only in America but also in England. Behind this opinion formation, the economic forces cash their advantages. Chomsky says that with the arrival of the twenty-first century, the mighty US unfolded its desire to maintain hegemony by using power throughout the globe. 'The grand imperial strategy' entrusts the United States with a right to wage 'preventive wars. According to Chomsky, 'preemptive' wars may fall into the definitions of defense of UNO, but that too is limited,

as the political entities like Nicaragua and Cuba, being weak, cannot exercise this right against America. In the case of Iraq, America waged a preventive war on the discourse that Iraq had amassed weapons of mass destruction. However, it was revealed that there were no weapons of mass destruction in Iraq. The apologist justifying the preventive war replaced the discourse of certainty with an assertion that the weapons found in Iraq were enough to be used to make the weapons of mass destruction. Chomsky sums up the situation by saying that this pretext of preventive war licentiates the US to wage war on any country on the suspicion that the government has the potential to develop weapons.

Chomsky states that the grand strategy allows the US to remove any challenges to its principles and goals. Violating international law, the US gives a message to other nations that it may exercise the unilateral use of force to protect its vital interests, such as access to markets, strategic resources and access and transportation of energy resources. The grand strategy got its root in the post-World War II era when the analysts had started discussing the urge of the US to attain absolute power. In this century, the policy seeks to devise a global system in which America could get political control of the important economic market, and it faces no threat or rivals. The policy also directs and sets goals to manage the world for more significant gains. The first goal is to control global energy supplies; second, monitoring and filter nationalism to the extent that it is not dangerous for the hegemony of the US and third, establish democracy in the territories of the enemy.

Apart from the other discourses, the 'humanitarian' discourse is part of the policy, and the last decade of the previous century sights the exercise of this ideology. Being 'good and noble', it has become a self-imposed duty of America to safeguard the people of different countries from their tyrant rulers. Therefore, another pretext of regime change allows the 'superhero' for intervention. By regime change, it does not mean the government preferred by the people of that country, but the one serving the interest of the US. These humanitarian grounds pave the way for American capitalism to grow.

Chomsky argues that the US does not support the oppressed if it does not have interests; instead, it sees other interests as more important than human beings. In the case

of intervention in Kosovo, the forces intervened to humiliate the Siberian president more than to liberate the Kosovans. Chomsky also brings under his critical discussion the point of Latin America, which had become a threat to the US hegemony. The socialist government headed by Fidel Castro had become a constant threat to capitalism and US status. In ousting Castro, the US funded the groups to target Cuba. It also trained the groups that aggravated human suffering. Chomsky also presents the case of Iraq to reveal America's intentions and goals behind waging that war. He discusses the policies of the Reagan administration that used the discourses of fear and nationalism to divert the local financial crises by engaging in Central America and the Middle East.

Chomsky highlights the relationships that the Reagan government had with Saddam Hussein and how Hussein was supported to wage wars on Iran and other Arab worlds. However, the same regime in Iraq became a threat to US security in the Bush II administration that decided to replace the government. The other European countries did not endorse the idea of war. America wanted to install a regime that served its interests. Chomsky also discusses the relationship of the US with Eastern Europe after World War II. He shows how America promoted the concept of privatization and neoliberalism. He also argues how America favoured capitalism to maintain its economic hegemony in the world. Chomsky reveals the America-Israel nexus and informs the readers how America supported the nuclearization of Israel.

Chomsky also explains the exploitation of the countries in the Middle East by the Western countries, including the United Kingdom in the past and America after World War II. In the tension between Israel and Palestine, America supports Israel both politically and militarily and disrupts the peace process. Another vital aspect of America’s adventures abroad is its ‘just war’ theory, and America uses the terms ‘terrorist’ for its enemies. It does not include itself in this definition. In the case of the War on Terror waged on Afghanistan, America, through its media, successfully established it a ‘just war’, but a majority in the world, as well as Afghan people reject this claim.

Finally, Chomsky alarms the readers on the development of weapons of mass destruction. He points out how America undermines international law to eradicate weapons of mass destruction. Contrary to the internal treaties, America is hell-bent on inventing new missile technology and is leaving inspiration for other countries. Chomsky concludes that the American capitalist elite, backing the government, thinks that hegemony is more important than survival. He leaves a message for the people to keep criticizing the US policies.

Who Rules the World? is Noam Chomsky's one more great work that examines the darkest aspects of history. He reveals how the champion of freedom and human rights, the United States of America, is letting loose a reign of terror on the countries that do not fit into the guise of its discourses. Studying the cases of Afghanistan, Iraq, Iran, and Israel and Palestine's long strife, he exposes the hostile intentions of the modern imperial power, America. Since the end of World War II, America has remained unparalleled. Even now, it sets the global discourses, such as the war on terror, human rights, justice, economic orders, and others related to survival, like environmental concerns and nuclear war. Chomsky says that American power has been decreasing since World War II, and currently it is sharing its power with "masters of the universe", G7 countries controlling the IMF and GTO. Democracy in a true sense is dwindling, and G7 countries are not truly representative of their people. The same is the case in America, where capitalist and economic groups have more control over policy making than the people who elect their members. The decreasing trend in voting reveals that people lack interest due to a lack of trust in the electoral process. This mistrust is leading to the failure of the political system. Even in Europe, democracy is declining due to bureaucracy and financial powers. Class war and the neoliberal era are leaving their own impacts of exploiting economies, surrendering to financial institutions, and protecting multinationals. Politicians are engaged in serving their interests.

In addition to these problems, there is an upsurge in environmental issues that is alarming for the Earth and for human beings. The threat of nuclear war is also mounting the tension in the world. But the great powers, like America, are indifferent to these

concerns. They are consistently developing weapons of mass destruction and inventing ways for limited nuclear wars.

Presenting two categories of intellectuals, Chomsky says that it is the responsibility of the good intellectuals to promote liberty, justice, peace and mercy by portraying not only the crimes someone else does but also the sins that we commit. He says that 9/11 changed the paradigm of the entire world. The two significant consequences of the event have been domestic and international. President Bush revived the Global War on Terror that was first introduced by Reagan. However, that first war was erased due to some unwelcoming results. The second consequence was to wage war on Afghanistan and Iraq and other attacks on several different regions. The cost of the war was enormous. The question arises whether this war could have been evaded using other methods to deal with the enemy. According to analysts, Bin Laden was successful in this war because his major aim was to bankrupt America by involving it in warfare at multiple fronts. In the pride of power and glory, America was tempted to wage war and was trapped in the planning of Bin Laden. The Taliban, under the code of hospitality, refused to surrender their guest, Bin Laden to America. However, America dismissed that code. The intellectual siding with their state, America, portrayed 9/11 as a wicked act of the terrorists, that needed drastic mend through applying force. Chomsky says that these attacks could have been more ferocious. He reminds the writer of the first 9/11 that happened in 1973 in Latin America. The magnitude of killing, kidnap, and torture was not less than the present 9/11. Still, according to Nixonian rhetoric, it was done to eradicate the 'virus' that could affect America by encouraging the outsider to intervene in the matters of America. So, it was a lesson for the others to beware of the consequences of differing with the superpower. Unlike the recent 9/11 that shook the world, the old 9/11 was not consequential. Chomsky argues that it is the intellectuals who shape history. They have the power to manipulate facts and increase/ decrease the magnitude of an event. He says that the intellectual sided with their state in both cases and did not present the other side of the story.

In "The Challenges Today: The Islamic World" Chomsky discusses the 'redeclaring' of the War on Terror on the passion imprinted by Ronald Reagan. The

rhetoric “return of the barbarism in the modern age” was spread like a fire in the forest. Since Reagan's Global War on Terror turned into a brutal adventure of the Reagan administration, the story was erased from history. The Bush administration’s War on Terror was waged on a small place in Afghanistan. The Taliban, in the code of hospitality, refused to hand over their guest to America. They demanded a judicial trial for him, but America had to inform the world that if any country objected to its hegemony, it would wipe it from the globe. Despite the opposition of bombing from the opponents of the Taliban, America waged war. Iraq and Libya are the other victims of “humanitarian intervention”. In Iraq, Chomsky refers to a poll, 80% of the population opposed the American intervention, and only 1% thought the coalition forces were inevitable for their protection. Ironically, human opinion could not bar “humanitarian interventions' '. Similarly, the ruins of Libya spread Jihadis in West Africa and refugees in Europe.

Chomsky, in both the above-mentioned works, establishes that America is a leading terrorist country in the world. It is not branded as one because it manipulates discourses through media and intellectuals. Chomsky reveals the double standards of Imperial America in dealing with the less powerful countries. It supports the rogue or dictatorial regimes when it has interests in any region and overthrows them when the government acts independently. Iraq is a suitable example in this case. America applies the ‘just’ war theory to legitimize its ‘preventive wars’, otherwise illegal in the international framework. Being a ‘custodian’ of world peace, it does not hesitate and prefers humanitarian interventions. In short, Chomsky maintains that the American wars are ideological constructs and not ‘just’ but an act of terrorism.

2.2.4. Islam as the “Other”

Edward Said in *Covering Islam* states that the Western media is the most powerful tool to shape ideology and spread stereotypes. In the last decade of the twentieth century, the mainstream media in the West turns the direction of its cannon towards Muslims and Islam. It disseminates a plethora of stereotypes showing Muslims as belligerent and threatening. A host of experts on Islam engage themselves in talk shows and programs alarming about the threat of Muslims. Orientalist ideas are revived; however, they are precisely for Muslims, not for interpreting other racial or religious groups. Branding

Islam as foreign culture in the West, the experts denigrate it by spreading hostile generalizations. Said reveals how the countable attacks made by Muslims on America and its allies have been projected to denigrate Muslims and establish Islam as a threat. On the other hand, the uncountable atrocities of America in Iraq and elsewhere and of Israel in the Arab world are justified as a defense. Iran and Islam are related to terrorism the moment any news of a terrorist attack airs. The lives of innocent Muslims in Iraq and Chechnya cannot take much lead in the media but bombing the terrorists makes headlines. Islam is seen as trouble.

There is also an upsurge of emotions noted in the Muslim world looking for a solution in the code of seventh-century Mecca. Said criticizes the irresponsible generalization that the West makes to label Islam. He believes that billions of Muslims cannot be held accountable for the acts of a handful of people/Muslims. He says Media in the craze of stereotyping is bent to attach the word 'fundamentalism' with Islam. Said says that this word is equally applicable to other religions, like, Christianity, Hinduism, Judaism, etc. This deliberate construction is done to imprint on the mind of a typical reader that Islam is a fundamentalist religion. To prove this and define Islam to the limited rules, media reinforces the constructed stereotypes, generalizations, negativity, injunctions, associated violence, threat and other evils. Islam is related to fundamentalism, extremism, and radicalism without considering the terms for detailed explanation and it is anticipated as a 'real' threat to the West.

In Western media, Islam gains a central place in discussion and policy making. But the dual standards of the US are not highlighted. Many Islamic countries are allies with America today, and America has supported the militant regimes in these countries. Said says that the construction of Muslims as terrorists is frequent in Israeli media. Israel portrays its image as a victim of the terrorist attacks of Muslims. Every Israel government has it on its plan to propagate this self-image. Said believes that Islam and Muslims are designed to erase what America and Israel have been plotting against the Muslim countries, such as Syria, Libya, Somalia, Iraq, Jordon, and Egypt. Said clarifies that what he states does not mean that he defends the attacks made by Muslims, but he highlights

the association of aggression with Muslims on media, without considering the real circumstances.

Said notes that the current misrepresentation on media tends to prove that Muslim culture is inferior to the Western culture. In response to this construction, Muslims are struggling to prove its opposite. Media portrays Islam as a crusading religion with the fanatic followers having beards and guns. The Western movies also picture Muslims as antagonists and Westerns as protagonists killing the former to maintain peace. Media not only exaggerates hostility in the West but also within the Muslim world. Due to the shortage of alternative views, the information and entertainment industry, to entertain or denigrate, represents monolithic, terrifying, and fierce Islam. Answering the question as to what level Islam is a threat to the US policy, Said says that Islam was once considered a threat to the Christian world and now it is thought fearsome for America. He claims so because he notes that there is a strenuous resistance within the Muslim world against America, and for those who have an inherent idea of the West, Islam is a threat. This idea is endorsed by the old British Orientalists once again.

To address Islam, the US policymaking mechanism bases on the already internalized illusions that it disseminates. The intellectuals spend the energy and time explaining the strategies regarding Islam, oil and Western civilization, and the contest of democracy and terrorism. Said notes that the Westerns have developed the notion that the reaction of Muslims is due to their historical and genetic disposition, not the result of any policy or actions. The failures of many Muslim states in avoiding repression, maintaining freedom of speech, and appreciating the representative regimes are wrongly associated with Islam, and the faults of those states are projected as the faults of Islam. Due to their biases, culturally determined thought patterns, and other acquired notions, the academic experts on Islam are unable to understand Islam. Moreover, they are more interested in the jurisprudential culture of Islam in the tenth century and the urban patterns of nineteenth century than to know about the other aspects of Muslim society, such as history, law, politics, literature, etc.

Thus, violence, religious intensity and other negative connotations are associated with Muslims and Islam, and the religious feelings of different communities remain unknown. Said hopes by highlighting the problem and presenting its solution that the negativity is warded off by sincere efforts.

Said is credited to give mental relief to the marginalized Muslims in the Middle East by exposing the imperial construction on Muslims. The book shows how, through media and books, the West constantly misrepresents Muslims. The media projects them as terrorists and a threat to the peace of this world. The West portrays them as a different "Other" that imbibes all the negative connotations. The intellectuals or the Orientalists also denigrate the cultural values of the regions with Islam as religion. The violent acts of a few individuals, Muslims, are generalized to all Muslims and Islam. The West sees Islam as a rivalling force after Communism and is bent at a 'noble' cause of saving the world from the 'enemy'.

2.2.5. Internalizing Ideology, Compromising Identity

Frantz Fanon (1925-1961), a psychiatrist by profession, explores the psychological conditions of Algerians after the interaction with the French colonizers. His *Black Skin, White Masks* presents a study tracing the effects of colonial domination on people's minds. Understanding the relationship of culture, race and language, Fanon unfolds that language is an essential factor that helps the imperialists to denigrate the natives. He presents the case of the French language. He concludes how Algerians develop an inferiority complex on realizing that French is not their language but the language of masters. Even if they are speaking in French, they are informed that they are not French. The natives develop a desire to follow the values of the white. Fanon believes that even if both communities develop interracial relations, the facts of blackness cannot be removed. He says if a black woman marries a white man and a black man marries a white woman to associate with them all positive connotations, such as beauty, education, wealth etc., the fact of blackness may not be altered. This act results in the loss of self.

Fanon educates the black people that they should not feel inferiority complex by comparing themselves with the whites. He says that the black internalizes the identity

assigned to him by the white and considers his identity as a fact. He suggests to them that rather than internalizing their identity, the black should feel pride in their reality of blackness.

Fanon argues that inferiority of the black is reinforced to make it the fact that everyone uses the racist lens to gauge black as a human. As per this perspective, the blacks are first the black and human beings afterwards. Europeans represent the black as animals. By associating the black with animals, they brand them as sexual criminals. The black has become a symbol of aggression and moral turpitude from whom the white needs protection. Therefore, the black has become an evil "Other". Jews are the political "Other", and the blacks are the biological "Other". Fanon concludes that the black should come out of the complex, feel confident in blackness, and demand freedom from the white. He proposes that sociological transformation is the only solution to the problems of the black people.

Fanon develops the idea of the "Comprador class" for a faction of society that replaces the white colonizing class without rehabilitating society. This class serves the agenda of the white dominating class and pretends to be white by practicing their values. Fanon urges the local social thinkers to restructure the society so that it appreciates the local values. Fanon's stance in the colonial context is persuasive, as a distinct identity can define national consciousness better than a hybrid or mixed identity assigned by the outsiders.

2.2.6. Misrepresenting Culture to Inform the Empire

Impressed by Frantz Fanon's concept of 'Comprador Class', Hamid Dabashi uses Fanon's framework in the Iranian context. He adapts the idea of *Black Skin, White Masks* in his *Brown Skin, White Masks*. Dabashi uses the term 'native informers' for the writers who misrepresent their culture to enjoy privileges in the Western camp. He criticizes the writers as 'comprador intellectuals' for their compliance with Western norms and internalization of the stereotypes constructed by the West on Iranian culture. He identifies by investigating the works of the writers like Azar Nafisi that such writers, surrendering to the white racist ideology, demonize Muslims.

An essential aspect of Dabashi's work is to accentuate the double standards of the West and America in treating Muslims. He believes that Muslims are branded as terrorists based on the West's generalization on the countable events in which Muslims are involved. On the other hand, America's wars are justified on humanitarian grounds, and its terrorist activities are veiled behind a "cause" to defend the world from terrorists. American mass media backs the ideology of stereotyping Muslims as a threat or evil. If a Muslim is involved in a terrorist activity, his act is generalized to all Muslims and Islam. In contrast, the media overlooks the mighty empire, killing millions of Muslims in Iraq and Afghanistan. The American media is responsible for making the negative perception of the American citizens about Muslims. Muslims are vulnerable to being labelled as criminals, as the people and the scholars are very vocal about any incident caused by a Muslim. However, if a Western is involved in any incident, the West is mainly silent. The result of such an attitude is dehumanization for a bigger plot of domination through divide and rule.

Due to the changing economic conditions, the racist ideology has morphed into new "Other". Dabashi indicates that the brown has replaced the black, and Muslims have taken the place of Jews in the imperial discourses. He also highlights how Muslims are dehumanized and made villains on similar actions while Westerns are appreciated as defenders and survivors. Facts are romanticized, and the significant events are de-historicized to label the 'other'. In addition, the 'native informer' makes it an opportunity to be vocal in a utopian society. America's hegemonic power is engrossed in its mission to save the world from the 'terrorists' and is not liable for any justification for the terror it hurled at various regions. It focuses on the only mission of maintaining global dominance. This control is inevitable for America to save the world from an unknown enemy.

Christian moral values back American ideology, and if some political entity challenges its cause, it may challenge the wrath of the 'saviour'. Morality and passion for saving the world is a guise of dominating the world to prove the superiority of the imperial culture. America has a self-imposed duty to protect the world from the wild natives and establish its empire's everlasting status against the mortal world. American

superheroes are portrayed as spending lonely lives because they have a more significant cause to maintain peace in the world. Those heroes are not denting the history and culture of the natives; instead, they are civilizing them, teaching them modern American values.

Dabashi states that to attain the end goal, America can destroy the whole world. Capital for its growth does not care about any culture. The way the blacks and Jews were targeted in the past, the browns and Muslims are considered "other" at present. The core objective is to maintain the hegemonic control of American imperialism—ideology changes with the change in economic mode. In the late 80s, the civilizing mission was core to ideology and the writer produced work in bulk on the clash of civilization and the end of history. Though frustrating, their themes generated varied conclusions. Some writers like Fukuyama endorsed Western democratic ideals and others like Huntington observed China and Islam as a threat. Therefore, from 1989 to 1993, the writers exchanged the Russian threat with the Islamic threat and transformed the paradigm of the Western focus. Forgotten Orientalism once again gained popularity in shaping Islam as a threat. A bulk of writers came forward to hail Western values and civilization. Some writers like Bernard Lewis attempted to prove scientifically that Islam is the biggest threat to Western civilization. The 'native informer' also participated in the race to demonize Islam and Muslims to find the desired careers in the West.

Dabashi effectively presents his suit to establish that the 'native informers' negotiate their identity by surrendering their local values to the Western ideals. To attain a place in the centre, they labour to convince their masters that they are from them. In this struggle of persuasion, they denigrate their values and culture.

Both Fanon and Dabashi highlight the inferiority complexes of their societies. Fanon links the condition of "comprador intellectuals" with the colonial experience of the Algerian people and shows how these intellectuals compromise their identity, "fact of blackness", and pretend to be like their masters. This pretension does not equal them with their masters. Instead, they are mocked and considered inferior. Dabashi adapts Fanon's study for his Iranian contexts and proposes that the local Iranian writers who have migrated to the West are "comprador intellectuals" who serve the cause of their

masters by misrepresenting their local culture and values and become 'native informers'. They develop their writing as per the perceptions of their master. He theorizes that in modern times the 'other' in the West has changed. Muslims have become a new 'other', exchanging the place of Jews, and the brown has replaced the black. Therefore, the cannon shelling stereotypes have targeted Muslims, and the "native informers" are helping the West in this construction.

2.2.7. Cultural Identity

Homi K. Bhabha in *The Location of Culture*, a collection of his essays, offers a variety of concepts that contribute to postcolonial theory and turns the tables on the colonial discourse. The primary concern for Bhabha is Western metaphysics that relies on binaries. He contests the binary as a source of providing grounds for colonization. On the contrary, he destabilizes binaries to remove the fix nature of a particular culture. According to him, a culture with destabilized binary and hybridity is the best form of cultures. Hybridity and "linguistics multi-vocality" creates a space to dislocate colonization through the understanding of political discourse. Hybridity creates an in-between space – third space of enunciation – that makes culture meaningful. He says, "It is that Third Space, though unrepresentable in itself, which constitutes the discursive conditions of enunciation that ensure that the meaning and symbols of culture have no primordial unity or fixity; that even the same signs can be appropriated, translated, rehistoricized, and read a new" (37). Bhabha says the relationship between the colonizer and the colonized is ambivalent. He describes the relationship as a complex blend, not based on simple binary opposition because the colonized is not totally against the colonizer. This attraction and repulsion may not be the characteristics of two different colonized subjects, but they can be present within one subject. So, ambivalence is an unwelcome part for the colonizer, as the colonial discourse only wants complacent subject that mimics the colonizers. Mimicry, as Bhabha says, is not void of failure because in the colonial context, mimicry is never far from mockery, so, the mimic man is the result of flawed colonial imitation. Mimicry, which reflects authority of the colonizers, may transform into mockery, failure, due to the ambivalent nature of the colonized subject. Overall, Bhabha envisions an international culture which is not confined to any nation.

The following sections discuss in detail how imperialists contested and constructed ideology during the great games.

2.3. The Old Great Game and the New Great Game

The old Great Game and the New Great Game involve various wars between the great empires. The following section highlights the reasons and events of those wars in conjunction with the great games.

2.3.1. The Old Great Game

Ahmed Rashid in *Taliban: Islam Oil and the New Great Game in Central Asia* connects the history of troubles in Afghanistan with the vast resources of Central Asia. He points out how the concerns of two big empires grow amidst the clash of various tribes in Afghanistan. Afghanistan was the battleground for big empires, Great Britain and Russia, during the old Great Game. Russian advances in Afghanistan were alarming for British Baluchistan, while the British influence in Afghanistan and Central Asia created concerns for Russia. To monitor the moves of their opponents, both empires played an active role to make Afghanistan a buffer zone. One measure that these empires took was the construction of railway tracks on their borders. Russia built the line across Central Asian borders with Afghanistan, Persia and China and the British covered its borders with Afghanistan. Maintaining hegemony became the priority of both empires. In fear of advancing Russia, the British empire waged two wars to install friendly kings in Afghanistan.

Stephen Tanner (2009) in *Afghanistan: A Military History from Alexander the Great to the War against the Taliban* states that the Great Game played between Great Britain and Tsarist Russia was devised to mitigate the fear of losing territory on both sides. When the British arrived in India, they threatened Afghanistan due to its repeated invasions on Punjab and India. Split Afghanistan was a relief for British India. The British established their government and army without any foreign interventions. The Sikh Kingdom became an ally with the British and served as a buffer zone between British India and Afghanistan. Although Dost Muhammad, the Amir of Afghanistan, was welcoming to the British agent, Alexander Burnes, still his loyalty was dubious due to

his concerns in Peshawar. Peshawar was under the control of Sikhs, and Sikhs were more reliable than Afghan Amirs. Dost Muhammad, claiming Peshawar his territory, placed a condition on the British allowance of helping him get Peshawar from the Sikhs. Receiving a cold response, Dost Muhammad allowed the Russians diplomatic ties. Two events that considerably contributed to Russian fear were the Persian invasion and Russian hegemony in Afghanistan. Persians penetrated Herat, and a Russian regiment also took part in their invasion. The British spy, Eldred Pottinger, supported Kamran, the ruler of Herat and his vizir Yar Muhammad against the Persians and Russians. The second event that accelerated British fear was the presence of a Russian officer in Kabul. Burnes returned to India to resign from his services and inform about the development in Afghanistan. However, the government of British India had decided to wage war on Afghanistan to establish its hegemony. Shah Shuja, leading his life on the British Company's pension, was considered a replacement of Dost Muhammad. This is the point that marks the beginning of the “Great Game” for Central Asia. Afghanistan served as a field for the game and India as a trophy.

So, the Great Game is a struggle between two empires to attain hegemony in the region. The common concern for both empires was the fear of losing their territories. The following section has highlighted the reasons for the wars fought in Afghanistan and their outcomes.

Michael Barthorp documents the wars between British India and Afghanistan in *Anglo-Afghan wars in Afghan Wars and the North-West Frontier 1839-1947* as follows:

2.3.1.1. First Anglo-Afghan War

Russia’s increasing influence in Afghanistan was an ultimate threat and cause of the First Afghan War. During the reign of Dost Muhammad, Tsar Nicholas I, sent an emissary to strengthen the diplomatic ties between the two countries. A Russian in Dost Muhammad’s court was irritating for Alexander Burns, a British representing Governor-General of Bengal in Afghanistan. Being defeated in Jamrud Fort, the Afghan leaders were not interested in developing trade with the Company. Instead, they expected help

from the British against the Sikh Kingdom to win Peshawar. The British were reluctant to offer any aid against their ally, Ranjit Singh.

Meanwhile, the Governor-General, Auckland, received instructions from the Directors, who showed concerns about Russia's expansion through the Caucasus in Persia. The orders were to keep a keen eye on the growing relations between Afghanistan and Russia. On this, Auckland decided to interfere in the political matters of Afghanistan. Help against Persia and specifically, Herat under the control of Kamran, a grandson of Ahmad Shah, impressed Shah to tilt more towards Russia's lucrative offers. The growing concerns of Herat going under Russian influence alarmed the British more, as they could anticipate the easy Russian expansion to India through Kandahar. So, this was determined that the British would counter such Russian move to maintain its hegemony on Persia. At this point, the Great Game started, and Auckland and his officers began thinking about a puppet regime serving their interest in Afghanistan. Since Dost Muhammad's chief target was to occupy Peshawar, he looked for help more to the Russian than the British. Every attempt to convince Dost Muhammad to compromise Peshawar failed. Auckland decided to replace Dost Muhammad with someone docile to both the British and the Sikhs. Shah Shuja-ul-Mulk was chosen to be the best contender, as he was dethroned in Elphinstone's tenure.

In all this planning, Auckland misconstrued that the Afghan would resist an attempt of implanting someone against their will. Finally, overlooking the local dynamics of politics and with a little support from Ranjit Singh, Auckland ordered to replace Dost Muhammad with Shah Shuja-ul-Mulk. Shuja-ul-Mulk was crowned in Kandahar before marching towards Kabul. The march did not face any considerable opposition apart from a few by the tribesmen. Dost Muhammad Planned to depute his best troops at the Khyber route to encounter the British attack. After resistance at Ghazni failed, Dost Muhammad called his troops to defend Kabul, but he could not sustain the pressure and fled, guarded by Akbar's army, to the north. Shah Shuja-ul-Mulk was finally throned in Kabul. Having installed Shah, Keane returned to India with his divisions and cavalry, leaving a few to look after. The local chiefs were satisfied by giving them subsidies, but it could not last long due to the concerns of London and Calcutta. Thinking betrayed by the cuts in

donations, the tribes started attacking the British brigades. The flame increased, as many tribes outside Kabul joined the fighters.

Driven by the conditions, the British decided to negotiate with the Afghans and agreed to leave safely. Nevertheless, the circumstances turned the worst, as the British were attacked ruthlessly while returning to India. Dr Brydon was the only survivor of the war. Bitten by humiliation and carnage, the predecessor of Auckland, Lord Ellenborough, vowed to avenge the defeat. He lodged his first attack on 5 December on Khyber Pass to free it from Afghans. This victory was not enough to heal the wounds, so Kabul was the goal. Finally, the British reached Kabul. Akbar fled northward, leaving the captives. Apart from a few casualties, the prisoners were alive, and they were freed. The Reputation of the Company was restored, but it left a significant dent in the shape of loss of both resources and lives. Finally, Dost Muhammad, who had surrendered, secretly, was crowned, of course with British consent, who would safeguard the British interest for twenty more years. His loyalty proved that Burnes was right, and Auckland was wrong in assessing Dost Muhammad.

2.3.1.2. The Second Anglo-Afghan War

As for the first war, the second Afghan war was also instigated by an anticipated Soviet threat. Russia's craze for expansion gave a thought to General Skobolev to invade India from three locations—Krasnovodsk, Samarkand and Kashgar. The distance of the borders between Russia and British India decreased to 400 miles only. This constant advance was an alert for both London and Calcutta. Once again, the council members urged to make Afghanistan a buffer zone. Simultaneously, the diplomatic efforts to reach an agreement with Russia continued. However, nothing substantial was achieved in those negotiations, except an understanding that Afghanistan would remain under British influence and Bokhara under Russian influence. Despite this agreement, the Soviet armies kept on marching. Moreover, when the tension of both the empires on European territories finished after a deal in Congress of Berlin, Russia turned its focus towards Central Asia. To maintain its hegemony in bordering areas of Afghanistan, Russia sent an envoy to Kabul. Although Amir of Afghanistan, Sher Ali, was unwilling to accept it, he was helpless to allow the entry. Seeing this Russian diplomatic advance, Lord Lytton,

the then Governor-General of British India also demanded Sher Ali to take his mission. Amir did not care to reply. However, when the mission reached Khyber under the patronage of Chamberlain, the Amir refused their entry and threatened to use force if such a mission was re-sent.

The threat was responded to by threat. Being furious at Amir's response, Lytton ordered an attack on Kabul. Three episodes were waged through Quetta, Kohat and Peiwar Kotal. Seeing the red army approaching, Sher Ali beseeched help from Russia, but he was turned down, and soon he died on his return to Mazar-i-Sharif. Muhammad Yaqub, Sher Ali's son, was crowned, but unlike his father, he signed a treaty, the Treaty of Gandamak, to avoid any further penetration of the British. The treaty guaranteed Yaqub an annual subsidy on the condition that the foreign affairs of Afghanistan would be controlled by the British. Having installed British representatives in various parts of Afghanistan and annexing some North-West Frontier Province and Quetta with British India, the British Army withdrew.

Due to the dual standards of Yaqub Khan, Kabul witnessed an uprising resulting in the killing of a British Representative, Sir Louis Cavagnari, along with his guards. Sir Frederick Roberts vowed to avenge the killing. He attacked the Afghan Army and occupied Kabul. It was never easy to celebrate the victory because many Afghans, considering it Jehad, joined the fighters. Yaqub, despite his surrounding Sherpur cantonment, could not manage to hold control. After clearing Kabul from the Afghans and abdicating Yaqub for his role being an instigator of the attack and ultimately killing Cavagnari, the British started to consider multiple options for the future of Afghanistan. Among these settlements were: dividing Afghanistan, installing Yaqub's brother Ayub Khan or making Abdur Rehman Khan an Amir. The British chose the last option instead and installed Abdur Rehman, a new Amir of Afghanistan. Ayub Khan plotted a little trouble by defeating the British forces at Maiwand and Kandahar, but that too was controlled by Roberts.

Ayub Khan's defeat marked the end of the war, and the new Amir, Abdur Rehman, enjoyed his British-backed position despite compromising the foreign policy.

The tribes were allowed to retain their customs and rules. Having settled the affairs, the British left Afghanistan. Abdur Rehman remained persistent on the agreement and accepted the Durand line proposed to demarcate the border between Afghanistan and British India.

2.3.1.3. The Third Anglo-Afghan War

The third Afghan war is not void of context. Understandably, the cause of this war is not new; instead, it is an extension of the previous two battles. After the second war, the British enjoyed forty years of good relations with Afghanistan under Abdur Rehman, a British installed Amir, and some years of Habibullah, the successor of the former. The British maneuvered the Afghan foreign policy as per their interests, though with a heavy subsidy that they guaranteed to the Amir. Other than foreign policy, the country was ruled independently. After the death of Abdur Rehman, the long-celebrated peace collapsed by the coronation of Habibullah, who was an opportunist, playing on both sides. For him, the Afghan interests were more important, no matter with whom he sides. Habibullah preferred to remain neutral in World War I, despite having grievances with the Anglo-Russian Convention of 1907 and religious pressure by the Ottoman Empire. However, he could hardly monitor the activities of the Turkish agents in inciting the tribesmen for the holy war, which resulted in an uprising in Mehsud and Mohmand tribes. At the same time, a Turkish-German commission made Habibullah realize his country independent. By the end of WWI, Habibullah demanded a reward for his loyalty during the war, but before he could win any negotiations, he was murdered in February 1919.

After the death of Habibullah, his son Amanullah proclaimed himself as an Amir and arrested his uncle, Nasrullah as a suspect of his father's murderer. This act made him unpopular among the conservatives. To divert his local issues, he raised the border issue and waged war to invade British India.

The Afghan Army crossed the frontier from Khyber Pass and occupied Bagh, a vital area for the company. The British Chief Commissioner, George-Roos-Keppel, convinced the Viceroy, Lord Chelmsford, for a counterattack. As a result, On May 6,

1919, the British government declared war on Afghanistan. The uprising in Peshawar was tackled, threatening the inhabitants to hand over the central leader or their water supply was cut. The people followed the instructions and helped the government curb the uprising. An edge that the British Army had was using the Royal Air force for the bombing. Till 13 May, the British not only took control of Western Khyber but also occupied Dacca. Amanullah kept on wailing that he did not have any intentions of advancing. The war was aggrandized in Quetta, Kurram, south of Balochistan and the Zhob Valley. From Quetta, it was decided to attack Spin Boldak, the Afghan fortress. It was, ultimately, captured. Due to the misreading and distrust of Alexander Eustace on North Waziristan, disaffection was spread in Waziristan and Zhob Militias. General Nadir Shah took it as an opportunity and gave a tough time to the British Army. To control the situation, General Reginald Dyer was called for cover. Under his command, the Indian troops got united and defeated the tribesmen. The Afghans could not sustain the upfront attacks of the British forces; hence, a request for cease fire.

Nadir Shah sent an envoy to General Dyer with the ceasefire from Amir Amanullah, but Dyre refused to accept his high-up's orders. He drove almost 400 tribespeople who were present in the area. With slight fighting in Chitral and Baluchistan, a truce was signed, and finally, the settlement was agreed in the Treaty of Rawalpindi. According to this treaty, Afghanistan was accepted as an independent country, and British India would border at Khyber Pass. The subsidies awarded to Afghanistan were withdrawn, and Afghanistan is liable to respect the border treaties which binds it to accept Durand Line as an international border.

Due to Russia's sealing borders with Afghanistan, interference in Central Asia through Afghanistan almost stopped after the Russian revolution in 1917. However, infiltration erupted once again with the reopening of the borders in 1991. The players restarted the Great Game with new rules and styles. Afghanistan, as forever, became vulnerable due to its shared borders with the states having an abundance of resources.

2.3.2. The New Great Game

The Pro-Soviet Afghan government requested Russia to wage war against Mujahedeen. Whereas the CIA funded the Mujahideen to create a fence against communist Russia. The Russian army subjugated the cities swiftly. The war grew fierce between the Soviets and guerillas. Two superpowers were engaged in Afghanistan: one at the forefront, and the second in the background. But this war had consequences for Afghanistan. The Soviets left Afghanistan in 1989 and the US also revoked its support for the Mujahideen. Afghanistan fell into the feuds of the warlords until the Taliban took control of Afghanistan. The mentioned events added to the New Great Game.

Ahmed Rashid in *Taliban: Islam, Oil and the New Great Game in Central Asia* states that the New Great Game, like the Old Great Game, is about expanding the circle of influence to explore more markets. Russia, despite its weaker position, monitors its borders with Central Asia for the resources of the Caspian basin. The US is also active to maintain hegemony in Afghanistan to extract oil from Central Asia. Another competitor in the Great Game, China, sees Central Asia as an important determiner for its economic growth from the Caspian reserves. Entangled in their local issues, Central Asian states have the question of the international connections to solve. Interests of the international oil companies double the geopolitical importance of Afghanistan. Many players in the great game: Iran, Turkey, India, and Russia on one side; Saudi Arabia, Pakistan, America on the other have made Afghanistan significant. Apart from these powers, the Taliban have introduced new rules for the local game in Afghanistan.

Mathew Edwards in "The New Great Game and the New Great Gamers: Disciples of Kipling and Mackinder" draws a comparison between the real Great Game and the New Game at different levels:

1. Location: Location gives justification to the continuation of the Great Game. The playing field of both games is Afghanistan, and the area of influence stretches to thousands of miles away from the west till the Caspian Basin. Despite some overlap, the geographical location is similar to a great extent.

2. Actors: In the [old] Great Game, the major players were Great Britain and Russia. The population, local leaders and states were pawns in the game and were under the control of the major players. However, with the British departure and Russia's disintegration in the New Great Game, many new actors, such as Turkey, Pakistan, Iran, Israel, China and America, emerged with their global and local interests. Eight more states, five in Central Asia and three in the Caucasus, also were the contenders with their interests at the state level. The scope of the New Great Game extended with an increasing number of players.

3. Politics: The [old] Great Game involved high politics with using force and colonization. The New Great Game practiced low politics while maintaining hegemony in Central Asia by manipulating the neighbouring states. The New Great Game is played at two levels: the state level and the second and the global level. At the state level, the regional states are struggling to position themselves with the world. Within the state, two actors are performing. The non-state actors, such as the UN, NATO and OSCE, and at the sub-state level, the corporations, multinationals, non-governmental groups, terrorist groups, diaspora, pressure groups, etc., are involved for their vested interests.

4. Aims: The [old] Great Game aimed to dominate the region of concerns and maintain hegemony through a direct rule or establishing the circle of influence, but the aims of the New Great Game are multiple. They include hegemony, cultural power, security concerns, generating profits, winning contracts, securing political and religious control.

5. Means and Scope: The [old] Great Game used espionage tactics, which was sometimes a self-assumed duty of individuals or groups. Force was also used to maintain hegemony and control. On the other, the New Great Game includes many methods to achieve its goals. Political domination is attained through business agreements, media interventions, political dialogues, and corporate exchanges.

The research shows that the primary aim of both games is expanding the circle of influence and hegemony. The shift of the century also reshaped the tactics and process of the Great Game. The latest manifestation of the game is more complex than its old

form. Having institutional backing, the players have penetrated deep into the areas with an economic appeal.

2.3.2.1. The Cold War

In *What We Won: America's Secret War in Afghanistan, 1779-89,* Bruce Riedel gives a detailed account of the Cold War between America and Russia through Pakistan and Afghanistan. The account is briefly given below.

America and the West focused on Russian communism during the Cold War and to avenge the "unholy" communism they backed the Mujahedeen fighting in Afghanistan. To oust the Soviet army, the US and its allies trained the Mujahedeen to accomplish their hidden agenda. The US fueled the holy war against Russia and sought help from General Zia, a Pakistani dictator, to defeat communist Russia.

But the victory of the Mujahedeen could not bring peace to Afghanistan. The country fell into the hands of the warlords on the departure of the US and its allies. The Taliban took control of Afghanistan and declared their war 'holy'. However, this 'holy' war does not fit in the definitions of the "holy war" by the US. The US brands this war as an abnormal activity of terrorists. It equated this war with terrorism because it was not backed by the imperialists.

After World War II, the Great Briton divided India between Pakistan and India and withdrew. Pakistan neighbours Afghanistan and most of the areas of North-West Province (now Khyber Pakhtunkhwa) were part of Afghanistan before the second Afghan War; however, they were annexed with British India as a part of the treaty. The border, Durand line was imposed/ agreed upon by Afghans in the Treaty of Rawalpindi. Now, when Afghanistan and Pakistan are two independent countries, this border issue rises off and on. Some Afghan leaders use it as propaganda to win the sympathy of their people.

After the British departure, another player comparatively fresh in the imperial game, the USA, used the same ground. Still, one of the contenders was the old imperial power, Russia. The mode of war this time was different because it was more to manipulate strings than to face the opponent. To maintain hegemony was core to the

emerging power. It was an intelligence war between the US and USSR. Riedel states that both the presidents, Carter and Reagan, had a clear intention of destroying the Soviets.

Since its inception, Pakistan chose to develop relations with the US. On the other hand, Afghanistan preferred to coordinate with Russia to counter Pakistan and flirt with the Durand Line. Seeing a gap or rift between Pakistan and Afghanistan, Russia tilted more towards Afghanistan. Russia and Afghanistan signed various agreements to develop trade and aggravated the tension between Pakistan and Afghanistan. One of the Communist Party leaders, Mikita Khrushchev, appreciated the concerns of Afghanistan about Pashtunistan. This Russia-Afghan nexus was alarming and a direct threat to the dream of the global dominance of the United States. In 1959, President Eisenhower visited Kabul, but that visit was ominous as an American spy plane shot by the Soviets revealed that Pakistan had become a strong base for the US.

In 1961, Daoud triggered the Pashtunistan issue and sent the army and tribal forces into Pakistan's territory. Responding to this, Field Marshal Ayub Khan shut the Pakistani consulate in Afghanistan, bombed Konar, and closed the border for trade. For landlocked Afghanistan, it was a death blow. Later, due to the intervention of John F. Kennedy, this issue was resolved on the guarantee of King Zahir Khan on the condition that Afghanistan would not violate the international border and cease infiltration. Apart from the tension with Pakistan, Afghanistan's internal issues lead to the events threatening the US.

King Zahir allowed the political parties to function in the country. Consequently, People's Democratic Party of Afghanistan (PDPA) was formed, but it took guidelines from the Soviet Communist Party. The party split further into the Khalq of Nur Muhammad Taraki and the Parcham of Babrak Karmal. Other than these parties, some pro-Chinese and Islamic parties also started working. Meanwhile, Daoud Khan, the champion of Pashtunistan nationalists, with the help of Parcham, planned a coup when the King was in Europe. Having a successful coup, Daoud, abolishing the monarchy, created the Republic of Afghanistan. The Parham supported Daoud as opposed to Khalq, who criticized the members of Parcham as "royal communists".

This coup was a triumph in Moscow, as the communists supporting Daoud's government were primarily trained in Russia, and Moscow expected loyalty from them. Daoud's visit to Moscow in 1974 brought home relief and economic package on a surety of not allowing any Western activities in the areas near Russian borders. Daoud once again gave air to the Pashtunistan narrative and provided a safe place to the Pashtun and Baluch rebels. However, he did not want to remain dependent on Russia forever for his economic and political stability.

Iran was another option for Daoud to consider, as it was a country that started to relinquish its oil wealth. The Shah of Iran offered heavy aid worth two billion US dollars to Afghanistan and convinced Daoud to get over with the Durand Line dispute and be friendly with Pakistan. On this suggestion, Daoud agreed, and exchange visits were scheduled.

Moscow was offended by Daoud's changing positions and started interfering in the politics in Afghanistan with the help of communists' factions of PDPA. To show his concern, Daoud flew to Moscow to complain about the situation. However, the meeting was unsuccessful, as he refused to evacuate the Western experts working in Afghanistan. In this reaction, the Soviets were alarmed by the connection between Iran and the CIA in manipulating Daoud against Russia. Due to this understanding, Moscow backed the Parchamists and Khalqis to unite and planned for a communist coup.

Although PDPA was not entirely under the control of Moscow, as their rifts remained static, they received planned training to stage the coup. All they needed was an incident to cash. On April 17, 1978, the assassination of Mir Akbar Khyber, a renowned PDPA member, set a launching pad for the coup. The communists lodged country-wide demonstrations and blamed Daoud and the CIA for the murder. Daoud, not anticipating the move, dealt forcefully to the demonstrators. As a result, on April 27, the demonstrators attacked the Presidential palace with tanks. Daoud and his family members were brutally killed while resisting the attack.

Nur Muhammad Taraki proclaimed himself as president and prime minister, Babrak Karmal deputy prime minister and Hafizullah Amin as foreign minister. Khalq

introduced drastic reforms from the economic sphere to the social sphere in Afghanistan. However, the people objected to their land reforms, as they started occupying the farmers' land and brought it under state ownership. The farmers' resistance was uncontrollable, so the government ran a reign of terror on the public.

In the lust for power, Khalqis double-crossed the Parchamists and removed most of their members from the government. Babrak Karmal was also sent to Prague as an emissary to Czechoslovakia. With every passing day, the Khalqi's regime grew extreme and killed every Parchamist involved in any plot.

The coup was another triumph for Moscow, as most of the government members were colluding with Moscow. Taraki extended his friendship with the Soviets by signing a treaty. The Russian experts and soldiers in Afghanistan grew tenfold, so the influence of Russia got stronger. However, the Afghans were not happy with this change. The government had already lost control over most of the areas inhabiting Shia, Tajik and Pashtuns. March 1979 witnessed a massive uprising in Herat that resulted in the killing of Russian advisers and their families. Taraki, blaming Iran and the CIA behind this revolt, urged Russia to intervene, but Russia only offered better weapons and resources. Taraki ordered the force to crush the uprising and created havoc for the Afghans. Due to Taraki's growing unpopularity, Hafizullah Amin got a chance to replace him as prime minister. Taraki sought help from the international communist countries to oust Amin and restore him as prime minister. But Amin, anticipating another coup, ordered to kill Taraki. He spread the news of Taraki's death as natural. Moscow did not appreciate Amin's move.

Despite closing the chapter of Taraki, Amin was not competent enough to control the resistance. Therefore, the model of the communist government was in danger, as the events associated negativity with it. The circumstances created a gap for another invasion or coup. This time the Soviets decided to invade Afghanistan.

The Soviet 40th Red Army entered Afghanistan in 1979. It also started the intelligence war between Russia and its allies and the US and its allies. The Cold War in Afghanistan found a deciding period between 1979 and 1989. With the military support

of Pakistan and the ideological and financial support of Saudi Arabia, the US won this war and divided the USSR. Galvanized by Jimmy Carter and boosted by Ronald Reagan, this secret war had Congress backing. The media coverage backed the war and romanticized the victory of mujahedin against a superpower but muted the role of the CIA.

The core task of the war was to collect information and estimate the strengths and weaknesses of the enemy. After estimation, the supply of weapons was forwarded through Pakistan to Mujahedin. The US had little to lose both in terms of money and life. This secret war cost peanuts as compared to the Vietnam war, as only two US ambassadors were killed with no harm at home. Pakistan and Afghanistan faced the brunt of the war. Millions of Afghans became homeless, and Pakistan gave shelter to these refugees in addition to its engagement with a superpower. The secret war remained for ten years and finally ended in the victory of the US and its allies. The Soviet Army evacuated Afghanistan in 1989, and the Soviet Union collapsed in December 1991. The four-decade looming threat of war between two superpowers finished with this collapse, but it left a big scar on Afghan history.

2.3.2.2. 9/11: The War on Terror

The War on Terror is considered one of the atrocious events of this century that affected almost everyone connected to this event. Stephen Tanner, in his book, *Afghanistan: A Military History from Alexander the Great to the War Against the Taliban,* states how this tragedy happened and how the world reacted to it.

September 11 started with a usual morning for US citizens. They did not have any catastrophe even in their imagination but what happened next shocked everyone. It all began when a plane crashed into the towers of the World Trade Center and later another airline into the Pentagon in Washington. Emergency landings were ordered to other airlines due to the possibility of any other tragedy.

It was the biggest challenge ever for the rescue teams, as it was the fire that they had to extinguish and victims who were to be evacuated. It was a big task to enter and

evacuate a 110 floored building with escalators stopped. With tons of debris and dust, the towers collapsed at 9:50 am.

It was shocking not only for the world but also for Osama Bin Laden because he expected the tower to burn above the impact of airlines, but utter destruction was surprising for him. Bin Laden and Al-Qaeda were pleased with this destruction.

The gloomy United States attempted to record the loss and compare it with Pearl Harbor that cost 2403 lives, but this recent incident was unmatchable with any event in history. The terrorist also hijacked another airline that crashed in Pennsylvania. The passengers had heard the news of other crashes, so they decided to control themselves. The plane crashed into a village; otherwise, it could have hit any other important building in Washington.

Heart-wrenched President Bush flew to the White House to address his nation. He assured his people that he would not spare those who staged that destruction no matter who they were and who assisted them. The US intelligence hardly took a day to trace the critical information about who conducted that heinous task, where they lived and what connection they had with Bin Laden's Al-Qaeda. Before the incident, the intelligence agencies had a little idea that something would happen, but they could not precisely identify what was on the way.

The use of force was inevitable then and Congress and the international community supported the idea. Congress granted 40 billion US dollars to use power to eradicate this evil. President, on this confidence, gave a clear message to the world, declaring that either support the United States in its cause or choose to be its enemy; there was no other option for the countries where terrorists had hidden.

Afghanistan provided Bin Laden and Al-Qaeda a haven. The US demanded Afghanistan to hand over Bin Laden and his followers, but Mullah Omer refused. On his refusal, a delegation under the supervision of ISI general Faiz Gilani visited Mullah Omer and suggested that he returned the offenders. Seizing it as an opportunity, the Taliban tabled some demands, prominent of which was to get recognition. Others were allowance

of foreign aid and help against Northern Alliance. Moreover, Mullah Omer demanded a proof of Bin Laden's involvement in the terrorist attacks. Meanwhile, Osama Bin Laden started to be portrayed as a hero elsewhere in Islamic countries.

Mullah Omer, unfortunately, could not estimate the US power and ranked its army just below the 40th Red Army of Soviets because he also had fought against the Soviets. His refusal to the Pakistani delegation further paved a way to exercise American wrath in Afghanistan. America's global reach was its primary strength, as it had a large contingent in the Middle East, South Asia, Saudi Arabia, Turkey and Bahrain.

On the other hand, the world had multiple factors in allying with the US on the War on Terror. The foremost was sympathy for the innocent lives that the September 11 incident caused; the second was the American threat of not siding with it, and the third was countries' interest. Russia, India and Israel got an opportunity to justify their interventions on their borders. Russia was engaged in forcing down Islamic extremism in Chechnya, India got ready to highlight and tackle radicals working in Kashmir, Uzbekistan, Tajikistan, and Kyrgyzstan, when Israel was tightening the screws on Palestine. These conditions prompted the countries to ally with the US.

Pakistan was also affected by this war, as it bordered Afghanistan and supported the Taliban in establishing their regime. In this critical time, President Musharraf preferred alliance with the United States, as he was irritated at the unharnessed stance of the Taliban. In the US, President Bush addressed Congress and vowed to use force against the Taliban. Within the next two weeks, Americans moved to Afghanistan. In Afghanistan, religious leaders named the war as 'holy war'. Food was also supplied for the inhabitants due to an anticipated threat of famine. The code word for the war was decided as "Infinite Justice", and experts were barred from using the word "crusades". Meanwhile, the United States sought international support, and many countries offered their role in the war. The British Prime Minister also played his role in the 'just war'.

On October 7, the allied forces started bombing the Taliban compounds. On the other hand, Osama Bin Laden, through Al Jazeera television, left a message proclaiming

holy war against the antagonist, America. He also declared global jihad against the oppression of Muslims throughout the world, specifically in Iraq and Palestine.

The bombing also caused a negative impact, as the raiders most of the time could not identify the Taliban from civilians, and in many instances, the civilians were killed. Such ill-planned attacks were criticized back home and across the border in Pakistan. Due to these raids, there was a strong possibility of driving Afghans near the Taliban for a common cause. President Musharraf urged the US to avoid bombing the Taliban facing the Northern Alliance due to the fear of Tajik Uzbek taking control of the capital and instigating civil war with the Pashtuns.

After a month of bombing, many European and non-European countries urged the United States to cease bombing. Thus, the moral authority of using force against the Taliban started to fade. Besides this, the air raids could not gain satisfactory results that is why the other option to use Northern Alliance, and other warlords against the Taliban was considered. Warlords like Ismail Khan, Tajik mujahideen leader, Uzbek Abdul Rashid Dostum, Haji Mohaqiq from Hazarajat, and Osta Atta Muhammad of Northern Alliance started their campaign of gaining control of their lost territories. The CIA resumed the role that it played during the cold war. It started disbursing cash to the warlords to purchase their services. The Northern Alliance became hired guns who fought to serve the CIA, and many Taliban leaders who surrendered were also offered money.

Mujahideen took control of most of their areas: Younis Khalis in Jalalabad, Ismail Khan in Herat, Dostum in Mazar-i-Sharif, and Gulbuddin was rumored to return from exile and take control of Ghilzai territory, south of Kabul. Musharraf and Bush complained to Rabbani, the political head of Northern Alliance, for not keeping his word that he would not enter Kabul. In response, Rabbani assured them that they had no political motives in Kabul, but they entered due to security reasons. The Taliban were driven out from most of the areas except Kunduz, where they resisted with the help of some foreign volunteers and the element of Al-Qaeda, but they had to surrender, ultimately. Some combined Taliban and Al-Qaeda forces were spotted in Tora Bora,

south of Jalalabad. They were raided, but the place was largely deserted, and the raids were not fruitful in finding their targets. The United States, with the help of the Northern Alliance, ousted the Taliban and planned to install an interim government.

In December, in a conference in Bonn, the Afghan leaders agreed to make Hamid Karzai prime minister. It was surprising that Rabbani, the political head of Northern Alliance, did not show any emotions. The focus of the war was shifted to Tora Bora; however, both Bin Laden and Mullah Omer managed to escape. The US decided to fight a 'proxy' war, offering money, weapons, and winter clothing to Afghans in return for fighting with the Taliban and Al-Qaeda. In January 2002, the attention of war shifted with Bush's announcement of looking beyond Afghanistan to find out the "Axis of Evil".

Meanwhile, the warlords resumed their fights of gaining control of their regions. Karzai's government faced problems, and one of his friends, Abdur Rehman, was assassinated. Karzai arrested many people in Kabul on the pretext that they had an association with Hikmatyar.

Thus, the wars mentioned above were part of two great games played by big empires, Great Britain, the US and Russia. The other countries involved in these games are either pawns, like Afghanistan and Iraq, or the participants with a bit of share. One thing common in all wars, as Noam Chomsky (2003) theorizes, is hegemony. In the Old Great Game, Great Britain and Russia fought to maintain hegemony in Afghanistan. In the New Great Game, America and Russia played to secure a grip on Afghanistan. The War on Terror could have been avoided by applying diplomatic solutions. Still, in pride of power and glory, America preferred war over dialogue to teach a lesson to the "terrorists" and indirectly through Afghanistan, to the other countries that silently appreciated the attacks on the World Trade Centre. Colin Mooers (2006) puts it as the order of the imperialist world to wage war without an end or conclusion. I, the researcher, have the privilege of hindsight. America has left the battleground without any firm conclusion. The Taliban have taken control of Kabul and Afghanistan once again. What was the purpose of this war? Though America in Obama's regime picked their enemy, Osama Bin Laden, from a compound in Abbottabad, Pakistan, in 2011and later killed

him, it continued its war till 2021. The group, the Taliban, that it was fighting with has gained power once again. So, why has America 'wasted' ten years after the death of Osama Bin Laden in Afghanistan? At the moment, any answer to this question may be based on assumptions, but the future will make it known what ideology America has followed and which targets it has achieved.

2.4. Social Realist Fiction Covering War Stories from North-West of South Asia

What is the scope of wall and war for the South Asian writers writing in English about north-west of South Asia? Are these writers extra-sensitive about the sufferings of the war-affected people? Or do they exploit borders and conflict to make their career? Answers to these questions are not definite; however, an immediate investigation can reveal the connection between art and agenda. Some researchers, such as Hanif Rasool and Jahangir Khan, believe that the South Asian English writers, composing their books around border, feel the pangs of human sufferings, yet there are others who contest this position.

Investigating the significance of the border for the South Asian diasporic writers, Jain Jasper in *The Diaspora Writes Home* states that the humanistic aspect of the diasporic writers urges them to include the tales of human sufferings in their compositions. They blend their political associations connected to their future and the conditions of survival in their stories based on sympathy and love. The border symbolises escape, refuge, history, hope, and adventure for these writers. Moreover, these liminal spaces reimagine the pattern of identity defined by the conventionalists.

Jain presents a naive perspective on the diasporic writers. These writers, largely, are the elite of their society. They rarely visit the border to attain an accurate or journalistic picture of human suffering in war. Since the borders in South Asia, due to global conflicts, have become popular in media and people, the writers compose on the readers' desire to know about the culture and people living on the border. As these writers do not possess firsthand knowledge of the culture and people, they misrepresent the little knowledge they collect from secondary sources.

In “Making the Difference: The Differing Presentations and Representations of South Asia in the Contemporary Fiction of Home and Diasporic South Asian Women Writers.”, Lisa Lau states that South Asian women writers are not inclusive in depicting the local culture. Some diasporic writers include the details of their society. Still, most writers manipulate the difference by showing their culture as exotic, strange, and thrilling or exploiting it as per their requirement to meet the desired ends. These writers project the difference in their color, clothes, and habits as a tool to attract a wide readership.

Moreover, the selected aspects of culture that the South Asian diasporic writers portray become entirely new, different from the actual culture. Lau says that the Western and South Asian diasporic writers seek help from South Asian literature to understand South Asian culture. These writers have a persistent disturbance on the authenticity of the cultural information presented in their works. The diasporic writers inform themselves through the reading and analyzing the texts of the home South Asian writers. In this interaction, the diasporic writers generalize that does not fit into certain sections of society. Associating stereotypes and outdated concepts with the South Asian communities, the diasporic writers misrepresent the South Asian culture and imprint an image of the global South. They are privileged concerning the circulation of the books due to their portrayal of a hybrid culture.

Examining the purpose and performance of the South Asian diasporic writers in “Transnational Migrations and the Debate of English Writing in/of Pakistan.”, Huma Ibrahim proposes that their preference for writing in English is to make their work privileged in the Western academy. The works are readily available in big cities for the consumption of English readers. However, this advantageous position may not last long due to advancements in technology. The readers who are desirous to know about other cultures may retrieve the texts of the indigenous writers for their knowledge. Such writers, settling abroad, manage to find a new ‘home’ though at the periphery. Since the Western publishing industry is interested in producing the literature that makes the “Other” popular, it allows the diasporic writers to enchant their stories. This desire to learn about the “Others” is quite popular. It is not seen as an alternative to bring liveliness to the curriculum of the universities. Although the attempt to include the “Others” seems

unplanned, there is a possibility of increasing the magnitude of the texts produced by the diasporic writers to erase some important texts composed by the indigenous writers. The market is a determining factor in the production of literature about the subcontinent. In this situation, the role of the local readers or writers is to analyze those productions rather than become their accomplices critically.

Ibrahim argues that the American universities offer courses on “Third World Literature” by including the texts from various regions without analyzing the distinct association of literature with a particular area. This literature is often taught to the students of cultural studies, sociology, and history. So, teaching literature, not as literature, does not meet the sensibility the writers have embedded. Apart from this, the diasporic writers are self-conscious about presenting such details of the local culture. In contrast, the indigenous writers do not focus much on these details as they are not aware and only portray the situation required. For instance, in writing about women, the diasporic writers have the notions of the Western readers in their minds. They attempt to answer the Western's stereotypical questions, but their attempts reinforce the stereotyping of the “Third World " women. The writer makes certain compromises in filling the gap between ‘the level of absorption that one finds in a Western audience about other cultures and what is necessary information for an intelligent reader’. Ibrahim anticipates that the subcontinental writers' tendency to explain their culture to the Western readers will diminish in the future the way it ended in the South African writers writing in English.

Both Lau and Ibrahim highlight the compromises that the diasporic or the South Asian writers writing in English make to win a place in the Western academy of letters. I have discussed below a few South Asian writers to validate the argument claiming the South Asian writers as “comprador intellectuals”.

Ice-candy-man by Bapsi Sidhwa is written in the backdrop of the partition of British India into Pakistan and India. The novel explores the consequences of the civil war that broke out with partition. Sidhwa shows how once-harmonious communities fall out with each other at the time of division. She portrays that religious intolerance is the sole cause of the bloodshed, mutilation, rape, abduction, and butchering children.

Similarly, *Train to Pakistan* by Khushwant Singh gives an account of religious persecution after the announcement of partition. Setting the plot in Mano Majra, a town inhabiting various religious communities, Hindus, Muslims, and Sikhs, the writer shows how brotherly these Mano Majran are until the 'ghost train' from Pakistan arrives with not a single person alive. The Sikhs planned to attack the train to Pakistan, but Juggut Singh saves it at the cost of his life.

Both the novels hold religious bigotry responsible for this large-scale killing and criticize the forceful displacement of a significant number of people. However, the writers of these novels mute the context of this ill-planned partition. India was a British colony before 1947, and it was the responsibility of the British to control events for a peaceful transition. But they left the political matters suddenly to the fledgling states, having a shortage of resources, to prove the inability of Indians to rule their country. Sidhwa and Singh strengthen this imperial narrative by erasing the context of the civil war and resting all responsibility on the varied religious beliefs.

Writers like Mumtaz Shahnawaz and Attia Hosain included the ideological debate on the partition. Mumtaz embeds the ideology of the Muslim League that propagates that Muslims and Hindus are two different nations, and for this reason, their separation was justified. On the other hand, Attia Hosain took the lead from Indian National Congress on united India.

The Heart Divided, written between 1943 and 1948 but published in 1957 due to the accidental death of the author, Mumtaz Shah Nawaz, portrays the heterogeneous life of the Muslims, Sikhs, and Hindus in the pre-partition era but develops on urging the separation of these different communities due to the emerging political circumstances based on varied ideologies. Nawaz also denounces any possibility of marriage between a Hindu and a Muslim. Her central characters, Habib, a Muslim, and Mohini, a Hindu, fall in love. Being moderate in thought and expression, they do not see any antagonism in their conjunction, but the social order disapproves even of their thinking of such a union. The story in the novel is not merely the story of Habib and Mohini's. It is the story of a vast gulf between Muslims and Hindus, their social and religious orders or laws,

their meaningless coexistence, and their uneasiness in yoking them together as one nation. The author does not have any solution to the bond between Habib and Mohini, but Mohini's death is a physical stoppage of emotional Habib and Mohni's connection. Broadly the novel suggests that no matter how sympathetic and emotional involvement both Muslims and Hindus have, their mixture is impossible. The narrator sums it saying, "It seems that their lives only reflected our national tragedy" (246).

Sunlight on a Broken Column is a novel written by Attia Hosain about the pre-partition times of India but published in 1961. The story revolves around a feudal family, who enjoys aristocratic status before partition. However, it is split after separation, and their belongings are also reduced or divided. Laila, the novel's central character, is an orphan brought up in an orthodox environment at her aunt's place where *purdah* is strictly observed. She migrates to Lucknow to his liberal but autocratic uncle. During this period, Indian independence movement is accelerated, and Laila is crowded by her friends and fellows having the political sensibility and urge, but she remains indifferent. She is trapped in her traditional family laws, that do not allow her to marry the person of her own choice, as he does not belong to her class. However, finally, she is successful when her uncle approves their marriage.

Sense of belonging, loving, and not bargaining is deep-rooted in patriotism, and Hosain seems to portray the idea of one nation or unity of Hindus and Muslims. Similarly, she looks to extend Azad's vision of coming out of the fantasies of living in the glorious past but being realistic to accept the circumstances. The central character, Laila, also mocks the people who argue that Muslims belong to the Muslim state and reminds them of their origin that had not belonged to Pakistan but somewhere else. She replies to Nadira, saying, "Then let's return to our ancestors' homeland. Let's return to Arabia, Turkestan, Persia" (289).

Hosain visualizes this situation where doubts overcome confidence and presents it through Saleem, who prefers living in Pakistan, a newly born state. Saleem says that even if the tension is settled. Yet, there will be problems for Indian Muslims, "Everything

might settle down peacefully. That is where leadership counts. Even so, I maintain, there will still be discrimination against those Muslims who stay in India" (286).

Both writers discuss the consequences of partition, ignoring the British Empire's role in the hasty division that has its aftermaths. In *The Heart Divided*, Shahnawaz sides with the narrative of newborn Pakistan, and in *Sunlight on the Broken Columns*, Hosain reinforces the Indian ideology of united India.

Burnt Shadows by Kamila Shamsie covers a story revolving around three wars, World War II, the Cold War, and the War on Terror. Hiroko Tanaka is a Japanese and a victim of the atomic explosion in Nagasaki. Having lost her husband, Hiroko decides to go to Delhi to visit a half-sister, Ilse, of her deceased husband, Konrad. Ilse (Elizabeth) quickly befriends Hiroko and accommodates her. James Burton, the husband of Ilse, arranges an Urdu tutor, Sajjad Ali Ashraf, for Hiroko. Both Ashraf and Hiroko develop an emotional bond, which James dislikes. At the same time, Ilse catches sight of Ashraf observing the scars of Hiroko and misinterprets the situation.

Consequently, Ashraf is dismissed from his tutorship; however, after the death of his mother, he proposes to Hiroko for marriage, which she accepts. Seeing the political circumstances, James suggests the couple leave for Istanbul, but while they are in Istanbul, Ashraf's country is partitioned into India and Pakistan. Later, they return to Karachi as refugees. Part three of the novel places the reader in the middle of the Cold War. Raza, a teenage son of Ashraf and Hiroko, tries to adjust to his hybrid, Japanese-Pakistani identity. Being adventurous, he plans to betray Abdullah, an Afghan refugee, but he falls in trouble at the camp. However, he is saved by a commander who thinks that Raza is Harry Burton's friend. Part four of the novel drifts the readers to the twenty-first century, three months after the September 11 attacks. Hiroko and Ilse have settled with Kim, Harry Burton's daughter. Raza works with Harry for a military organization looking for the details of Al-Qaeda.

Meanwhile, Raza finds out Abdullah has become a taxi driver. Hiroko asks Kim to help Abdullah cross the border to Canada, which she does but during their journey Kim and Abdullah exchange views on Islamic ideology. Suspicious Kim informs the

Canadian police. Monitoring this situation, Raza presents himself to the police. Kim tries to tell the police about the false arrest, but Raza stops her. Finally, due to his teenage connection with extremists, Raza is handed over to the US, and he is put in jail in Guantanamo Bay.

Shamsie is a dual national, Pakistani-British. Being a creative writing graduate, she has an excellent command to flirt with her themes and plot. She chooses to write about her homeland (initial homeland) and leaves a sense that nationality should be an individual's choice. She highlights several dislocations of the partition of British India into India and Pakistan and includes the details of the Cold War and the War on Terror. English readership on wars increased after the War on Terror (9/11), and the insiders like Shamsie portrayed the events in battle dyed in the writer's imagination. Most of these insiders based their argument on the perceptions of the western readers to get recognition.

In *A Thousand Splendid Suns*, Khaled Hosseini tells the tale of women's oppression, polygyny, and the effects of the cruel regime of the Taliban. Mariam, at fifteen, contrary to her wishes, is wedded to Rasheed, an older man desirous of having a boy, but his wish is not fulfilled with Mariam. Being fundamentalist, he imposes restrictions on Mariam and confines her to his house. During the Communist Revolution, Laila was born to Fariba, Rasheed's neighbor. Laila develops feelings for Tariq and loves to be in his company. As they grow older, the neighbors whisper about their relationship. Despite being careful, Laila creates intimacy with Tariq and Tariq protects her from the hooligans in the street despite his lost leg. When Laila turns fourteen, the Communists are defeated, and Afghanistan falls to the local warlords. Tariq informs Laila about the departure of his family from Afghanistan. She is unable to control her emotions and both the lovebirds penetrate each other. Rasheed makes the gap of Tariq an opportunity and proposes to Laila, who is already pregnant. To hide the sin, she accepts Rasheed's proposal. Rasheed once again develops hope for a boy, but Laila gives birth to a girl named Aziza. Rasheed is disappointed, but the next baby is a boy. They called him Zalmai. Rasheed gets to know that Aziza is Tariq's daughter, on which he turns harsh on Laila and presses her to send Aziza to an orphanage. Meanwhile, Laila knows through

her relative that Tariq is alive, and Rasheed has fabricated the story to marry Laila. A stranger visits Laila, and this news reaches Rasheed. Infuriated, Rasheed rushes into his home, but Mariam hits him repeatedly with a shovel until he dies. Mariam is sentenced to death on her confession of the murder. Tariq, Laila, and the children escape to Pakistan. After the September 11 attacks on the US, Laila convinces Tariq to go to Kabul, where she visits Mariam's town to pay homage to Mariam. Jalil, Mariam's dead father, leaves a letter of forgiveness and money for Mariam. Tariq and Laila use the bequeathed money to renovate the orphanage. Laila, pregnant with the third child, becomes a teacher and wishes her parents were alive to see the restored Kabul.

The narrative that Hosseini builds is that the destruction of Afghanistan is due to the Soviets, the warlord, the Taliban, and religious fundamentalism. The story's plot begins in 1950 and ends after the US attack on Afghanistan to counter-terrorism. If placed on a big canvas, the novel erases the manipulators of the Cold War in Afghanistan. The imperial discourse corroborates with the narrative of the author. America was alarmed at the Communist Revolution in Afghanistan because it dreaded the hegemony of Russia in Afghanistan. Hosseini blurs the dividing line of the Communist Revolution and the Soviet invasion of Afghanistan to hide the American role in the Cold War.

Moreover, he normalizes life in Kabul after 9/11 and implies that America and its allies have brought peace to the region, but in fact, they have waged another war just like the other wars. The War on Terror is more destructive as it involves massive bombing and modern warfare. Thus, through his stories, Khaled Hosseini reinforces the dominant imperial discourses on women empowerment, human rights violation, religious oppression, 'evil' Russia, and the latest the Taliban as the "Other".

2.5. Critical Scholarship on the Selected Fiction

2.5.1. *The Wasted Vigil* by Nadeem Aslam

This section reviews the research on the post 9/11 novel, *The Wasted Vigil* by Nadeem Aslam.

One major theme in *The Wasted Vigil* is women suffering. Investigating the traumatic suffering of women at the hands of patriarchal structures of Afghan society in

"Gender Diaspora: Suffering of Women in Nadeem Aslam's Novels.", Zakia Nasir states that the powerful faction of society controls women through hegemony. She says Afghanistan is a prison for women who are the victims of torture. She argues that *The Wasted Vigil* has exposed the relationship between hegemony and patriarchy that subdues women. In such societies, women, being the heirs of Eve, are considered disgraceful. So, it is legitimate to torment women.

Although Nasir has chosen textual evidence to support her stance, her study leaves a superficial impression of the on-ground situation. She prefers the conventional analysis of Afghan society to a critical investigation guided by politico-historical events in the region.

In another work, "Women at the Edge: Crimes of Power against Women in the Context of Nadeem Aslam's Novel, the Wasted Vigil.", Zakia Nasir finds practical support in *The Wasted Vigil* to unveil the hegemonic powers bent to marginalize women and dehumanize them. The power mongers justify their atrocities against women under various pretexts. These justifications include honour killing, issues of the veil, and politico-ethnic conflicts. Aslam aptly portrays how women are oppressed and have become an object of gaze in Afghanistan. The women, considered weak, are victims of torture, and they are always a vulnerable target of the extremist element present in Afghan society. Aslam, highlighting the misuse of power by the fundamentalists against women, unveils the misogynist mindset.

In "'Deterritorialization' in The Wasted Vigil by Nadeem Aslam." Sobia Kiran applies an international framework to *The Wasted V*igil. She believes that Aslam breaks the confines of local boundaries and internationalizes Afghan trauma. Aslam composes his character from different countries such as the US, England and Pakistan to reveal how the world is responsible for the tragedy of Afghanistan. In the novel, the characters from other countries receive a different treatment than the characters from Afghanistan.

Many scholars consider social realist novels as a record of parallel history. Eion Flannery believes that *The Wasted Vigil* is an authentic document that records contemporary history around 9/11. In "Internationalizing 9/11: Hope and Redemption in

Nadeem Aslam's *The Wasted Vigil* (2008) and Colum McCann's Let the Great World Spin (2009).", he traces that the novel's manifestation of international affairs. *The Wasted Vigil* portrays the vulnerable victims of global politics. In addition, it depicts the events related to some more crucial incidents happening globally, such as 9/11. He sums up that the novel indicates the readers to be watchful of the political circumstances in their surroundings and the historical lessons. Despite the ruins of Afghanistan, there is still hope for a promising future. Flannery's study is significant in highlighting the political intervention and crookedness, but it ignores the ideology behind justification of the war consequent to 9/11.

Applying a Postmodern lens on *The Wasted Vigil,* Ayesha Parveen, in "Reality and Identity in Flux: Multicultural Simulacra in Nadeem Aslam's The Wasted Vigil." establishes that Aslam exhibits multiculturalism within the discourse already established. Aslam's discourse on a heterogeneous community appears more a 'postmodern simulacrum' rather than a fixed reality.

Dealing with the insider-outsider question, Namita Singh in "Outsider's Gaze: Exploring Nadeem Aslam's *The Wasted Vigil*." maintains that Nadeem Aslam, despite his status as an outsider belonging to another country, and his being a co-sharer of the religious beliefs of the people about whom he is writing, becomes an insider due to his cultural knowledge of Afghanistan. The reason that Singh presents for his claims is that the outsider or the writer not belonging to the culture he is writing about has an edge of objectivity in portraying the events. Therefore, his neutrality assigns authority to the writer to project reality impartially. Moreover, another commonality that connects Aslam with Afghanistan is his religion, Islam. So, this is the field that Aslam explores to attain subjectivity in portraying the culture of Afghanistan. *The Wasted Vigil* of Nadeem Aslam is a perfect portrayal of Afghan sufferings, and its story incites the reader to feel the pangs and torments of the Afghans. On giving authority to the insiders in representing their culture, Singh questions the Afghan diaspora writers and urges an explanation of how they are justified to write stories about Afghanistan while living elsewhere in the world.

Singh ignores the importance of firsthand knowledge of culture. Even if Aslam is considered as an outsider, which he is not, his experience of Afghan culture is secondhand attained through books and a few visits, and still, he has certain limitations of attaining maximum knowledge of the local culture, especially when the language of the writer is different from the people he is writing about. Besides, Aslam is a Muslim, and he may have certain biases for various sects that somehow makes him partial. So, considering him outsiders is questionable. He is an insider informing the outsiders.

Alla Ivanchikova in "Imagining Afghanistan in Deep Time: Nadeem Aslam and the Aesthetics of the Geological Turn", argues that to make Afghanistan significant and relevant to the world powers, Aslam keeps his major characters foreign. Aslam's technique reminds the power brokers of their role in the catastrophe of ruining the social fabric of Afghani society. His every narrative leaves a traumatic impact, not only on Afghans, but also on the invaders. Embedding a deep traumatic history, Aslam's style of writing sprouts life from the dead landscape of Afghanistan. The substantial benefits of his writing are far more numerous than other writings covering the skin-deep issues of poverty and human sufferings. Supporting Earth and the resilience of human beings from suffering, Aslam's works focus on organized violence, extinction of habitat, and degradation ecology.

Margaret Scanlan, in "Transparency into opacity: Nadeem Aslam's alternative to the 9/11 novel." states that the primary intent of Aslam in *The Wasted Vigil* is to restore history. Afghanistan was invaded by many giant warriors like Tamerlane and Genghis Khan before the intrusion of Great Britain, Russia, and America. These historical facts are exposed through dialogues and leave clues for the Western readers to learn more about these facts. Through his characters, Aslam reminds his readers of the foreign interventions in Afghanistan. For instance, Lara is a Russian, and through this character, the author refreshes the Soviet invasion of Afghanistan in the readers' minds. Similarly, David Town's presence indicates American influence and interest in this region. By pointing to the historical facts of intervention, Aslam questions the American narrative on 9/11. He provides a context of the events happening in Afghanistan. Aslam thinks that even educated folk in the West forget history and do not connect events with it properly.

Both Ivanchikova and Scanlan believe that introducing foreign characters is a technique that the writer uses to remind the world powers of their heinous role in destroying Afghanistan. Even if this stance is considered valid how the character of Marcus Caldwell, a British, can be interpreted as an oppressor. He sacrifices his family, his hand, and fortune for Afghanistan and appears more a hero than a villain. Similarly, Lara, a Russian, and David Town, an American, win sympathy of the readers through their role in the novel. Lara struggles to find her brother in war-ridden Afghanistan and is shown as a doomed woman. On the other hand, David Town heroically sacrifices his life to save Casa, an Afghan. So, merely introducing foreign characters may not be an indicator to make the world powers realize their brutal intervention in the Afghan matters. It is the modification in their role in the novel that may hold the power brokers responsible.

Muneeza Shamsie, in "Pakistani-English writing." considers *The Wasted Vigil* as one of the best Pakistani novels that has covered religious extremism. Moreover, it includes the history of various nations through various characters belonging to different countries: America, Russia, England, etc. The beauty of Aslam's narrative lies in giving life and human characteristics even to villains like Casa. Overall, *The Wasted Vigil* is a poetic novel with multiple plots portraying various themes, such as nationhood and extremism. Contrary to the circumstances depicting depletion and loss, Aslam has managed to bring charm to the landscape by beautifying the living place of Marcus and Qatrina with flowers and perfume. Shamsie appreciates writers like Aslam who, in this world of terror, possess enough courage to highlight the complex realities of their countries, that are otherwise suppressed and not allowed. Shamsie presents a mixed analysis of art and social reality; however, she overlooks the causes of extremism and nationhood in Afghanistan the way Aslam has muted the roots of problems of Afghanistan.

Hanif Rasool and Jahangir Khan, in "Pashtun Images in Contemporary Pakistani Fiction in English." appreciate *The Wasted Vigil* of Nadeem Aslam for its portraying of the elements adding not only to miseries of the human beings but also to the destruction of Pashto cultural heritage. Through the foreigners as characters, the novel depicts how

the powers like the US and the USSR have corrupted both Pashtun history and culture. The story reveals that the warfare and external agents have demonised the Pashtun values and destroyed Afghanistan. Overall, the novel highlights the absurdity of war resulting in miseries of Pashtuns. In this study, the researchers have overlooked the stereotyping and imperialist ideological construction in the novel, like, Pashtuns as terrorists. Casa, a native Afghan, resists the imperial power, America and sacrifices his life. The Taliban are portrayed implementing their orthodox Islamic concepts. Their resistance against the intruders, the US, and its allies, is denigrated. Aslam assigns the Taliban an identity that serves the imperialist ideology constructed in the War on Terror. Almost 80% of Taliban are Pashtuns, natives of Afghanistan. Their orthodox beliefs may be challenged, but their right to resist the intervention of an outsider may not be denied.

The critical scholarship reveals that *The Wasted Vigil* is received and criticized both by the researchers of first world as well as by the South Asian researchers. So, this marketing and circulating makes the text controversial, especially, in the wake of 9/11.

2.5.2. *The Shadow of the Crescent Moon* by Fatima Bhutto

In *The Diaspora Writes Home*, Jain Jasper appreciates Fatima Bhutto for writing her homeland in dark ink, violence, and death around every corner, with the future blocked and all escape routes closed. The book picturizes a frightening scene when year after year, violence continues, religions discover new orthodoxies, and all distinctions between law and lawlessness collapse. In this narrative of darkness, border poetics is expanded to work with individual lives and the spatial shifts to the shared sufferings.

Sara Zainab et al., evaluating the strengths and weaknesses of *The Shadow of the Crescent Moon* in "Critically Analyzing War on Terror in the light of Fatima Bhutto's "*The Shadow of the Crescent Moon*"", state that the novel aptly highlights the agonies consequent to a war. Bhutto tells the tale of Mir Ali that highlight the aftermaths of the unfriendly relationships between Pakistan and the United States. The writer criticizes the role of government in the regions and its discriminatory treatment towards the youth of Mir Ali. She proposes that the state is promoting an environment that incites the people to resist hegemony. Even women are victims of brutal treatment of both militants and the

military. Bhutto makes her women characters strong. Samarra, tortured and threatened, is hopeful for her freedom and seeks solace in resistance. Mina bursts out on the Taliban for the cruelty and terror that they have afflicted on Mir Ali. Bhutto reveals the stupidity of a sect while portraying radicalized Sunnism that instigates the Taliban to kill Shia, unveils crime and oppression by including the treatment of both the Taliban and the state, and unfolds the destruction done by the American drones and other agents. The story is appealing for the readers, as it grips the minds and leaves a lasting impression. However, there is a downside to the novel. Bhutto depicts Pakistan and its military as a villain, and the readers believe that nothing is appreciable in Pakistan. The researchers are of the view that this is probably due to her family background. Her grandfather, Mr Zulfikar Ali Bhutto, former prime minister, was hanged by a dictator, General Zia Ul Haq, and his father was assassinated in his sister, Benazir Bhutto's regime. She has personal grievances against the state and political governments.

Zainab et al. have provided two sides of the novel, though superficially. The researchers overlook the broader global agenda in the tribal areas of Pakistan. Russia and Afghanistan are working on 'Pashtunistan' and the Taliban are using the tribal areas as a shelter. The US, with its allies, is hitting its enemies, 'terrorists'. So, these crucial aspects have hardly secured a place in this research.

Aisha Jadoon et al., conducting a psychological analysis of *The Shadow of the Crescent Moon* in "Literary Responses to the War on Terror: A Psychological Analysis.", highlight the traumatic experiences of the people of Mir Ali during the War on Terror. The researchers reveal that every faction of society is highly disturbed due to excessive interference in their private lives. Surveillance everywhere, sanctions on gatherings except for funerals, and checks on the freedom of speech add more to the local inhabitants' stress. The doctors, in the only government hospital in the town, are helpless to prescribe expired medicines to every patient for treatment. Even children are vulnerable to such conditions. They are injected with an unrefrigerated vaccine and given expired pills. Jadoon et al. conclude that justice is a prerequisite for the maintenance of peace. Disaffection of the youth towards the state is due to several factors, such as interference in privacy through constant surveillance, deprivation of basic health

facilities, fewer opportunities in education, and negligence of the administration towards the development of the area. Bhutto establishes through her narrative that the attempt to end the war forcefully to maintain peace will bear no fruit unless the concerns of the traumatic youth of the region are addressed because their stress has incited them to opt for violence against the state. The writer suggests that the money spent to end the war will not guarantee peace, but it is the public's welfare that will ensure stability. When the youth are provided with better health facilities, educational opportunities, religious and cultural freedom, it will positively serve people.

The research neglects the presence of militants in the region, with whom the state army is engaged in war. It is not the war between the state and the people of Mir Ali (the way Bhutto has presented) but between the state and the intruders. Besides this, the government is already developing the area and bringing the locals into the mainstream. Hayat and Samarra detest any development or step of the government for the welfare of the public. For instance, they plan to attack the Chief Minister visiting Mir Ali on Eid day to inaugurate a ceremony of inducting 400 young men as cadets. Apart from development, the researchers misinterpret the attack on the government hospital. The Taliban militants bomb Hasan Faraz Hospital for two reasons; first, it is funded by the Pakistani government, and second, its name suits more to the Shia community.

The researchers read two conflicts in the region as one. One, militants' infiltrating, and second, the local rebels' fighting against the state. Suggestions for health, education, and development are good to deal with the regional upsurge but to tackle the armed militants, the state needs apparatuses to bulldoze the foreign intervention. This study, highlighting the psychological impact of war on Mir Ali, overlooks the context of the region and presents a partial analysis.

Sidra Anam et al., in "Political Imbroglios and Social Radicalization in the Novels of Fatima Bhutto: A Case Study," research the effect of 9/11 and the War on Terror on Mir Ali, a war-affected area in North Waziristan, Pakistan. The study assesses the political complexities, radicalization, and social problems. It reveals various conflicts in Mir Ali due to specific differences, namely, religious, linguistic, cultural, and racial.

Political mishandling and excessive militarization in the region are causes of discontent among the inhabitants. *The Shadow of the Crescent Moon* dramatizes the reciprocal violence spewed out by the locals and the other actors like the state and the militants. Political mishandling is aggravating the pangs of the local community. Unfair treatment, surveillance, and discriminatory punishment lead to retaliation, disharmony, and radicalization. The youth is deprived of the fundamental rights, such as freedom of speech, education, health, and better opportunities, that triggers, in reaction, hate sentiments in youth. The research in this article is limited, as it does not place the novel in its broader context. It rules out the role of the external agents, such as Afghanistan, Russia, and the Taliban, attempting to maintain hegemony in the tribal areas of Pakistan.

Muhammad Sheeraz and Abdullah Jan Abid inspect *The Shadow of the Crescent Moon* for its language appropriation technique used by the writer in "Of 'Khar bachaya' and 'takra jenai': Lexical Pashtoization in I am Malala and *The Shadow of the Crescent Moon*.". They base their argument on the concept of Pakistanizing or Urduizing of English and propose that Urduizating is not an inclusive term, as many other languages in Pakistan also contribute to Pakistani English. They highlight the language appropriation strategies used by Bhutto in her novel, *The Shadow of the Crescent Moon*. The researchers conclude that though the Pashto code used in the novel is not significant, it is an indicator of an impact on the English language in the future. The study is limited in its scope. It discusses the novel regarding post-colonial theory; however, it rarely mentions how it contributes to identifying Bhutto as a Post-colonial writer. It is more linguistic study than post-colonial research.

Hanif Rasool and Jahangir Khan in "Pashtun Images in Contemporary Pakistani Fiction in English." believe that Bhutto in *The Shadow of the Crescent Moon* impresses urban lifestyles on the rural setting. Though she misses the mark to portray the domestic life in Waziristan, she highlights the human sufferings and the consequences of the war in the region. Surrounded by personal and political circumstances, the three brothers plunge into the quest for their identity in the tribal area. In the uncertain conditions of Waziristan, they are lost on the question of survival. The study establishes Bhutto as an outsider with little knowledge of the local culture, but she portrays the havoc caused by

the War on Terror and the other consequent wars in the tribal areas. The study ignores the larger discourses constructed on the region. It also overlooks Bhutto's establishing the need for an armed struggle against the state. She draws her narrative on differences between the state and Mir Ali and between the people of Mir Ali and Pakistan. Hence, her composition is not merely descriptive but suggestive.

2.5.3. *The Kite Runner* by Khaled Hosseini

The research on *The Kite Runner* in tracing imperialist ideology with reference to the New Great Game is limited. Moreover, researchers have hardly used Lisa Lau's framework of "Re-Orientalising the Orientals" to investigate *The Kite Runner* as a typical novel constructing the "Other".

Jennette Edwards in "Expatriate Literature and the Problem of Contested Representation: The Case of Khaled Hosseini's *The Kite Runner*" classifies the criticism on *The Kite Runner* into two categories. One, there are critics who appreciate the way Hosseini has told the tale of human suffering in Afghanistan and portrayed it effectively. On the other hand, there is a club of critics who contest the reinforcement of stereotypes and misrepresentations of the local culture in the text. In this article the researcher tries to explore two areas – the limits of art in transgressing a culture and the challenges faced by the diasporic writer in representing the culture of which they are no longer the part. The researcher suggests a solution to develop dual sensitivity. First sensitivity is pertinent to understanding of a culture and second is to understand that no single text can record all the aspects of a diverse culture. Edwards has highlighted a crucial area in reading a text; however, generalizations (discussed in analysis) found in *The Kite Runner* are contrary to the second sensitivity proposed above. This study creates a space for the third sensitivity of not judging a culture by applying the external reference points to determine local values.

David Jefferess in "*The Kite Runner* as Allegory of Global Ethics" investigates the novel for its humanitarian aspect. She argues that *The Kite Runner* counters the logic of supremacy of race, nation, and religion as basic determinants of political identity and "modern" as human. Counting failures of the novel, she states that the novel practices the non-typical to describe the "evil". The element of difference in the novel is portrayed

by tagging Assef for his bad actions with a race (Aryan), and not due to religion or ethnicity. The political allegory in the novel does not include the binaries based on clash; however, it provides certain instance of civilizational rhetoric. As race, ethnicity, and nation are not sufficient markers of defining a human, the inclusion of economy, politics and culture may be useful indicators to define modern humans. She says that it not "Us" and "Them" binary working in *The Kite Runner*, rather, it is "good" or "bad" that offers the readers to identify with. So, in the novel, the writer 'humanizes' Afghan culture by subscribing to the discourses on 'goodness'. The study foregrounds political importance, but overlooks the politics hidden in constructing 'good' and 'bad'. It misses an important point of projecting West/ America as 'good' and Afghans/ Taliban as 'bad'. The study seems to subscribe to JanMohamad's Manichean allegory that resorts more to moral binaries than the racial binaries as proposed by Said.

Rekha Chitra V. K in "Reinforcing the Stereotypic Binaries: Orientalist reading of Hossieni's *The Kite Runner*" explores that the characters and themes portrayed in the novel are largely based on the stereotypical attributes, typical social class system and cultural status. The novel exoticizes both Afghan culture and people and contributing to the Orientalist discourses, it embeds the power dynamics manipulating the tension between Pashtun and Hazara. Afghanistan is portrayed as a monolithic and definable entity by emphasizing the cultural and social differences. Hosseini, embedding the Western perspective of the East as the "Other", perpetuates the stereotypes and generalizations. Reading *The Kite Runner* with the perspective of Orientalism, unfolds the hidden construction of representation and cultural identity in the novel.

Homam Altabaa Nubli and Binti Nik Nayly in "The Villainous East Versus the Heroic West: A Postcolonial Analysis of *The Kite Runner* and its Portrayal of Muslim Afghanistan" argue that the East, in most of the Western texts, is represented as mysterious and perilous. The reason behind this is the Westerners style of viewing the East as an inferior "Other". However, the writers like Hosseini, who belongs to a Muslim country, prefer to write in the Orientalists' jargon and create the East the way the Westerners wish to see. Hosseini becomes popular due to his portrayal of the "Other". The researchers find that *The Kite Runner* practices the Orientalist ideology of

representing the Orient as traditional, sexual, and violent while it portrays the Occident as liberating, which justifies the inevitability of colonialism.

Both the studies of Jafferess and Nubli and Nayly use *Orientalism* as framework but that may offer limited understanding of the matter. "The Economy of Manichean Allegory" is more suitable for their studies. Similarly, Self-Orientalism or Re-Orientalism is appropriate for Chitra's study. The current study uses the recently developed framework Re-Orientalism by Lisa Lau to investigate *The Kite Runner* for its embeddedness in the New Great Game.

2.5.4. Research Gap

Overall, the study finds a gap in the research conducted so far to trace the connection between the two great games and imperialist ideology with specific reference to literature. The current study is distinct in its aspect of tracing continuity of imperialist ideology reinforced in literature from the Old Great Game to the New Great Game.

The critical research on *Kim* (1901) throngs the archives investigating the text for its imperialist connections and reinforcing the idea of the Great Game. Moreover, the literature on the text highlights the writer's tilt towards the policies of the British empire in maintaining imperial rule in India. It also traces the impact of European thought pattern on Kipling. Apart from this, it explores how Kipling incorporates that the British mind, prone to define differences, manipulates binary opposition to stereotype the local Indians. In addition to this, considerable research has been done to show (mis)representation of both India and Indians. The current study largely relies on the review of previous research to highlight the imperialist ideology working in *Kim*. However, it finds a gap in two areas: first, investigating *Kim* by placing it in the historical realities of the time of its origin and second, seeing the role of Kipling as a 'native informer'. Edward Said has included an episode of *Kim* highlighting the denigration of resistance of Indians against the intruder, the British Empire (159-196). However, Said leaves to Indians to explore the reasons for erasing opposition and showing a passive India. This point leaves a gap for this research that explores the reasons for creating a passive India.

The research on the second novel, *The Wasted Vigil*, regarding the New Great Game is scanty and the novel is unexplored for its embeddedness in imperialist ideology. However, the study has reviewed the literature, covering different other aspects of the novel. The research conducted on the texts highlights the theme of representation. Aslam represents Women of Afghanistan as oppressed and marginalized. He gives a space to express Pashtuns facing the brunt of war waged by the outsiders. Literature abounds in highlighting the aspects presenting a parallel history and connecting the present turmoil with past events. It also indicates how Aslam, in his novel, has internationalized the local trauma. Other research areas in the novel include religious extremism, human sufferings, re-culturation of Islam, authentic history, patriarchy and hegemony, multiculturalism, and representing as an insider.

The study finds a gap in locating Aslam's *The Wasted Vigil* in a broad context of imperialism and urges to research in the following areas:

1. In the context of the New Great Game – the Cold War and the War on Terror – played in Afghanistan and Pakistan, with which camp does the writer stand?

2. How does a diasporic writer living in England inform his anglophone readers about the American 'just' war on the 'villain' Taliban and Afghanistan?

The study, finding a gap in this area, investigates *The Wasted Vigil* for its ideological construction and support for the imperialists' plan.

The third novel under investigation is *The Shadow of the Crescent Moon*, written by Fatima Bhutto, a Pakistani journalist and writer. The critical research on the novel stretches at various positions. The significant research areas include Pashtoization and Pashtun representation, language appropriation, highlighting political, social, and radical problems of Mir Ali, exploring the traumatic experience due to agonizing war, and the role of the state in dealing with the conditions of Mir Ali. However, there is a shortage of critical research to investigate the novel in its political context and a larger context of the New Great Game.

The fourth novel, *The Kite Runner* by Khaled Hosseini, an American based Afghan is famous for its Orientalizing the Orientals. The current study is distinct at two levels:

1. *The Kite Runner* has not explicitly been investigated for its practicing imperialist ideology constructed during the New Great Game.
2. The novel has not been explored using Lau's framework of re-Orientalizing so far. The current study applies Lau's theory of "Re-Orientalising the Orientals."

Thus, the current study finds a gap in situating the novel in context of the New Great Game and imperialism. Therefore, it investigates the novel on a bigger canvas to highlight the political standing of the author and the text.

CHAPTER 3

‘OTHERING’ IN DISGUISE: IMPERIALIST IDEALS IN *KIM*

> Thus, the ideological function of all “imaginary” and some “symbolic” colonialist literature is to articulate and justify the moral authority of the colonizer and – by positing the inferiority of the native as a metaphysical fact – to mask the pleasure the colonizer derives from that authority. (Abdul Rehman JanMohamed 1985: 84)

This chapter serves as a background of studying South Asian writers, writing in English. The core purpose of keeping *Kim* as a background is, first, to highlight the imperialist ideology practiced in Kipling’s era, and second to study the continuity of ideological construction in literature at the present time. In other words, the study analyzes the evolution of Orientalism practiced in the nineteenth century to Re-Orientalism practiced today in context of the great games. The method of investigating *Kim* is largely based on literature review with my additional critical analysis. Apart from this, the study fills the gap of interpretation left in the critical scholarship on the text.

The study presents an in-depth analysis of *Kim* by Rudyard Kipling for its ideological constructions that accommodate the imperialist agenda. It includes what the text is about, from which historical and cultural milieu it has originated, what imperialist ideologies it incorporates, how the writer has internalized the dominant ideologies on the region, what impact it leaves on the readers and how the writer is developing his story according to the perception of his readers.

Kim (1901) offers, albeit controversially, a helpful understanding of nineteenth-century warfare between two great empires – Great Britain and Russia. However, it valorizes Western supremacy through simulated mimeses of historical reality of India.

Kipling, the master of creativity, sketches a vision suitable for the Great Game played in Afghanistan and Central Asia. The effect of that 'game' is seen even in the present. According to Kipling, "the Game is so large that one sees but a little at a time" (172).

3.1. About the Novel

Published in 1901, *Kim* is a masterpiece composition of Rudyard Kipling, a Nobel prize winner in 1907. The novel includes the story of a thirteen-year-old boy Kimball O'Hara, an Irish. He is an orphan reared by an older woman in Lahore. Being a hybrid, possessing two languages, Urdu and English, Kim mixes with many communities living in India. For this quality, he is called 'A friend of all the world'. Outside Lahore Museum, he meets a Tibetan Lama who is looking for his sacred river. Kim decides to accompany the Lama on his journey to find the river. Moreover, he also wishes to find his destination, where he will be received by "Nine hundred first-class devils, whose god was a Red Bull on a green field" (p.2). also. Kim reveals his intention to Mahbub Ali, his friend, who assigns him to hand over a secret letter to a British officer in Umballa. Before his departure, Kim senses something intriguing in Mahbub's camp.

Grand Trunk Road is full of experiences for Kim and the Lama, as they come across various people with different beliefs and origins. Having reached Umballa, Kim delivers the letter to a colonel and gets the air of war. To impress an old soldier, he informs him about an upcoming war. The soldier also accompanies the Lama and Kim on their journey. Kim's curiosity to know more drags him near a regiment, where he is caught. After interrogation, the officers realize that Kim is Irish, therefore, a 'Sahib'. On this realization, they command Kim to leave the Lama, as they are to decide Kim's future. Kim convinces the Lama, and the Lama goes to continue his journey. Kim, uncomfortable in the camp, manages to send a letter to Mahbub Ali, who arrives there to inform him about the benefits of studying at St. Xavier. On the other hand, Father Victor receives a letter advising that the Lama will pay the expenditures of Kim's education. Colonel Creighton also arrives to announce that Kim will serve as a spy.

Having spent a year at St. Xavier, Kim prefers to spend his summer as a Hindu beggar, and in this disguise, he sees Mahbub Ali. He finds out that Mahbub Ali himself

is a spy, and he is also responsible for training Kim for the Great Game. During his stay with Mahbub Ali, he informs Mahbub about unusual activity in his compound and saves his life. After that, Kim meets Lurgan Sahib, who trains him with jewels and stones. Having received ample training, he looks for his next destination. Hurree Babu determines Kim's course of life.

Kim is discharged from school and is ready to perform as a spy in the Great Game. Disguised as a Buddhist, Kim saves one of the spies on which the Lama thinks that Kim has learned a new charm. He urges him to use it reservedly. Meanwhile, Hurree Babu informs Kim about the tension on the northern borders where five independent kings plan to join with Russia. Kim manipulates the direction of the Lama's quest towards the north. Hurree Babu disguises himself as a representative of Rajah of Rampur, who has sent him to receive the guests. On meeting, he realizes that one of the agents is French. They reach a point where Kim and the Lama are waiting. The French try to grab the map from the Lama's hand on which everybody with the Lama is infuriated; hence, they fight. The agents escape the place, leaving their luggage behind. Kim tells the natives to stay away from the bags, as it is cursed and can be made accessible by separating some paper. Later, Kim takes help from the woman who has tried to seduce him to take the Lama with him to the south. He also reveals himself as a white sahib. It takes them twelve days to return.

Kim falls ill, and Hurree Babu delivers the secret paper to the colonel. On his recovery, Kim solves the riddle of his identity and finds out that he belongs to everyone. The Lama credits Kim's enlightenment and announces that he has also found his sacred river.

Kim (1901) is one of the famous works of Rudyard Kipling that has attracted the researcher's concerns with reference to imperialism. The artistic tropes of the work hide behind the imperialist agenda. The section below reviews the critical investigation of various researchers highlighting the elements that strengthen the narratives of the empire.

In "Le grand jeu and the Great Game: The Politics of Play in Walter Scott's Waverley and Rudyard Kipling's Kim." Chris Ann Matteo discusses *Kim* as a textual representation

of the ‘Great Game’. The plot of *Kim* is set in the beginning of the nineteenth century amid a diversified context of India. The novel portrays the Great Game as a complex system of espionage and surveillance to counter both the local leaders for their intrigues and a contesting Empire, Russia for its external part to play the game. Kim acts as a textual agent who tries to investigate the notions, expansion, and development of the British Empire and becomes a national bildungsroman, justifying the escalating imperial power of England. In other words, an Englishman represents England, and the English readers identify with the hero who acts in the third space. With the help of the hero's adventures, the reader tries to resolve their conflicts about Indian subjugation. The writer may hide the historical truth by using his narrative as an instrument exploiting the semantic domain. The repeated use of sport, game, play, etc., yields a wide range of meanings pertinent to the Great Game. Moreover, the author assigns disguise and mimicry other talents to Kim, which he exercises skillfully. This impersonation helps the Englishman explore both sides of the picture, especially, to discern the point-of-view of the natives. This alluring aspect of the novel allows the British readers to know, experience, or feel the sufferings of the natives of the other culture. This condition permits English the right to power, whereas it makes the other/alien submissive. Kim is safe while playing the role of a native. The political dimension of the text becomes apparent when it makes its hero aware of the ‘survey of the frontiers of the Great Game’. Charms are the additional covers that distinguish the characters of the novel. Kim's amulet in his childhood is replaced with a new code that helps the players play their games smoothly. All the novel’s generic elements are suitable for exploring foreign culture and specifically collecting knowledge of the ‘other’. It also questions the education in books and prefers trial and error to learning. However, it is ironic that the readers also read this novel for information and enlightenment.

Matteo has pointed out three critical aspects in his study; one, the text actively participates in the Great Game; second, it creates a space for Western readers to romanticize the heroes abroad and justifies the presence of the Great Briton in India to alleviate sufferings to the natives. Third, it gives generic support to the imperialists in constructing the ‘Other’. However, the study misses the point that *Kim* provides a fictional cover to historically mishandled realities of India. It is also not sufficient to

investigate the construction of passive India contrary to its existing political and material circumstances.

Phillip E. Wegner in “"Life as He Would Have It": The Invention of India in Kipling's "*Kim*." believes that Kipling in *Kim* manages to hide the purpose of the text, imperial history, and political agenda behind literary traditions. The text maintains that breaking the racial barrier is not a good course, as it threatens differences between colonizers and colonized. He concludes his study by presenting an allegory in which the Lama represents India's colonized people, Russians the colonizers, and maps as signs of different powers busy controlling India. The Lama tries to challenge the authority of the empire, but later, he revokes his action. On the other hand, Kim acts because he thinks that a ‘white’ should act in such a situation. Kipling leaves many conflicts unresolved in his ideal India in *Kim*. The stability of Kipling’s India depends on the desires of both imperial subjects and rulers. The construction of Kim revolves around this subjectivity. Kim is supposed to identify with white power and superiority. Although he has burnt black, he is white; hence, superior to any other Indian. Kim has the privilege to undertake the tasks which any native is not allowed to do. Only Hurree Babu seems to surmount this difference. Even then, he has his limits. Imperial domination is possible in creating a contrast between colonizer and colonized. Kim’s father died because he tried to get mixed with Indians by marrying an Indian woman. Mahbub Ali, Hurree Babu, and even Kim can’t equal Colonel Creighton, as Kim is not from England but Ireland, a colony of the British Empire. The identity of Irish people is relative. While on good terms with the Empire, the Irish populace enjoys a positive image; however, while in tension, they are branded as traitors. This inequality and racial discrimination will lead to resistance resulting in the end of the empire. Similarly, the Indian subject will realize this difference in India, and hegemony will crumble (129-159).

Sailaja Krishnamurth, in “Reading Between the Lines: Geography and Hybridity in Rudyard Kipling's Kim.” states that to make India a colony, the British Empire needed information on the colonized subjects and territory. To gather information, the colonizers introduced a project of the Indian Survey and bordered the region to defend them from any intrusion. Mapping and ‘benevolent exploration’ are quite famous rhetoric of

Victorian archive projects. It has multiple explanations: justification of colonization, controlling the natives, hegemonizing the colonized, exoticizing the other, etc. Employed strategically, it appeared before visual mapping and established the authority of the colonizer by defining its location and territory; hence, the narrative itinerary serves as a foundation block for defining frontiers. Besides being an example of a narrative itinerary that describes culture, people and places, the novel also portrays borders and bridges ambivalently. The plot is developed with the help of hybrid characters that move through a landscape. It also highlights the mapping projects and brings forth specific problems connected with frontiers. The narrative imbues the Victorian projects of mapping.

Wegner and Krishnamurth highlight the political ideology manipulating the strings of aesthetics in *Kim.* Kipling presents an India of his imagination in which he mixes colonizers and colonized and leaves conflict. He also creates the "Other" and defines it to inform the empire.

James H. Thrall studies the use of religion by Kipling in *Kim*. In "Immersing the Chela: Religion and Empire in Rudyard Kipling's "*Kim*."", he notes that religion is a vehicle with which Kipling raises the questions of difference and identity in his novel, *Kim*. Although it is not a primary concern for the writer, its concurrent mention in the novel contributes to the portrayal of Indian diversity. Instead of investigating shared beliefs for human relations, Kipling moved a step ahead in equating the 'right' religious sensibility with human interconnection. Kipling maintains a strong connection between the Lama and Kim throughout the novel. Despite their varied religions, both have an ideal inter-connection. Even if Kim does not bathe in the 'sacred' river for his purification, he ostensibly pretends so for his master, the Lama, with whom he has a strong association. This condition of human interconnection is good enough for salvation. In short, Kipling has allowed the supernatural as a source of redemption.

Thrall overlooks the manipulative side of Kim in maneuvering the Lama's quest for his personal as well as political mission. At the individual level, he takes the Lama along the GT road to find his destiny or identity. He redirects the Lama's search to the Northern areas where he is expected to play the "Great Game" at the political level. With

Kim's political achievement, the Lama's quest is also satiated. So, Kipling allows the Lama's pursuit until Kim is busy attaining his goals in the "Great Game".

In "'I am going to rewrite Kipling's Kim'': Kipling and Postcolonialism." Bart Moore-Gilbert states that Kipling cannot entirely be credited with being an originator of South Asian or Postcolonial writing. Still, he is an inspiration for many South Asian writers. He mentions writers, such as Sarath Kumar Ghosh, Rabindranath Tagore, Mulk Raj Anand, Raja Rao, R.K. Narayan, Khushwant Singh, Murari, Anita Desai, and Amit Chaudhuri. They disapprove of Kipling's role as a postcolonial or South Asian writer; instead, they record hostility for his role as a racist and imperialist. However, after the partition of the subcontinent, some writers—Ondaatje, Allen Sealey, Salman Rushdie, Hanif Kureishi, and Kunzuru- got inspired by Kipling's *Kim* his other writings. He concludes his study by saying that even if Kipling receives hostility from several writers, he is indirectly or secretly visible as an inspiration even in the works of the writers who oppose Kipling.

Appropriating the modes of representation is one of the techniques of postcolonial writers. Moore-Gilbert ignores this perspective while tracing the Kipling elements in the writers like Tagore. Therefore, this aspect of the writers opposing Kipling falls in resistance, not in inspiration, and as an artist, Kipling's role is contested.

In "The Content and Discontents of Kipling's Imperialism.", Benita Parry explores Kipling's role as an artist and finds that he can only be categorized as an artist in conjunction with imperialism. During colonization, Kipling is criticized for being an ally with imperialists, and his views are denigrating civility and based on racial pride. Those who appreciate him as an artist do so on the grounds of his social and political ideas. If he is ranked as an artist, he is an artist of imperialism. The imperialist practices are reinforced through writings on India. The fiction takes many principles that pacify the colonial subjects. It includes respecting law and order, maintaining discipline, observing obedience, respecting the autocratic relationships within society between colonizer and colonized, projecting the white as a superior race bound to rule, defining

margins, appreciating patriotism and conformity, etc. Such writings are a source of investigating the discourses and hidden agenda of imperialism.

In “Kipling’s Imperial Aestheticism: Epistemologies of Art and Empire in *Kim*.”, Jesse Oak Taylor argues that the aesthetic rupture in *Kim* is due to Kipling's allegiance to the imperial ideology. Despite highlighting the contradictions of empire, specifically, in knowing India, Kipling rarely questions the legality of empire in the novel, *Kim*. He thinks that imperial rule in India is inevitable. The loyalty and submission of Kim to the mission of the empire disturbs the aesthetics of the novel. The art that he is producing demands him to part his ways from ideology, but it is evident in the last portion of the novel that Kipling compromises his art for the service of the Great Game.

In “The Representation of the Orient in Rudyard Kipling's "Kim."”, Nick Scott examines *Kim* as a demonstration of Western imperialism and a platform of stereotyping the Orient. The novel represents the Orient as a definable and unchanging entity that has permanent traits. Most of the characteristics associated with India are negative so that it could be made a ‘textual object’ to study and ultimately control. The text includes a hybrid character, who is a European brought up in India. He presents the local culture through his first-hand oriental experience. Many researchers consider this a form of resistance, but this technique neutralizes any form of resistance. This politics of negation and absorption is also present in other forms of resistance, such as the Lama, Hurree Babu, and reference to 1857 Mutiny. The critics, who appreciate this novel as a mode of resistance, overlook the absorption mechanism throughout the text. Thus, the novel reinforces the ‘white European superiority over Oriental backwardness”.

Scott reaches a crucial point of neutralizing resistance and naturalizing the difference between the Occident and the Orient. The imperialists needed both constructions in controlling India. The British government in India required a compliant subject allowing the British machinery to exploit the local resources. In the last decade of the twentieth century, India had been suffering the worst famine known in history, but the British were indifferent by the starvation and deaths at a massive scale. Kipling portrayed a politically conflict-free India contrary to its ground realities.

The textual evidence attests to the writer's construction of the white as superior and the black as inferior. The protagonist of the novel, Kim, is trained throughout the story to learn the skills to control and deal with Russian fear or possible intrusion. At the ideological level, Kipling seems to extend 'the white man's burden', a mission left unaccomplished by Conolly. The white/ black dichotomy is overwhelming in the novel. The white is entitled to be educated, authoritative, and controlling, whereas the black is represented as ignorant, unreliable, and submissive. The white is not expected to follow the ways of the black/ colonized even if he is a poor white:

> Though he was burned black as any native: though he spoke the vernacular by preference, and his mother tongue in a clipped uncertain sing-song; though he consorted on terms of perfect equality with the small boys of the Bazar; Kim was white—a poor white of the very poorest. (1)

It is not the place of origin that determines the identity of an individual but the race to which one belongs. The financial circumstances do not interfere with the status of Kim as a Sahib. Not only the white community propagates superiority of the white, but the colonized/ black have also internalized the white supremacy as an established norm or a natural practice:

> The woman who looked after him insisted with tears that he should wear European clothes—trousers, a shirt, and a battered hat. Kim found it easier to slip into Hindu or Mohammedan garb when engaged in certain businesses. (3)

Kim portrays the Orients as liars or thieves but depicts that the occident cannot lie. For instance, in the novel, when Mr Bennett catches Kim, and the latter does not know about Kim, he calls him a thief and says, "I believe him to be a thief. But it seems he talks English" (86). But after a while, he feels shaky because he doubts that the boy is from his community. However, when he becomes sure that Kim is a white boy, he changes his tone and wording: "He is certainly white, though neglected" (87). However, Kipling leaves a contradiction while setting high standards for a Sahib and propagating the Victorian mores. The reader finds the same Sahib, Kim, trained as a symbol of white superior culture, stealing the papers belonging to the Russian agents. The writer does not show him as a thief but a dutiful young man.

Mehmet Ali Celikel questions the postcolonial prejudices involved in defining the status of Kipling and the formation of identity for Kim. In his article “Kipling's Post-Colonial Ambivalence: Who is Kim?”, he argues that Kipling cannot be classified among the colonial writers of his age, as Kim is a hybrid both racially and culturally. Despite his fame as an Imperialist writer, Kipling does not lend his pen to project the centre; instead, his love for India incites him to write about the natives. However, his using local languages in English writing contributes to the alienation of the natives. But at the same time, it shows his sense of belonging to the culture and area of which he is a part. Kipling's position of using another language, Urdu, makes him ambivalent. Although he has dual affiliation, he never appreciates the native rule of India, and for this reason, he is against partition. He is in favor of colonial rule for India and portrays the superiority of colonizers over backward natives. But like other colonial writers, Kipling does not stop at this point where they denigrate the orient. He gives his character, Kim, a perspective of rejecting both the perceptions of inferiority and superiority. He acts as an ideal ambivalent character. His hybridity allows him to enjoy himself as a Sahib who, as a native, fluently speaks the Urdu language. Another edge that Kim has is his place of origin. He is an Irish boy, and Ireland is another British colony, so Kim’s traits of whiteness owe much to his country. Therefore, Kipling’s writings cannot avoid the British imperial ideologies. To create an unidentifiable reality, Kipling makes an unidentifiable character, Kim. Celikel concludes that Kim, whether written in colonial times or from an imperial writer, is written in a style and perspective that is not Eurocentric. The author exposes biases of both sides, native and English. Kim is given a dual identity which helps him understand and highlight both sides of cultural differences. This condition of playing on both sides makes Kim ambivalent. Introducing this ambivalence categorizes Kipling among postcolonial writers. Therefore, Kipling’s Kim may not be regarded as one of the colonial texts.

Celikel gives an emotional touch to Kipling’s writing *Kim*. Unfortunately, the romance of Kipling for India blinds him to see the sufferings that his beloved India is going through when he is composing *Kim*. Oblivious of the British adventures on northern borders, the Indians have no other thought but their survival. Kipling loves to

include Bengali Hindu Hurree Babu but forgets the worst famine that hits Bengal. Such partial construction may be questionable.

On the question of making Kim hybrid, one probable answer can be that Kipling has two different sensibilities of readers before him, one, Indian and other European. His artistic ability makes Kim a hybrid or dual character.

3.2. Dual Role of Kim as a Device to Meet the Dual Sensibility of Readers

Kipling's (mis)representation of India is evident from assigning Kim a dual role with opposite traits. He uses this aspect as a technique to categorize and differentiate. His novel hides prejudiced notions about Indians behind the dual nature of Kim.

When a Western reader reads Kim, he sees Kim as a white Bildung, neglected ab initio but matured overtime under the patronage of the 'motherly' empire. On the other hand, when Indian readers come across this text, they appreciate a 'Sahib' following the cultural lifestyle of Indians. Kim likes to mix with Indian people and enjoys roaming in Indian streets. Kipling, masterly, attracts two varied sympathies from both colonizers and colonized. Had he made two characters instead of one Kim, one representing Indians and other Europeans, Kipling's racial biases and internalization of colonial discourses on the colonized would have been explicit. But he preferred one Kim who could display the traits of two different cultures.

However, the construction behind the two sides of Kim is complex. Kim as an Indian is a beggar, a carefree lad, a liar, an illiterate, a shabby-looking young man, a manipulator, a purposeless entity, and superstitious; however, as a white Sahib, he is privileged, educated, intelligent, leader, loving, sharp, meticulous, dutiful, rational.

3.2.1. Kim as an Indian

Indian Kim leads a purposeless life, with only one hope of seeing his father's prophecy coming true. He has ample time to spend with his friends in the streets. When he meets the lama, he informs him about the art of begging for charity. He says, "Those who beg in silence starve in silence" (13). He goes to different people working in the

surroundings and begs for the priest. The people, with a slight objection, give him food, which he shares with the Lama. Before starting their quest, he practices his art of begging with Mahbub Ali, a Pathan horse trader working for Colonel Creighton. He says, "My father is dead – my mother is dead – my stomach is empty" (19). Kim is not sure about how he will meet the Red bull as prophesied by his father. He romanticizes the quest of the Lama for his holy river and thinks that his search may be fulfilled by accompanying the Lama. He says:

> I heard thy talk in the Wonder House of all those new strange places in the Hills, and if one is so old and so little--so used to truth-telling--may go out for the small matter of a river, it seems to me that I too must go to a-travelling. If it is our fate to find those things we shall find them--thou, thy river; I, my bull, and the strong Pillars and some other matters that I forget. (17)

Like a native, he believes in fate and prefers to follow in the footsteps of a spiritual figure, who is searching for a river of his imagination. Another shortcoming of Indian Kim is his telling lies. Mahbub Ali relies on Kim, as he has never told a lie to him, but he does not know that Indian Kim can lie. The narrator says, "Kim was the one soul in the world who had never told him a lie. That would have been a fatal blot on Kim's character if Mahbub had not known that to others, for his ends or Mahbub's business, Kim could lie like an Oriental" (23). It shows how the text establishes that the natives are liars, or the sahibs do not tell lies.

3.2.2. Kim as a Sahib

Kim portrays that the white is made to rule. Kim is white; therefore, he must prepare himself to lead the natives in the future: "One must not forget that one is a Sahib and that someday, when examinations are passed, one will command natives" (127). The text negates the idea of self-rule in India. It implies that the empire should nurture the natives. It is obligatory to a Sahib, a white man, to take his responsibility (burden) of representing and ruling the colonized subject.

Kim is assigned values that distinguish him from Indians. He is expected to be kind to the black people. A white man must be considerate of other races. Educating Kim, Colonel says, "True; but thou art a Sahib and the son of a Sahib. Therefore, do no at any

time be led to contemn [Sic.] the black men" (121). The colonel reminds him of his status of being a Sahib or a white man. The text suggests the empire had an ideal relationship with its subjects. He believes that the relationship between colonizer and colonized should be exemplary. In other words, a white can only be judged through his goodness against the odds of the black.

Father Victor informs Kim to explain further to the Lama about their intentions in dealing with Kim. He says, "But he can't go on in that old man's company. It would be different, Kim, if you were not a soldier's son. Tell him that the regiment will take care of you and make you as good a man as your – as good a man as can be" (91). It is assumed without objection that Kim has been corrupted due to his interaction with natives; therefore, he needs a drastic mending. The school run by the white can restore his goodness. Later, Kim himself reveals that it is not expected from a white to go against the values. While separating valuable papers from the other things dropped by Russians, Kim says, "A Sahib cannot very well steal, and things might be inconvenient evidence later" (259). Mahbub Ali also assures Kim of his future. He says, "'They'll make man o' you, O'Hara, at St. Xavier's – a white man, an', I hope, a good man. They know all about your coming" (119). So, like Mahbub, the Orient also internalizes that the empire is very good at spreading goodness.

Apart from these qualities, Kim is very sharp in understanding the mechanism used in the Great Game. It is he and Mahbub Ali who have evaded a war by communicating information timely. He learns intelligently while under the patronage of Lurgan Sahib (161). In a short span of ten days, he learns the whole Koran by heart, names, and characteristics of the many local drugs, and tackling the problems related to his health (172-173). He becomes authoritative while reminding Hurree Babu of his status of being a Sahib even if he is a subordinate (226). He is also responsible for serving the empire even at the cost of his life.

> Why he went alone before he came under Colonel Sahib's protection. When he comes to the Great Game he must go alone – alone, and at the peril of his head. Then, if he spits, or sneezes, or sits down other than as the people do whom he watches, he may be slain. Why hinder him now. (131)

Patriotism is one of the nineteenth-century ideologies, and the British take national pride in their expeditions across the globe. Kipling thinks that the service of the empire is more important than the life of an individual, and one should be ready for the call of duty. For this reason, he makes his character, Kim, representative of Victorian Age.

Dian Nurrachman compares Jim and Kim in "Imperial-Colonial Discourses and the Politics of English Language in the 19th Century English Novels: Joseph Conrad's *Lord Jim* (1992) and Rudyard Kipling's *Kim* (1903)." He concludes his study by arguing that both texts include an imperial-colonial agenda to promote Englishness and English. They have prominent themes – hegemony, power, race, hybridity, difference – that perpetuate colonial discourses. By incorporating such themes, the writers theorize the natives as 'Others', who do not have a voice to represent themselves.

Djadi Sara and Gada Nadia, in "Rudyard Kipling's Kim: A Narrative of Imperial Rehabilitation.", explore the muted aspects of Kipling's imperial defense. By doing so, the authors unveil Kipling's anxieties and fears. Moreover, they highlight how Kipling forwarded his views to protect the empire and work on its rehabilitation. Kipling's fiction reinforces discursive practices standards in its times. *Kim* is a defense of India against the enemies of the kingdom, Russia to be specific. Blending fantasy with real situations is the hallmark of Kipling's writings. He tries to maintain that different races or nations can live together peacefully under the patronage of the British empire. The study concludes that the 'cultural integrity of the British Empire' is core to the narrative in *Kim*. Kipling also reminds the empire of its 'civilizing' mission, which it has forgotten. Further, he urges the empire to train the colonial subject so that it safeguards the interest of the empire.

The study is quite remote from the historical facts about India. Shashi Tharoor states that with the arrival of the British, India fell into many parts not only politically but also socially and religiously. The British strengthened one princely state against the other to maintain their hegemony and slowly but indeed brought India under their control. The different religious communities, such as Hindus, Muslims, Sikhs, Parsees, and

others, had lived harmoniously and shared cultural values. India was a land of peace and justice. Then the British Orientalists emerged and defined the differences of various communities and religions to create a void to pave the way for the divide-and-rule policy.

David Scott studies the scope of Said's Orientalism in Kipling's works and finds that Kipling's fiction and poetry transcend the boundaries of Orientalism in "Kipling, the Orient, and Orientals: "Orientalism" Reoriented?". Kipling's concept of the Orient is extended with some other dimensions. Scott believes that Said's framework of Orientalism should not be applied blindly to all Western authors as it has certain restrictions. One of the critical aspects of Said's research is focusing more on the 'Muslim orient'. Kipling does not limit himself to Muslims; instead, his sphere of orienting is far beyond India and surrounds South Asia and the far East. The depiction of orient from India is different from the orients of other regions; hence, the irrelevance of Said's framework. Another aspect of Kipling's writings is his ambivalent style, in which he not only stereotypes or denigrates but also mixes with Indian people at the same time. This style Kipling gets him out of the ambit of Said's frameworks. Moreover, Kipling, despite being a proponent of imperial rule, is not a preacher of Christianity. This aspect also separates Kipling from Said's concept of Orientalism. Moreover, Said's concept is restricted to the colonial domains or regions. Still, Kipling goes a step ahead while orienting the people from the other areas free from colonial domination, such as Southeast Asia and others that did not remain under colonial control directly, like, Tibet, China, and Japan. Therefore, the context of Kipling's orient is different from Said's orient of the Middle East. Said's orientations are mainly subservient to imperial or colonial rule, whereas Kipling's orientations of Japan and China are evolving economic competitors of the empire; this aspect of the orient is in sharp contrast with Said's notion of the orient. Apart from the context, Said, a literature professor, has poorly used Indian history to frame figures like Kipling. In short, Kipling does not fit into the framework of Said, as Said's concept of binary opposition, incorporating Orientalism, is rigid and overgeneralized.

Contrary to Scott's study, Said's idea of Orientalism is not rigid rather he allows discursive 'flexible positioning' in orientalist texts. Moreover, ambivalence is deep

rooted in binary opposition, as it is not confined to the behavior of the Orient only. It also affects the Occident. The Occident appreciates the Orient to mimic the ways and values of the colonizers, but at the same time it does not accept the Orient as equal. So, the difference between "we" and "they" remains inherent even in ambivalence. Scott's point pertinent to Kipling's geographical transgression beyond the colonial lands is also unconvincing. It is Western metaphysics that conditions the minds of Orientalists, not any place that falls within or out of colonial jurisdiction. Kipling, no matter how far he travels or classifies people beyond colonial territories, is an Orientalist guided by "epistemes" constructed by imperialists of his Age. Therefore, Said's Orientalism is quite relevant in studying Kipling's *Kim* for tracing its embeddedness in imperialist ideology.

Muhammad Safeer, in his doctoral thesis, *Transcending the Raj? An Analysis of in the Saidian Orientalist Perspective, Rudyard Kipling's Kim* argues that Kipling cannot be labeled as an imperialist, as he constantly fluctuates from one position to another. He is a prototype of Kim, who obliterates the boundaries between the colonizer and the colonized, the black and the white, and East and West. Understanding Kipling is almost impossible due to his postmodern sensibility. The main issue with Kipling is that he was born in India but was not an Indian. So, his identity is a mixture of two different cultures. Many Western critics regard him as a genius; however, there are many Indians who follow the pursuit after the other Western critics who disregard Kipling as an imperialist.

Another point that discharges him from the blame is that he does not write only for India but other countries, such as Sudan. Kipling's cultural hybridity is evident from his sense of belonging with Indian cities and mingling with people with different religious beliefs. Kipling's works are not confined to time and place; they can be used for guidance even in this century when different belief systems are on the verge of a clash. His works, specifically *Kim*, present a sense of harmony and interfaith tolerance. It was not Kipling's flaw to live in an age when British imperialism was at its peak. He writes what is apparent in the culture and does not hide or construct. Stereotyping and cultural jokes are standard cultural practices of that time; Kipling incorporates them in his texts to retain humour to entertain his readers. Constructing discourse out of routine human activity is not justifiable. While dealing with Kipling, the critics and readers forget

to allow the politico-historical context in which Kipling produces his works. Kipling is not orthodox in the sense that he challenges both racial and social stereotypes. Nevertheless, he conforms to the existing political ideas of his time in some of his works, which is reasonably practical. Since Kipling's writings cover Indian society and culture, it can be classified as postcolonial writing.

In his nonconformist study, Safeer relieves Kipling of the charges as imperialist by raising an argument in favour of Kipling's artistic abilities portrayed in *Kim*. However, Safeer's stance may be questioned for multiple reasons. Both Safeer and Scott believe that Said's framework of Orientalism is not suitable for *Kim.* Nevertheless, Scott establishes Kipling as an orientalist of his kind, different from Said's definitions. In Scott's research, the fluctuation and hybridity, that Safeer refers to in his study also, is another type of Kipling's orientating. Safeer spares Kipling from the charge of imperialism because Kipling does not write only about India but also about Sudan and other regions. Scott believes that Kipling as an orientalist is different from Said's concept of orientalists due to their extended duties across the globe. Said limits the role of orientalists to Muslims and the Middle East but Kipling's framework includes Southeast Asia, Japan, Tibet, China, and Japan, out of the control of the British empire. Safeer states that Kipling, being part of a politico-historical culture, portrays the reality of India. But the close reading of the text and historical perspective reveals that Kipling imbibes the politico-historical facts in which the empire is engaged, such as the "Great Game", not the points contributing to the sufferings of Indians, like starvation in famines. Portraying the imperial history of India but muting the history of India questions the art of Kipling. Considering Kipling, a non-conformist, Safeer suggests that his writings may be allowed in the post-colonial category. Hybridity and cultural representation are the central themes of postcolonial writings, but Kipling makes an Occident hybrid. For postcolonial hybridity the Orientals are hybrid who have a tendency of "ambivalence", as Homi K. Bhabha theorizes that interaction of colonizer and colonized makes an ambivalent subject that is attracted towards its master and at the same time shows a repulsive behavior. Kipling assigns a dual role to hybrid Kim, one an Indian and second a Sahib. He constructs an 'Other' by associating negritude with Indian Kim while giving the Sahib Kim positive traits. Postcolonial hybridity is different from Kipling's hybridity, as the

former strengthens the colonized. Likewise, representation in postcolonialism has a different connotation than Kipling's idea. Kipling (mis)represents Indian culture by making his characters from the minority, Anglo-Indians, Buddhists, Bengali Hindus, etc., living in India and generalizes the representation to a majority. Both Hindus and Muslims, with their royal past, are the communities that form the majority in India and practice the popular culture. Marginalizing these two social entities, Kipling draws a feign mimeses of real India. So, Kipling's writing is contrary to the essence of postcolonial discourses.

William B. Dillingham in his book *Rudyard Kipling Hell and Heroism* states that most of the critics are unable to reach Kipling's imagination of constructing metaphoric Kim. He says that the researchers unjustly brand him as an ally to the British Empire to hegemonize and control India. It was Kipling's imagination that changed the scope of the British Service in India. His strong thinking transformed the master-servant relation into brotherhood with the sole target to safeguard the governed people from any untoward trouble that lurks above. Therefore, *Kim* is not about strengthening the British Empire, but it hails the spirit of heroism in humans. Kipling suggests that Kim's selection into his people is for a more significant cause of brotherhood for which Kim may surrender his life because the service demands moral nature to help. Therefore, the text culture is replete with Kim's colleagues and teachers who train him for the Great Game, not spies or agents to accomplish their jingoistic fervor.

Both violence and money are essential for agents, but in the case of Kim, both are meaningless. Another trait of Kim, which is often considered a negative aspect by critics, is his two-sidedness developed subtly through a blend of various images. The novel is not about the journey of its hero, Kim, from childhood to adulthood, but it is about the education and training of a young man for productive output in the Great Game. Centrally embedded in the novel is Kipling's sense of service, in which the hero is supposed to develop two sides of his personality. Right from the beginning of the novel, Kim has been two-sided, as he knew all the evils, yet he took pleasure in Indian life. For critics and readers, Kim may have two personalities, but, in fact, he has two sides of the same personality. Kim thinks about who he is at various occasions in the novel, but he does

not have to wait much to receive the answer. When he asks for the first time, he resolves by telling Mahbub Ali, his friend, that the road is clear to him for an excellent service. The question this time is not about his identity but destiny. He again asks this question in chapter 11, but the context is not destiny; instead, he is thinking about the nature of 'the spirit and soul'. Like last time, he repeats the same question in chapter 15 in the context of psychological distress and darkness. Kim meditates on nothingness, desolation, and loneliness as part of life, not due to his confused identity or split personality. For most readers and critics, this two-sidedness is a negative trait, but it is not the problem in Kim. Instead, it is a valuable attribute of Kim, as it shows that Kim is a balanced personality who has a grip on both sides. He is introduced to different fields of knowledge during his training, but the opposing concepts do not perturb him. It shows that Kim is emotionally balanced. The novel's plot development is not based on the quest of identity of the protagonist but rather his tests and trials in his education. Sometimes, he takes the trial quickly with a smiling face. He may have to suffer other times, and this mixture of easiness and toughness is part of the secret service.

Dillingham states that among his many mentors, the Lama is an influential one. Why Kipling chose a Buddhist is not surprising, as Kipling shares a belief system with Buddhists. Pessimism and suffering are common beliefs of both Buddhists and Kipling. This belief system generates a sense of self-discipline and self-realization. Like Kim, the Lama's character is also misinterpreted. The Lama is understood as a simple and innocent character that extends intense devotion to Buddhism. However, the Lama is more complex than his simple description. He sometimes violates the principles of Buddhism taught to him by his master. Against the teaching of Buddhism, he takes delight in this worldly life, and at the same time, he denounces it. Pride is forbidden in Buddhism, but the Lama takes pride in his disciple, Kim. So, his belying makes his figure complex and extraordinary. Kipling assigns the Lama two sides also because he believes that the secret service must have a double-sided head. Apart from these elements, suspense and secrecy in Kim embed in it the 'magical' element that charms its readers. Kipling awards spirituality to Kim and suggests a conclusion that despite going away from the Great Game, Kim cannot depart from it. In short, heroism to Kipling is not void of spirituality, and Kim is one of his saints.

Dillingham depicts Kipling as an author suggesting to the empire the lesson of brotherhood with its colonies. However, Dillingham ignores Kipling on constructing the difference between East and West and the proposition that East and West can never meet. Even in the character of Kim, there is an element of contrast. Kim, the Sahib, is trained to be a ruler because he is white, and it is the duty of a white to rule the black. Dillingham links the single life of the hero, Kim, with a more significant cause, spirituality. Still, he does not mention that the single life and devotion towards service does not attain spirituality. It is nationalistic fervor and the demand of the British empire.

Zoreh T. Sullivan connects Kim with the nostalgia of Kipling. She states in *Narratives of Empire: The Fictions of Rudyard Kipling's Kim* (1901) that Kipling produces *Kim* after he has toured various countries: Australia, Africa, and New Zealand, the United States and returned to India. It covers the nostalgia and fear to lose Kipling's past in India and imagination to portray united opposition of rulers and ruled or master and his child. The complexity of *Kim* is imbued in its multiple shades of the story. It is a thriller, covering the espionage episode to tackle Russians. It is picaresque in that it mixes Kim's duty of engaging in the Great Game with his delight in life on the Grand Trunk Road. It is a bildungsroman, as it includes various contemporary themes, such as, in search of a father, the protagonist comes across a few father-like figures. It is a quest story that portrays two quests: one of Kim for his father's will and the other of the lama for searching his river.

Apart from these factors, Sullivan argues, that the story's complexity is due to the after-effects of the death of the protagonist's father and his tackling the demands of love and power at the same time. The core conflict and opposition in the novel are constructed around the split sense of self, more than loyalties and safeguarding the empire's power. In projecting these conflicts, Kipling blurs the difference between the colonizer and the colonized. Tropes of *Kim* are designed to subscribe and subvert the imperial roles to present an alternative system against the existing imperial system; however, the subversion is apparent, not oppositional in the real sense. The story develops on the failure of a dead father due to whom his son became an Indian and ran the risk of clouding the boundary between the rulers and the ruled. As the story moves on, it highlights other

contradictions, such as Kim's love for the Lama is contradictory to his role as an English boy. He, in search of his absent father, develops a wish to find father-like affection in the Lama. This love of Kim for the Lama presents an alternative solution to the empire in dealing with Indians, but it seems impractical and childlike. As the adventure accelerates, it appears that by mingling with the colonized subject, Kim rejects the values of the Lama, but he sends the political split at the backbenches. The pattern of opposition starts appearing in the beginning chapters. Kim is, simultaneously, shown as an Indian and a figure of British authority. Moreover, he seems to deny authority. His remarks for a native policeman and his hitting a Hindu boy show that he is English has the authority to practice this. Similarly, he has the power to compensate for his loss of his father with new fathers and eventually control them. Because he thinks he has a right to do so owing to his status as a ruler or successor. This impression or conflict is silenced by introducing the Lama on the scene. Contrary to expectations, the lama does not represent his land. Rather he projects unworldly values that are appreciated only by the English. This one unworldly father is not sufficient to compensate Kim. So, he finds a respite in Mahbub Ali, who is very good at worldly affairs. Kim's quest for father ends in a split, and each has its ways to deal with the imperial rule.

According to Sullivan the division central to Kipling's narrative is between the 'power of the colonizer' and the wish of the colonized. This split is evident in Kim's double-sidedness and Kipling's narrator, who represents the voice of opposition – of the categorized club members in Simla. The narrator is flexible enough to enter the 'discourses of Orientalism'. Kim has dual expertise; he can do things like Orientals, and at the same time, he is a boy with English manners. He has the ability and authority to possess, as it is shown that he possessed the lama. Another technique that Kipling uses is minimizing the distance between Kim and the narrator. By doing so, he neutralizes the impact of oppositional stances on both Kim and the narrator. The narrator develops a perspective that focuses more on the sensuous surrounding of Grand Trunk Road; likewise, Kim's view depends on the impression of the road and not any other political connection to that road.

Sullivan states that the second part of the novel, ranging between chapters six and ten, covers the events related to Kim's education and training that involve ethnography, mapping, and spying. These facets of knowledge add to strengthen the colonial rule in India. But this knowledge will not assign any power to him. It is another opposition to the education and knowledge of Kim that he received in the streets of India. This division offers him pride, but it is not void of affliction and trouble for him. The education he receives from the rulers promotes colonial voices and the other voices that subscribe or subvert. Despite accepting the colonial rules, Kim also shows resentment by ignoring their rules and disliking surveillance. Moreover, he hates their punishments. Although the novel seems to galvanize the Great Game and Kim is trained throughout to participate in the mission, Kipling manages to shadow the game with sentimentality and language of affection. Kipling is apt in constructing oppositional direction or double sidedness of his characters. Kim offers himself for colonial education and training, but he wishes to escape into India, where he has enjoyed most of his life. Opposition in *Kim* is the ideological contradiction in representing India. Other native characters also have this double sidedness. The Lama's offering to pay for Kim's education is an instance of such duality. Some critics like Said are of the view that there is no conflict in Kim. However, there may not be any political conflict present in the novel, yet the Lama's opposition to seeing an English-free India records resistance to the colonial ideology. Including binary opposition, the novel develops a contest between different values systems and tests the consequences. The world of reason is in contest with the world of imagination. The cold world of Sahibs is not permitted to the world that Kim claims his own. The final part of the novel offers readers an insight into the double-sided quest of the protagonist, Kim; one to find his identity and the second to accomplish the result in the Great Game for which he has been given education and training. Parallel to this, the lama's search for the River of the Arrow also reaches its end. At the end of the novel, Kim returns once again to his identity question. Along with these quests, the writer uses oppositional strategies that allow 'colonial order' to appropriate 'native desire'.

Sullivan concludes that the production of an empire, no matter its history or personality, repeats itself. Kipling stories can be reread with a special focus regarding culture and 'representation of empire' about self. The view of otherness has been

interpellated, and the readers consider the distress of the empire as their anxiety. In short, the imperial system still exists with different manifestations. Its discourses such as racism, an urge to unite, centralization, the concept of master society, world economy, multinationalism, public and private, economic inequality, first and third worlds, etc., are still in practice. Therefore, Kim is relevant in this age also with an inherent right to knowledge and power to control the 'Others', whose responsibility is to surrender to surveillance and rule.

Sullivan proposes a balanced approach to reading *Kim*. Despite educating the empire on treating its subjects, *Kim* is not void of the imperialist agenda. Sullivan has contributed an aspect to the research that maintains the relevance of Kim till the imperial discourses are present in this world.

Entertaining the Western readers with the romance and glory of the British empire, Kipling and Conrad, though having different styles, attract a great number of readers. Kipling, however, writes about India, a region famous for its riches. Like Kim, Kipling was a "sahib in native clothes". Most of the critics read *Kim* for its representation of India as a definable and unchangeable entity, which is a misreading. To read *Kim*, Edward Said suggests, the readers need to focus on two things: that Kipling is incorporating the dominating imperial perspective and how this colonial perspective has taken the shape of natural truth over time. This acquired imperial sense urges us to accept the divide that on one side is the white Christian world and on the other side, all other races, and communities, that are inferior. The second thing is that Kipling is not writing in a vacuum or ahistorical space. He lives in a historical period in which the British empire was in full swing. Besides, he lives during the age that is shaping an inter-history of both the British and Indians. Kipling, being a white, cannot detach himself from the political upheavals.

In this case, Said says, Indians can better respond to whether Kipling's portrayal of India is unbiased or impartial. On the other hand, Western readers may appreciate Kipling's work as sympathetic towards Indians. *Kim*, if it is criticized only for tropes that it uses to develop it as a literary work, is dominated by male characters. Female characters have

not received much importance or role in the novel. Besides this, the story revolves around a playful youth who learns through his experience. However, the readers should not restrict their understanding to the story of a boy because it is not void of the political motifs of imperial control over India. Lord Baden-Powell adapted Kipling's concept of 'boy scouts' in the twentieth century. Kipling chooses Kim as the protagonist of the novel for two reasons. First, he is Irish and inferior to serve the empire, and second, he enjoys playing the game. Despite making the Lama the main character apart from other intentions, Kipling is least interested in religion. Still, other shades and colors of Indian life and other details contribute to the Great Game. Kipling accommodates the Lama and shows that he is protected and has respect in British India, but this claim contradicts events in the novel. Overall, the Lama remains dependent on Kim not only for his provisions but also for his guidance. So, Kim is expected to perform two tasks simultaneously to assist the Lama and being a spy in the Great Game. Thinking of Kim as his saviour, the Lama extends his gratitude to Kim for his strength in protecting him. Another feature that Kipling includes to appreciate the Western values is romanticizing Kim to be keeping up the values despite being a part of the Indian community. At the end of the novel, Kipling shows Kim ill, and the moral enchantment finds a new scene in which Kim is restored, and Mother Earth has been kind enough to Kim for his being a dutiful boy. Though Kipling may have the ability to understand his character's feelings and portray them as they are, what Kipling knows more is Kim's role in the Great Game. The readers may read *Kim* as ahistorical text, but *Kim's* connection with history is unavoidable. The novel does not offer any resolution to Kim's conflict of his imperial services and devotion to India, not because Kipling does not have any solution but because he does not see any conflict in British India. He considers India fit to be ruled by the British, and he legitimizes it through his fiction.

The novel sidelines conflict or local resistance against the colonizers. India, with heterogeneous communities, did not offer any troubles or conflicts. One historical event, 'Mutiny of 1857' is the dividing line between the British imperial rule and Indians' desire for self-rule. The narrator seems to mock the struggle of the local soldiers by equating it with madness. To debase this event more, the novel makes this discourse of madness into a mouthpiece of a loyal local soldier. The novel implies that even the natives are not

willing to take arms against the colonial rule, but madness has compelled the soldiers to fight their masters. So, by erasing conflicts, the novel offers its reader only one perspective in which the imperial rule is patronizing and fair for the submissive Indians. The reading of *Kim* prevails a sense that there is no resistance or opposition to colonial rule in India. Rather the natives are happy with imperial rule. This interpellation is not new but typical of imperialism, and with this acquired understanding, Kipling writes *Kim*. Stereotyping of Orients shows how the novel creates an India contrary to India. Kipling comes from a culture that possesses an inherent sense of superiority and one that sees all other races as inferior. Supported by this culture, Kipling produces an imagined India, which is in contrast with real India.

Said states that another point that raises questions on Kipling's position is his including ethnography in the text. The character of Col. Creighton is not out of chance but the most worked-out character. Ethnographers like Col. Creighton and anthropologists were advisors in colonial rule on the native people. Kipling is the first writer who juxtaposes Western science with political power in colonies. Creighton is a suitable advisor who gives a solution to the empire to control Indians. Kipling cannot imagine an India without British control, and likewise, he cannot see Indians going against the empire. He may offer love and sympathy for Indians; he does not allow them equal status. Kipling forwards an idea that a dull bureaucrat cannot chart out how to deal with a complex idea, but a person like Creighton, an ethnographer, may help. Creighton has a consistent viewpoint on the Great Game, and no other character in the novel can match his skills and consistency. Kipling grants his characters the courage of acceptability of the other races also. He creates an India that even imperialists could not imagine. Setting his story on 'foreign adventures', Kipling differs from other writers of his age, as his fiction is not disenchanting. Kim is fashioned in the ways that propagate the legitimacy of white sahib's rule over natives. Kipling tries to show his possession of India by presenting it as a politically conflict-free entity that is safe under the rule of the British government. Kipling reminds his readers that Kim is responsible for maintaining the British power in India, as chalked out by Creighton in the Great Game.

Said explains his stance of calling Kim 'masterwork of imperialism', saying that he considers the novel catching but at the same time problematic. The fascinating aspect of the novel is that it includes a collection of imperialist processes without which Kim's fantasy of being united with India would not have been possible. Today we can see Kipling as an author guided by his idea of India and confused reality as if the reality, he portrays is essential. Thus, through *Kim*, Kipling attempts to portray an India of his imagination, but he is not successful in finding the same.

Said presents a detailed analysis of *Kim* and proposes that Kipling cannot detach himself entirely from his history by being its part. The inspiring element of this analysis is criticizing the text at two levels; at the first level, Said appreciates the art of writing. At the second level, he attacks the incorporation of imperial ideology in the work of art. He highlights how Kipling silences and denigrates the local resistance to safeguard the imperial agenda. Moreover, Said leaves the question of misrepresentation to the Indian researchers due to their firsthand knowledge of their culture. Said highlights the conflict of Kipling in relation to India. Kipling cannot imagine an India without the influence of the British Empire, and the empire may not take his suggestion of mixing and redefining the treatment towards the colonies.

The study, finding a gap is Said's study of *Kim*, places the novel in its historical context to understand the hidden construction.

3.3. Muting History, Supporting the Great Game

Kipling is seen as a writer representing India in the nineteenth century. However, his portrayal of India is quite different from India of twentieth century. This section highlights some of the events in the late twentieth century in which the novel, *Kim*, was set.

After the revolt in 1857, Indians nationalistic feelings received a setback, but the sentiment did not die out completely. Although Muslims were initially reluctant to follow the British model of education and politics, they were motivated by Muslims like Sir Syed Ahmad Khan. Hindus had long accepted the reforms in these sectors, which

developed a political and national consciousness. So, in both communities, a class of intellectuals had been trained, not only by dint of local education but also by western education that people sought from London. Therefore, India was not void of local leadership.

Some other affairs were contributing to the resentment of the natives and shaping a new political dimension in India. Shanti S. Tangri notes:

> Three terrible famines (1866-67, 1876-77, 1896-1900) killing several million people increased resentment over the use of Indian revenues to finance Britain's wars outside India, and the heavy annual interest charges, pension payments, etc. remitted to England annually. (376-377)

It shows that the natives are not aloof from their surroundings and resources. Due to the mishandling of the famine by the government, two British officers were murdered in Poona. Bombay, UP, CP, Bihar and Hissar were severely affected by the famine. (Mahajan 221)

Shashi Tharoor states that the British government worsened the situation during the famines. It continued to export Indian grains to the global market. Moreover, the government levied more taxes on the farmers that swelled the intensity of famines. The worst impact of these famines was also noted on animals; however, it was beneficial for the government. Tharoor gives statistics as follows:

> It is striking that the export trade in hides and skins rose from 5 million rupees in 1859 to nearly 115 million rupees in 1901, an astonishing increase especially in a culture where the death of a cow was devastating, not only for religious reasons but because cows were crucial to farming, and also served as a means of transportation and as a status symbol in rural society. (185)

Despite enchanting the slogans of ‘civilizing mission’, the British government preferred their interests rather than taking drastic measures for the well-being of Indians.

On the other hand, in 1884, Russia and Britain reached the brink of the war due to Russia's annexation of Mery and Afghanistan’s advances in Punjdeh. The issue was solved diplomatically. In the tenure of Lord Lansdowne, the British wanted to conquer the tribal areas residing between British India and Afghanistan. Afghanistan did not like

the idea of bringing the tribal areas under British influence. This is why both the countries were about to get entangled in war. However, in 1890, an envoy was dispatched to Chitral, and an agreement was reached. Durand visited Kabul to negotiate on the border. Getting some districts of his choice, the Amir agreed to endorse the Durand Line as a border between British India and Afghanistan. He promised not to interfere in the tribal areas and Swat, Dir, Chitral, and Rajaur (Mahajan 219).

The growing expansion of the British alarmed the tribes of the frontier. The tribes doubted the intentions of the British behind developing railways and constructing roads. The matter inflamed when a British Resident went to interfere in the accession dispute in Chitral. The local tribal chiefs captured the Resident, who was later freed by forces in Gilgit. 1887 witnessed an upsurge in the frontier. The turbulent Afridis attacked the British locations surrounding the Khyber Pass. After a severe battle, peace was agreed upon in 1898 (Ali 155).

At the same time, the government had to tackle the issue of opium production. A commission was established to report on the adverse effects of opium on the health of the people. Since the government was primarily involved in the production of opium to export it to China and make profits, the commission discredited the harmful effects of opium on health. The government did not want to reduce the revenue generated through opium (Mahajan 221).

The novel mutes the events necessary to depict a social realist picture of India in his novel. Instead, it embeds the imperialist ideology to help the empire maintain its hegemony. The foremost ideology that it prompts is ‘white man’s burden’. All white characters: Kim, Colonel Creighton, Lurgan Sahib, Father Victor, Bennet, etc., work tirelessly to promote great Victorian values. Kim is a poor white, inferior to the rich white but superior to Indians. He was selected by the imperialists to participate in the Great Game on the Northern borders. His corrupted soul (due to his interaction with the natives) is purified by the Christian missionaries and the British officials. They teach him the English ways of leading his social and professional life, upholding the Victorian mores.

He is a protagonist who does not care for his life to defend British India from any foreign aggression.

Lurgan Sahib is contributing to the Great Game by training and taming the wild Indian agents, Father Victor upholds his missionary zeal, and Colonel Creighton executes the Great Game through his liaison with the agents. In short, all-white characters are full of devotion to defend India from Russia, an "evil empire".

3.3.1. Depicting a Passive India as a strategy to concentrate on the Great Game

Historically put, the empire was engrossed in Anglo-Afghan Wars and in tackling Russian advances. Kipling perpetuates ideology of the empire in *Kim* and presents a peaceful India. Kipling mutes all forms of resistance or events that lead to the struggle for freedom. Though he mentions reservedly, he denigrates any attempt to stand against the empire. Therefore, he portrays a politically conflict-free India where the natives are pleased with the empire's rule.

Thomas Babington Macaulay proposes a class of Indians that could help the empire run its business smoothly (1781-1839). Kipling seems to endorse this idea by making his characters hybrid. He tends to inform that the subjects like Kim, Mahbub Ali, and Hurree Babu can serve the empire better in controlling a considerable number of populations in India. The protagonist's development suggests that the colonized subject cannot have equal status, but their working and social coordination can still be made exemplary for a peaceful India. Moreover, Kipling suggests that the Indian agents are better than the white agents in playing the Great Game. He thinks that their appearance and mentality can deceive any intruder. He uses the Lama as a cover to Kim so that being a chela of the Lama, he is not suspected as an agent.

Another imperial style of controlling the colonized was to collect information about natives and classify them. Kipling incorporates this ideology by categorizing the traits of Indians. He portrays that Indians are unreliable (90) and liars (23). The novel also reveals that this information collection department is run by Lurgan Sahib, who expects his trainees to collect all sorts of information. The narrator describes Lurgan Sahib as follows:

> He was always interested in religions. At the end of the day, Kim and the Hindu boy – whose name varied at Lurgan's pleasure – were expected to give a detailed account of all that they had seen and heard--their view of each man's character, as shown in his face, talk, and manner, and their notions of his real errands. (161)

So, information is core to understanding the natives, and keeping a record of information helps categorize individuals' behavior.

3.4. Areas of Inquiry/ Findings

3.4.1. Practicing Imperialist Ideology

The literature review and textual evidence reveal that the novel, *Kim,* is grounded in imperialist ideology. It maintains superiority of the West over East. Kim, the Sahib, enjoys a privileged position, not only among the Anglo-Indians, but also among the local Indians. He, the white, is portrayed as savior, intelligent, duty-bound, custodian of Euro-centric values, and purpose-oriented.

The novel also includes two imminent threats – Russia and Islam – and associates negritude with these "evils". Apart from minor duties that Kim holds, he has a great mission to accomplish. Initially, the protagonist, a commonplace boy in India, matures with imperial skills to undertake the Great Game. This Great Game is quite frequently referred to in the novel. On the other hand, the novel portrays Islam as an intolerant religion that does not accommodate Hindus. But Hindus and Muslims have been living together peacefully before the arrival of the British in the subcontinent and then the British classified their differences.

The novel justifies the inevitability of empire in India. Kipling is suggestive that Indians cannot run the affairs of their country, so, 'motherly' empire should treat India as a child and nurture it. The text helps the imperialists know about the Orientals and in this way, it takes part in the process of Orientalizing. In short, the text includes and propagate the imperial colonial agenda in India.

3.4.2. Forming Identity

Kipling portrays the identity of various communities living in India, similar to the identity shaped by the imperialists. The Lama is shown as aloof to the ways of the world. He is engrossed in his spiritual quest and does not have any concern with the political matters of India. Kipling depicts that Indians are more concerned about the soul and not about current affairs.

A Bengali Babu, Hurree Chunder Mookherjee, quoting Spencer most of the time, is a willing subordinate of the officials serving the empire. He likes to mimic the ways of his masters and appreciates their values.

Mahbub Ali, a Pathan, is thankful to the empire for assigning him a role in the Great Game and is pleased to guide Kim for the Great Game. A retired native officer criticizes the freedom struggle of the natives against the empire and calls it madness. Kipling seems to envision the natives as the subservient children of the empire, whose waning fades with the caressing of parents.

In *Kim*, India is represented through the British agents, not by the real Indians, because those real Indians may create trouble for the empire. Kipling extends the empire's assumed knowledge about Indians. The British think that Indians cannot rule themselves so they should be governed. Kipling does not challenge this ideology and endorses the inevitability of the empire for India.

3.4.3. Internalizing or Resisting Ideology?

Kipling primarily reflects the imperialist ideology that he has internalized over time. He thinks that the empire is inevitable for the development of India, and he cannot accommodate in his imagination an India with self-rule. Kipling does not seem to resist the construction of the Orient as wild, uncivilized, crooked, unreliable, exotic, and incapable of self-rule or lead. That is why he considers the responsibility of India as a 'white man's burden'. The white men in *Kim*, Colonel Creighton, Father Victor, Bennett, Lurgan Sahib, and Kim are bound by duty to civilize India. They are ready to sacrifice their lives to defend India from the USSR, an 'evil empire'.

3.4.4. Kipling: A Native Informer

Kipling, born in Bombay, considers himself to be an Indian. In this claim of being an Indian, he is confident to represent it. Kipling travels to many countries, but he misses the days spent in India. Being the son of a privileged Anglo-Indian, Kipling has a chance to experience the elite life as well as monitor the Indian culture closely. After his marriage, he goes to America to settle, but he feels uncomfortable with American ways. Although he spends last part of his life in England, yet recalls the days spent in India.

Hamid Dabashi uses the term "Native Informer" for the local comprador intellectuals who, to make career in the West, (mis)inform the Western readers about their culture. Being born and spending many years in India makes Kipling an insider; an insider who posits that he knows more about Indians than anyone living in India.

Being a native informer, Kipling catches the attraction of his anglophone readers in certain ways. Kipling's sample of Indians in *Kim* does not justify the claim of a social realistic representation of India. Kim, the protagonist, is portrayed as representative figure of all castes, communities, religions, of India. The Lama represents a minority of Buddhists, Hurree Babu, a 'mimic man' represents Hindus, and Mahbub Ali, an unreliable agent represents Pathan. If, on the grounds of *Kim* as a fiction, Kipling is relieved of the charge of an Orientalist, his social realist representation of India is fake imitation negating the historical material conditions. Therefore, Kipling's sample in *Kim* is not generalizable to a vast and diverse Indian population.

Kipling shows a peaceful picture of India controlled by the vigilant officers of the British empire. He creates a perfect environment for the British empire to play the Great Game with Russia, uninterrupted by the unruly Indian 'children'.

Although Kipling is an insider informing the outsiders, the methodology on "native informers" has certain limitations. Betrayal and making a good career, the characteristics of "native informers", may not be applied to Kipling.

3.5. Conclusion

The study on *Kim* finds that Kipling incorporates multiple imperialist ideologies in his novel. These ideologies include white cultural supremacy and survival of the fittest, white man's burden, nationalism, identity formation, and the inevitability of the empire. Kipling suggests that the British government and officers must handle the matters of its colony carefully and paternally. He proposes that India is a peaceful colony that is complacent to British rule, and the British should focus more on the 'larger game' in the region. Stereotyping the natives and generalizing that stereotyping to diverse communities of entire India, Kipling reinforces the identity already shaped by the Orientalists of the empire. Indians are shown as idle, having no value for time, liars, evil, unreliable, unworthy of self-rule, irrational, seeking divinity through self-purification, exotic, unaware of the world's ways, and subordinate, willing to be governed. Apart from this identity formation, Kipling does not resist the narratives of the empire. Instead, he internalizes and perpetuates these imperialist narratives in *Kim*. He endorses the idea of the rule of the powerful over the weak and wishes a non-resistant India under the empire's rule. Kipling claims himself to be an Anglo-Indian and appreciates his life in India. His being native proffers him a privileged position among his readers who are eager to know about the adventures of their country in its colonies.

Kipling develops his composition around racial prejudices, nationalist fervour, and civilizing mission. Kim's dual aspect simultaneously addresses two different cultural sensitivities. Western readers enjoy the text glorifying the Western values and adventures in the foreign lands. They also learn about the 'Other' in British India. On the other hand, Indian readers appreciate Kipling for removing the boundaries between the colonizers and the colonized. Indian readers feel relieved on seeing an Indian elevated as a "Sahib", who wishes to be an Indian, culturally. So, both Western and Indian readers have one thing in common that is national and cultural pride. The former glorifies its cultural supremacy, and the latter contests the cultural hegemony by promoting the local touch of culture. Said believes that culture is the supreme element of a nation or society. He says, "In time, culture comes to be associated, often aggressively, with the nation or the state; this differentiates 'us' from 'them', almost always with some degree of xenophobia"

(xiii). So, it is Kipling's genius that satisfies two national sensibilities at the same time. But his making India passive remains questionable.

Making India passive means clearing a space for the British government to continue its duty of "civilizing" unperturbed. The current research (unlike other research that has explored the material events connecting *Kim* with the Great Game) has explored the ideological backing of the writer to the British empire in India. Discussion on *Kim* with reference to its historical context reveals that the writer appreciates the British government's stance on the 'Forward Policy' at the northern borders. The overall impression that the novel imprints on the readers is Kim's engagement in playing the Great Game. The Lama and Kim's quests are secondary in the novel because the demand in the Great Game determines the destination of both central characters.

Thus, the investigation reveals that Kipling is unable to transcend the dominant imperialist ideology of his time. Internalizing ideology of the empire, Kipling shapes the identity of the Indian people as required by the imperialists. His knowledge about India enables him to manipulate the facts in his composition. The compromises he makes to represent India make him a "native informer".

CHAPTER 4

OLD BODY IN NEW DRAPING: ARTICULATING IMPERIALIST IDEOLOGY IN *THE WASTED VIGIL*

> While some diasporic South Asians attempt to emulate mainstream society and integrate, there are others who deliberately flaunt their difference, marketing it as exotic, mysterious, exciting, or in whichever form would enable them to best use it as a means to their ends. These diasporic South Asians brandish their skin colours, accents, clothes, and all other symbols of their difference, either as weapons or as trophies, or both. The selectivity of the culture in which diasporic South Asians live and practise results in diasporic South Asian culture becoming a partially reinvented culture.
>
> (Lisa Lau, "Making the Difference: The Differing Presentations and Representations of South Asia in the Contemporary Fiction of Home and Diasporic South Asian Women Writers" 2005)

This chapter investigates *The Wasted Vigil* for its various aspects, strengthening the dominant imperialist ideologies. These ideologies include stereotyping, Western cultural supremacy, white man's burden, Islamophobia, 'evil empire', mystic East, human rights violation, patriarchy, political economy and rehabilitation. Apart from incorporating imperialist ideology, the chapter examines how the writer forms the identity of the war-affected people, internalizes the doctrine, and becomes a "native informer" attempting to present a distorted picture of the local culture to his anglophone readers.

The Wasted Vigil by Nadeem Aslam includes many stories adding to a more powerful tale of suffering. Covering thirty brutal years of Afghanistan, Aslam reveals

how various powers left their consequential prints on the social fabric of Afghan life; however, by doing so, he becomes part of some global imperialist discourses. Before highlighting these ideologies in the text, the study presents the novel's story and the context in which it is composed.

4.1. About the Novel

Marcus Caldwell is British who has settled in Afghanistan and married an Afghan woman, Qatrina. He runs a perfume factory, whereas Qatrina is an artist. Both are gifted with a daughter, Zameen. Their house is a display of cultural representation and hosts a collection of books. The smoothness of their life is short-lived, as the Taliban have entered the area.

The Taliban are ruthless, and they spare no one who does not fit in their ideological framework. The Caldwell family cannot escape the inevitable suffering. Caldwell tries to retrieve some of the stolen paintings of Qatrina, but this becomes his crime. As a punishment, they amputate one hand of Caldwell. They staged this cruel retribution in the presence of Qatrina, who goes mad on seeing this torture on her husband. Later, the Taliban declare the marriage of Caldwell and Qatrina illegal and against the rules of Islam. Unfortunate, Qatrina is stoned to death by the heinous Taliban for her 'hideous crime'. Zameen's kidnapping by communists, Russian soldiers, and Jihadis adds more to the unbearable pain of Caldwell, but he hopes to remain alive. The story develops in Caldwell's house. He tries to accommodate many characters, including Lara, a Russian widow; Dunia, an Afghan teacher; David Town, a CIA agent; and Casa, a Taliban trained boy.

Lara is lost in Afghanistan in search of her brother. She lives at Caldwell's house to find a clue of her brother, Benedikt, a Russian soldier, who never returned home after the Soviet war in Afghanistan. Unluckily, her search bears no fruit, and she is bound to lead an isolated life. Dunia is an educated Afghan teacher who is kidnapped while she is praying. She also meets a tragic end.

Since the Cold War, Town has been living in Afghanistan for almost twenty-five years, disguised as a jeweller. The readers realize that he is also the lover of Zameen, and both have a son, Bihzad.

Zameen is the most tragic character that undergoes traumatic suffering after her parents. Local communists, Russians and Jihadis maltreat her. While in jail, she is sexually abused by a Russian soldier, Benedikt and later, she is sexually abused by Town. She takes refuge in Peshawar, where she becomes a prostitute and later is killed in captivity. However, Town narrates a different story to Caldwell, who is desperate to know about his only daughter.

Town informs him about the sexual assault on Zameen by Benedikt. He adds that Zameen has a son from Benedikt. He evades telling Caldwell that the father of Zameen's son is Town himself, not Benedikt. Casa, a Talib, seeks refuge in Caldwell's home. However, he develops a love for Dunia but is determined to fulfil the mission assigned to him.

Casa is trained by a local warlord, Nabi Khan, who supports a jihadi organization out of animosity towards Gul Rasool, an ally of Americans. Nabi Khan also kills Benedikt, whose head is used to play football. On the information of Gul Rasool, Nabi Khan's network is smashed, but Casa manages to escape and hides in Caldwell's house. On the other hand, Caldwell is eager to see his grandson but cannot fulfil his quest. Only the readers know that Casa is, in fact, the grandson of Caldwell.

Town tries to educate Casa to separate his ways with the Taliban, but he is brainwashed, and David's suggestions fall flat. On the day when Casa is about to commit suicide bombing, David tries to stop him. However, both die in the explosion. No character in the novel reaches a good end. Caldwell cannot fulfil his last hope of finding his grandson; Qatrina, Zameen, Dunia, Casa and David Town have met their tragic fates and Lara's wish to see her brother remains unfulfilled.

4.2. Imperialist Ideology in *The Wasted Vigil*

The following section highlights how the text has incorporated some prevalent ideologies constructed during the Cold War and the War on Terror in Afghanistan.

4.2.1. Binary Opposition: 'White Man's Burden.'

Stating one of the characteristics of colonial literature, Abdul Rehman JanMohamed argues that such literature vocalizes and rationalizes "the moral authority of the colonizer – and positing inferiority of the native as metaphysical fact" (84).

Dominant Western imperial culture is primarily based on binarism; racial division is one of the examples of such binary opposition. All other races such as black, brown, yellow, etc. are inferior to white. The semantic field of the term "white" includes positive associations, such as civilized, saviour, protagonist, modern, etc., in contrast to black uncivilized, primitive and antagonist. *The Wasted Vigil* perpetuates the ideology of "cultural superiority and the white man's burden". It portrays two main characters, David Town, and Marcus Caldwell, as heroes.

David Town is an American and Marcus Caldwell is a British. Reading of the novel leaves an impression that the Afghans (natives) are villains and their fights against the outsiders is unjust and the resisting warriors are not freedom fighters but terrorists. The same applies to Russians. The Russian soldier, Benedikt, is shown as a villain and rapist. The novel tends to project the role of the major characters as saviors, caring, motivators, and humanists. Despite facing the brutal treatment of the Taliban, Caldwell, husband of a Muslim woman, Qatrina, prefers to stay in Afghanistan. He endures the cruel lynching of his wife, his daughter kidnapping and amputation of his hand. He desires to serve Afghanistan and wishes to have money. Caldwell is a superhuman whose humanism is far greater than his personal sufferings. The novel's construction of Caldwell leaves many questions for a critical reader. Caldwell, amidst his sufferings, needs money to reach out to the needy. He says:

> A vast amount of it. Why not? It could be used to build schools and hospitals, parks and libraries and community centres. I am not saying the only way to save someone is through money or that life should be reduced to quantities of wealth. The rich have this idea that they have paid off their

> debt to the world by becoming rich. No, I am talking about the difference between greed and need. And not just this country, there is a world out there that I would try to help. (410)

Caldwell's good intentions may not be doubted, but his trauma does not match his desire to help. With his hand amputated, his wife, Qatrina stoned to death and his daughter, Zameen, kidnapped and abused, he still wishes to contribute to the wellbeing of Afghanistan. Amidst such circumstances, he is very composed and compassionate. He is not involved in Afghanistan's politics; instead, he wishes to be an NGO in himself. Contrary to his belief, he suggests Lara, a Russian woman residing at his home, temporarily, to see the political matters on finding her husband, Stephen. He says, "You must go back and take charge of the matters intelligently. You must delve deeper into Stephen's death, try to discover what your country's government and your country's army is doing" (410). The person, thinking emotionally for himself, thinks logically and politically for others. This slight contradiction in his personality raises concerns on his decision to live in Afghanistan and work for its people's wellbeing. The novel portrays Caldwell as a towering character, full of love for humanity and as a person who thinks above his interests.

David Town is the second major character in the novel. He has been working in Afghanistan since the Cold War. The novel shows that Town is helpful to the locals against the 'tyrant' Taliban and 'evil' Russia. The narration minimizes his evils and portrays him as saviour and civilized. The Russian, Benedikt is depicted as a villain and rapist while Town's same act is love and justified. Town, as a hero, follows Casa to stop him involving himself in the Taliban's activities. The novel constructs him as a hero, as Town sacrifices his life during a scuffle with Casa. Casa goes to Gul Rasool's compound to get information about Americans living there so that he, along with his companions, could plan to attack and kill them. He comes across many things there, but the most dreadful was an amputated head of a Russian soldier. During the espionage, he is caught by the guards. Town finds out about his capture. He drives to the compound to free him. He develops a heated argument with James, another American starting a debate on who is responsible for the destruction of Afghanistan and justifying the war in the region. James believes that these bigots, like Casa, are accountable for the chaos in Afghanistan.

He includes Afghanis and the world suffering from these terrorist attacks among Americans and says that Americans are fighting against the zealots to save the world (405). Town reminds James of his illegal actions, which James denies connecting as a war strategy, and he is astonished at his changed behavior (406). This argument between James and Town portrays the latter as innocent teeming with human feelings. The dialogue given below reinforces the idea more:

> 'They are the children of the devil. They have no choice but to spread destruction in the world.'
>
> 'He is the child of a human, which means he has a choice, and he can change. (407)

James is shown as a merciless commander who believes in dealing with the opponents in war cruelly. In contrast, Town refutes the idea by advocating social therapy to change the behavior of the enemy. The writer elevates one American character as a custodian of human moral values against the other who prefers using force to wipe out evil in this world. James repeats a narrative on the cause of destruction in Afghanistan and holds the fundamentalists responsible for the miserable conditions of the country. He says, "Just look around you, David. Look at the devastation all around you. These people have reduced their own country to rubble, and now they want to destroy ours" (407). The comment is loaded with ideology because America has successfully justified the War on Terror in Afghanistan.

Washington propagated that this war was to eliminate the terrorists, a constant threat to the world. However, this should not be taken as ground zero to tackling the terrorists. America, with its allies, fought a covert war in Afghanistan against Russia. In the conflict between the two empires, the battlefield suffered heavy wounds both economically and socially. The laceration of those wounds was not fully recovered when another war was waged in this area. In this situation, leaving an impact that only the extremist element in Afghan society is responsible for the destruction of Afghanistan might not be a fair treatment. The "naïve" reader may internalize the half-truth of holding a faction accountable, not tracing back to the other circumstances that contributed to the catastrophe. Muting the cruel facts of the same story that caused destruction of a country may raise concerns for a critical reader.

As the argument advances, James gets furious and rests responsibility on Al Qaeda for all the mess. He says:

> We are not responsible for this. If he is half-blind or if he dies of his wounds – it's not our fault. And those hundreds who died by chance in our bombing raids, and those who are being held in Guantanamo and in other prisons – none of it is our fault. Osama Bin Laden and al-Qaeda and their Islam are answerable for all that. We are just defending ourselves against them. This is not over? You bet. (408)

James might be right in his stance when he shoulders responsibility for the War on Terror on al-Qaeda, provided that the history starts from 9/11. But history offers a context for any reaction or resistance. America's desire for global hegemony incites it to bomb many Islamic countries, like Egypt, Jordan, Syria, Libya, Somalia, Iraq, etc. (Said xi). Osama Bin Laden and al-Qaeda did not belong to Afghanistan. Instead, they are a group of radical Islamicists who vow to avenge the American terrorism on the Muslim countries.

Criticizing the international definition of terrorism, Noam Chomsky finds a contradiction in separating terrorism from resistance. He highlights the dual ideological standards of the West. He says that America's preemptive wars are for self-defense, whereas some vulnerable countries defending their freedom is seen as terrorism. He questions why American attacks on the sovereign states like Cuba and Nicaragua are seen as a just war while the resistance of Hezbollah is considered terrorism. On 9/11, he says:

> Let us turn to the belief that 9-11 signaled a sharp change in the course of history. That seems questionable. Nonetheless, something dramatically new and different did happen on that terrible day. The target was not Cuba, Nicaragua, Lebanon, Chechnya, or one of the other traditional victims of international terrorism, but a state with enormous power to shape the future. For the first time, an attack on the rich and powerful countries succeeded on a scale that is, regrettably, not unfamiliar in their traditional domains. Alongside the horror at the crime against humanity and sympathy for the victims, commentators outside the ranks of Western privilege often responded to the 9-11 atrocities with a "welcome to the club," particularly in Latin America, where it is not so easy to forget the plague of violence and repression that swept through the region from the early 1960s or its roots. (191)

Chomsky argues that 9/11 has changed the dynamics of international terrorism. According to global definitions of terrorism, he says that America and its allies are leading terrorism. The evidence that he provides is of Cuba, Nicaragua, Lebanon, Chechnya, and others that suffered the consequences of the brutal bombing. However, this time he says a superpower that decides the fates of the weaker nations has been targeted. This act has been appreciated by the countries that remained the victim of the US aggression (9-12).

James's anger is justified if the War on Terror is perceived ahistorically. The novel obliterates the historical facts on the continuity of war. Al-Qaeda is declared as a villain in Afghanistan, who must face the brunt of a protagonist, America. However, the novel does not offer to its readers any clue or episode of al-Qaeda fighting against America in Afghanistan.

Town devotes his life to bring Casa back to his everyday life; however, Casa, 'brainwashed', vows to exterminate all the infidels from his land. While the suicide bombers perform the last rituals before undertaking the mission, Town reaches out to segregate Casa. Town picks him from the group and takes him aside. During their scuffle, they exchange some words but to no avail. Casa manages to free his hands from the clutch of Town, and "The blast opens a shared grave for them on the ground" (416).

So, Town, who tries to save Casa, sacrifices his own life. This selflessness is the crux of the chapter "The Wasted Vigil". It is the most important chapter for the writer, as he names his novel after this chapter. The overall impact the chapter leaves is that the Americans are here to save the world from the terrorists, specifically from al-Qaeda and Taliban, who are here to fight against everyone who does not fit in their version of Islam. It shows that it is challenging to remove hatred against the Americans from the minds of the Afghani youth hijacked by the Taliban and al-Qaeda and the Americans are sacrificing their lives to protect and liberate the locals from the tyrant terrorist groups. The chapter mutes some basic conditions which are very important to understand the dynamics of the War on Terror; hence, questionable.

4.2.2. Morphing Identity: Turning Heroes into Villains

The United States and the West targeted unholy communism of Russia during the Cold War and supported the Mujahedeen who were fighting against the Soviets. Robert D. Kaplan in *Soldiers of God: With Islamic Warriors in Afghanistan and Pakistan* describes how the West trained the 'Soldiers of God', Mujahedeen who vowed to oust the Soviets from Afghanistan. He states that the country became a place of focus for the world powers. The US, due to its covert intentions hegemonized the region. It backed its war with religion and jumped into the 'holy' war to break communist Russia. To accelerate the war, the US government persuaded General Zia of Pakistan to accept the US's offer for a joint venture in Afghanistan. The US with the help of Pakistan, finally, won the Cold War. However, the big players to this game, America and Pakistan, left Mujahedeen unattended and the country fell into the hands of the local warlords. It was not void of severe repercussions. A group of Mujahedeen turned into the Taliban under the leadership of Mullah Omer. The group, once Mujahedeen and heroes backed by the US and its allies, started causing problems for their supporters. Therefore, the US labeled them as terrorists in the wake of the War on Terror. The holy warriors became villains and enemies.

In his book, *The Future of Islam*, John L. Esposito argues that scholars rely on misconceptions of Islam as a terrorist religion. He proves that war is unholy, and it should not be linked with religion. It is the most popular discourse of the times that urges the people affected in Afghanistan or Pakistan to opt for moderation and denounce every form of extremism because it is no longer required.

Imperialism (re)shapes the identities of war-affected people as it suits the imperialists. The US required the warriors in Afghanistan during the Cold War that is why it pronounced Mujahedeen as holy warriors. It funded and trained the local warrior to destroy Russia that was threat to the US's hegemony. These fighters were either holy warriors or guerillas during the Cold War, but they received a new identity "terrorist" or "evil" when they objected to the hegemony of the superpower. So, the incident of 9/11 justified the aggressive stance of the US and its allies, and the world accepted the Taliban as "terrorists". This construction was inevitable to play the New Great Game.

The Wasted Vigil retains the identity of the Mujahedeen as the US pronounced them during the Cold War. He uses the term 'guerrillas' to describe the Afghan warriors fighting during 1980's. The narrator says, "David remembers how back in the 1980s when the Salang Tunnel to the north of Kabul was an important supply route for the Soviet Army, there were several plans by the US-backed guerrillas to blow it up" (75).

But the novel reshapes the identity of the same Mujahedeen as 'terrorists' during the War on Terror. The narrator talks in terms of the imperialists active in Afghanistan. The term 'guerrillas' replaces 'terrorists' because the latter serves more to the ideology of the Empire. The narrator says, "And now Comanche helicopters bring sizeable crates of bottled water for America's Special Forces teams that are operating in the region, the hunt for terrorists continuing out there" (9).

The imperial powers galvanized the "Muhammadans" as holy warriors during the Cold War. However, this rendezvous was short lived because the goals of the international powers changed. The imperialists reshaped the identity of these warriors in the wake of the War on Terror. The novel also refashions the US ideology about Muslims. The narrator states that terrorists release the statement after every four hours that they have hundreds of young men who are willing to sacrifice their life (in the love of their prophet) in the "jihad" against the non-believers (74).

The novel mutes the context of jihad in Islam. Casa and his community are defending themselves from an aggressor. The book portrays jihad as to what Western readers already conceive about jihad through their media: killing non-believers for their wrong faiths. However, the interpretation of jihad in Islam is different. Asma Afsaruddin, in a Britannica entry, defines 'Jihad' as follows:

> (Arabic: "struggle" or "effort") also spelled **jehad**, in Islam, a meritorious struggle or effort. The exact meaning of the term *jihād* depends on context; it has often been erroneously translated in the West as "holy war." Jihad, particularly in the religious and ethical realm, primarily refers to the human struggle to promote what is right and to prevent what is wrong.In the Qur'an, *jihād* is a term with multiple meanings. During the Meccan period (c. 610–622 CE), when the Prophet Muhammad received revelations of the Qurʾān at Mecca, the emphasis was on the internal dimension of jihad, termed *ṣabr*, which refers to the practice of "patient forbearance" by Muslims

> in the face of life's vicissitudes and toward those who wish them harm. The Qurʾān also speaks of carrying out jihad by means of the Qurʾān against the pagan Meccans during the Meccan period (25:52), implying a verbal and discursive struggle against those who reject the message of Islam. In the Medinan period (622–632), during which Muhammad received Qurʾānic revelations at Medina, a new dimension of jihad emerged: fighting in self-defense against the aggression of the Meccan persecutors, termed *qitāl*. In the later literature—comprising Hadith, the record of the sayings and actions of the Prophet; mystical commentaries on the Qurʾān; and more general mystical and edifying writings—these two main dimensions of jihad, *ṣabr* and *qitāl*, were renamed *jihād al-nafs* (the internal, spiritual struggle against the lower self) and *jihād al-sayf* (the physical combat with the sword), respectively. They were also respectively called *al-jihād al-akbar* (the greater jihad) and *al-jihād al-aṣghar* (the lesser jihad).

There are several stages of jihad and linking it with war only is a gross misinterpretation. Kamaldeen Owlawale Sulaiman defines 'Jihad' as a struggle to promote literacy, the effort for material resources, action to help the needy and the poor, calling people for good deeds, providing food to the family. Finally, it is a defense against the tyranny or aggression of an enemy.

4.3. Defining the 'Other', Demonizing Islam

The Orientalists and the imperialists associated a negative connotation with Islam in general and Muhammad (SAW) in particular. Criticizing the holy prophet Muhammad (SAW) remained the center of criticism in Medieval Christian literature (Said 62-63). They frequently used the terms like 'the lovers of Muhammad' or 'Muhammadan' to create misunderstandings about Islam as it being creation of an individual. The reason behind this malevolence is the West's fear of Islam as a competitor. In the West, scholars take Islam as an archrival to democracy and capitalism, and Muhammad (PBUH) as the creator of Islam. They interpret the reaction of Muslims as dispositional and obliterate the situational significance. Edward Said believes that the West has assumed that Muslims' actions are genetically determined. The West does not reconsider its policy towards Muslims (xxxiii).

Hamid Dabashi states that the brown and Muslims have replaced the black and Jews, respectively. They are new 'Others'. To portray Islam as a religion promoting marginalization, the novel exaggerates the Islamic values. It highlights the commonly

misinterpreted notions about Islam and Muslims. Among many misconceptions, one is that Muslims are not hand-shakers with women. The narrator ignores the cultural and religious values of a community. The novelist, regardless of the ethnographic accuracy of the custom, chooses to include it with the effect of making other Muslims seem extremist/sexist by association. In the lines given below, the book satirizes the religious sensibility of Muslim communities and fashions an instance unknown to even Muslims.

> He was someone who would not shake hands with women, so in order to make a pact he would put his hand in a vessel containing water and withdraw it, and then the woman would put her hand into the water. (12-13)

The process of reaching an accord with a woman described by the narrator does not exist in Islamic culture or practice. What purpose does it serve? The narrator presents an alternative culture, but he narrates stories that have never been a part of the culture. The novel, keeping the Western values as reference point, seems to project Islam as an orthodox and marginalizing religion. It portrays that a woman is not given equal status to a man in Islam. The book seems to win the sympathies of its readers by projecting a belief that Islam is outdated and discriminatory. Overall, the novel tends to denigrate the values associated with Islam.

Another controversial issue that the West raises to stereotype Islam is women wearing veil. Veil, in non-Islamic world, is taken as a symbol of disempowerment and women oppression. However, it is contrary to the interpretations of the Western scholars. The novel subscribes to the Western ideology on veil by associating negativity with it. The paragraph given below reveals the writer's stance on veil:

> Just the previous week, a man was said to have trapped a green bee-eater and taken it to his bride, but the pious girl who was versed in all seven branches of Islamic knowledge had veiled her face immediately, exclaiming that was no way for an honourable husband to behave, bringing a stranger into the presence of his wife. She explained that the bird was, in fact, a human male who had been given his current form by the djinn. (23)

It is an imaginative record in which the concept of *purdah* is satirized. In the West, the veil is taken as a symbol of women's oppression, but it has a different connotation in the Islamic culture. So, dealing with this controversial issue, the book

strengthens the Western ideology of "equality". The words/ phrases like "pious girl", "versed in all seven branches of Islamic knowledge", "veiled her face", and "a human male…form by the djinn" reveal that Islamic knowledge makes its recipient superstitious, backward, and orthodox. This construction seems to subscribe to the Orientalist discourses as elaborated by Edward Said.

Two other areas in which the West criticizes Islam are patriarchy and polygamy. The tendency while associating negative connotation with Islam with reference to the above-mentioned characteristics, erase contexts of the concepts. The Orientalists or imperialists use four-wives discourse as a tool to brand Muslims as patriarchs. The novel seems to generalize a cleric's life to the entire religion, Islam:

> Zameen and the boy were in the demon-strewn expanse of trees when they saw the clerics of the Usha mosque, a torch burning beside him. He was a powerfully built man in his late thirties who had four wives, the maximum simultaneous number allowed to a Muslim. (23)

The paragraph shows that the narrator addresses to his non-Muslims readers and informs them about one of the aspects of Islamic culture. Like other instances that the novel includes, this information is also void of context. Hassan states that to understand Islam's allowance of polygyny, it is imperative to seek guideline from the historical context. She notes that when Muslims migrated from Makkah to Madina in 622 AD, they were threatened by the Quresh of Makkah. The wars between the Muslims and the Quresh of Makkah left many children orphaned and women widowed. In this situation, the Muslims were encouraged to take responsibility for the families without paterfamilias. Riffat Hassan draws the following four points from the verse of a Qura'an on multiple marriages:

> (1) Justice must be done to orphans because this is what God desires.
>
> (2) If a Muslim man cannot do this selflessly, then — and only then — is he allowed to marry more than one woman — up to four women.
>
> (3) Since permission for polygyny has been given in order to safeguard the rights of orphans, there has to be a relationship between the woman or women whom the Muslim man marries and the

> orphans, because marrying a woman unrelated to orphans will not be of help in safeguarding their rights.
>
> (4) While doing justice to orphans is mandatory, so also is doing justice to all the women whom a Muslim man marries. If he cannot do justice to all his wives, he must have only one wife.

Multiple marriages up to four are allowed only in the challenging conditions in Muslim societies. It is not a privilege or duty to have four wives. The novel obliterates the context of polygyny and portrays this dislocation as it satisfies the partial discourses on women oppression.

Edward Said observes that the West takes insignificant factions of Muslims as representative of Islam (p. xi). The Taliban are just a group fighting in Afghanistan to rule according to their understanding. However, the Islam they portray may be a variant. It does not mean that they are the only custodian of this religion. If their practices are misunderstandings, it does not mean that the whole religion is discomforting. The novel generalizes the Taliban's mode of Islam (which is unresearched) to the entire Muslim world. It juxtaposes Islamic injunctions with the Taliban's misinterpretation and demonizes religion:

> ...among the inhabitants, Usha had been present the day Qatrina was put to death by the Taliban. A public spectacle after the Friday prayers, the stoning of a sixty-one-year-old adulteress. A rain of bricks and rocks, her punishment for living in sin, the thirty-nine-year marriage to Marcus void in the eyes of the Taliban because the ceremony had been conducted by a female. (38)

This quotation depicts a cinematic representation of capital punishments exercised during the Taliban regime. The novel may be credited for highlighting the unjust lynching, but at the same time it may be criticized for its negligence of muting the real injunctions of Islam.

Stereotyping is another ideology manifest in imperialism. It is a practice of the imperialists to classify any group or nation. The players active in Afghanistan categorize the terrorists in different nationalities. They overlook the fact that terrorists work on their end goals, and they are not confined to the norms of a nation or laws of a country. *The*

Wasted Vigil perpetuates this imperial construction and labels the terrorists with nationality. It ignores the fact that no country owns the terrorists. The narrator states:

> It was not a thief, she reassured herself, nor a Taliban fighter looking for somewhere to hide. Nor an Arab, Pakistani, Uzbek, Chechen, Indonesian terrorist -- seed sprouted from the blood-soaked soil of Muslim countries. On the run since the autumn of 2001, al-Qaeda appeared to be regrouping, to kidnap foreigners, organize suicide bombings, and behead those it deemed traitors, those it suspected of informing the Americans. (14)

Imperialists tend to classify "terrorists" on the bases of their religion and nationality. The book, internalizing this discourse, assigns nationality to the terrorists. However, deep investigation into the mechanism of the terrorist groups reveals that they are a combination of various countries, but they no longer remain loyal to their nationalities. Instead, they perform what the group assigns them. So, categorizing terrorists as nationals of any country is practicing an ideology of the imperialists.

4.5. Good and Bad Political Economy

The US entered Afghanistan's politics in the guise of defending the helpless Afghans against the Soviets and later the terrorists. They pretended to rescue Afghanistan, but they had their hidden agenda behind the war. David, a CIA agent, gives hope to Afghans about their bright future. He says, "Just wait until the Soviets are defeated", David said, "Then we'll help you Afghans sweep away the landlords and mullahs" (167).

The novel projects an impression that beating theocracy and defeating the Soviets is the only remedy for the pangs of human suffering in Afghanistan. David supports the local cause of education and rebuilding. The writer reveals another 'good' aspect of David in helping the natives. The narrator states:

> He had kept himself in the background, just letting a group of committed and intelligent local people get on with the details. Even the selection of the name has been left to them; they want Tameer-e-Nau Afghanistan School. Building the New Afghanistan. (55)

The economy of helping is an essential aspect of neo-capitalism. Whether it is the World Bank or International Monetary Fund, they trap the weak nations in the guise of

support, but that support becomes a bone in the neck, as the countries cannot pay the debt given to them. Therefore, they are helpless to surrender to the conditions imposed on them. Although the paragraph shows a minor effort to rehabilitate, it indicates what follows in Afghanistan.

The novel portrays the US' political economy sparingly and the instances that it mentions are more considerate than revealing the imperialists' interests in strengthening their economy. On the other hand, it portrays how the Soviets are plundering the resources of Afghanistan in the name of development. Appreciating the efforts of Russians in rebuilding Afghanistan, a communist Afghan says, "The Soviets are helping us now. Building roads, hospitals, dams—which your people keep destroying" (167). But the narrator links this development with the political economy saying, "they weren't building anything. It was all either third rate or just for show, and either way, they were billing Afghanistan millions for it" (167). This discriminatory treatment shows that the novel tilts towards one imperial power against the other.

4.6. Decontextualizing Resistance

Every culture is distinct due to its values and belief system. It is quite likely that people belonging to a specific culture may resist foreign influence. They may retaliate if an outsider imposes his belief system. Culturally distinct Afghanistan is a country where the Afghans are in a continuous state of war; consequently, resistance has become an integral part of their character. Like other institutions, education also reflects the print of culture different from the other cultures. The novel, not realizing the sensibility of Afghans, satirizes their resistance against the modernity imposed on them. The narrator says:

> Earlier Casa had said Bihzad was being given the honour of doing this for Islam and for Afghanistan. 'Aren't you troubled that boys are being brainwashed in there,' Casa asks now, 'and girls were taught to be immodest?'. (59)

Casa's words may be rephrased as: who gave this right to the outsiders to alter the local cultural values. Ignoring the ground realities, the novel depicts that the locals are unwelcoming, crooked and extremists. They are not willing to accept the Euro-centric

values. The book does not include any resistance to the outsiders except for Casa's struggle against the foreigners. The novel leaves an impression that the America's war is "just" because it aims to liberate Afghans from the "terrorist" Al-Qaeda and their allies the Taliban.

The novel tends to blur the political struggle of the Taliban with their religious beliefs. How they run their country with their dogmatic belief is their domestic problem but their resistance against an intruder, the US and its allies, is political. Discarding political resistance just because of the belief system of a faction is questionable. The novel equates the Taliban's defense with 'terrorism' the way the US informed the world about these "terrorists". Harboring Al-Qaida makes the Taliban "villain" in the War on Terror.

4.7. Voicing the One Side and Muting the Other

During the Cold War, the US framed Russia as an 'evil' empire. The purpose behind making Russia a villain was to monitor and curtail the Russian advances in Afghanistan. Afghanistan served as a protectorate between the British empire and Russia during the Great Game. In The New Great Game, the US and Russia are the major players.

The Wasted Vigil, projects Russia as responsible for the destruction in Afghanistan. On the other hand, it minimizes the US' role in affecting the political fabric of the country. The narrator states:

> Because Lara is Russian, Marcus's immediate fear regarding her illness was that she had been fed a poison during the hours she had spent waiting for him in Usha, her country having precipitated much of present-day Afghanistan's destruction by invading in 1979. (10)

Comparing the atrocities caused by the Russians and the Americans, David, says, "You don't know what you are talking about. Communism has killed millions upon millions of people…" (167). The novel mutes the instances that hold the US responsible for the downfall of Afghanistan. Therefore, the investigation reveals that the novel perpetuates the imperialist discourses on Afghanistan during the wars.

The novel depicts that Russia is not even sincere with its soldiers who are willingly forfeiting their lives for their motherland.

> Always hungry, always ill, the weak Soviet antibiotics of little use if ever they were to be had, many soldiers had thought of and talked about deserting, about defecting-- an arc of movements in their minds, from Afghanistan to a country in western Europe, perhaps even the United States of America. (31)

So, the book does not maintain balance in his treatment towards two big powers active in Afghanistan.

4.8. Discussion/ Findings

4.8.1. Areas of Exploration

The study investigates the given research areas guided by the theories of Edward Said, Abdul Rehman JanMohammad, Hamid Dabashi, and Lisa Lau. The areas are as follows:

1. Internalizing and Practicing Imperialist Ideology Constructed during the New Great Game

2. Forming Identity of the War-affected People

3. Performing as a Native Informer

4.8.1.1. Internalizing and Practicing Imperialist Ideology

The US and its allies bombed Afghanistan in the pretext of harboring the "terrorists". At the time 9/11 occurred, Afghanistan was under the control of the Taliban, with Mullah Omer, their leader. Afghanistan was an independent country, however, with internal conflicts. The US, on the other hand, was like a wounded lion ready to pounce on its prey. It branded the masterminds and the network behind 9/11 as terrorists and the countries that supported those terrorists were also considered likewise. The US could not wait for diplomatic solutions, rather it, in the hubris of power, waged war on Afghanistan. The US narrative was impressed on the minds of the global citizens who unquestionably

accepted. So, the inevitability of war between 'good' (West) and 'evil' (Taliban) was propagated and the world was given no choice then to buy this ideology.

Noam Chomsky believes that imperial America takes support from ideology to maintain hegemony across the globe. War and using soft power are two options that the imperial powers use to attain their long-term goals. In addition, the imperialists justify their ventures through some luring concepts such as democracy, women empowerment, equality, modernization, freedom, etc.

The study reveals that *The Wasted Vigil* by Nadeem Aslam subscribes to imperialist ideologies during the New Great Game. It portrays the Westerners as superior carrying the "white man's burden", Russia as an "Evil Empire", Islam as a dangerous "Other", and Afghans as "barbaric". Portraying Islam as a monstrous religion and the Taliban as the custodian of that religion, the novel criticizes many dislocations in Afghan culture that open a space for discussion. For instance, women's oppression, jihad, education, culture, superstitions, etc. Moreover, its narrative reinforces the anglophone readers' already established notions about Muslims and Islam. It mutes the positive side of Islam, which makes its composition partial. The novel leaves an impression that the War on Terror is for a "just" cause, as it is waged not only to save Americans but all the world.

The Wasted Vigil perpetuates the 'reality' constructed by the imperialists and mutes the political, historical, and economic interests of the imperialists in Afghanistan. These motives largely include the huge resources in Central Asia and a trade route through Afghanistan. The novel gives more space to the discourses constructed by liberals on Muslims than to foreground the imperialist agenda in Afghanistan. The geopolitical significance of Afghanistan makes it a favorite country for the imperial power. The novel overlooks the game played in the region and strengthens the imperialist discourses constructed on the region.

Thus, internalizing the constructed 'reality', the novel becomes a mode of power in articulating the imperialist ideology.

4.8.1.2. Forming Identity

Mujahideen were the front-line soldiers during the Cold War. They were galvanized as the heroes destroying a super-power, so it obliterated the role of the CIA in the war. After the war, a pro-American regime was established, and the Taliban were covertly supported. After 9/11, when the same Taliban refused to hand over Osama Bin Laden they were branded as terrorists. In this condition when the war was waged by America, not by the Taliban, who were in their own country, how can they be branded as terrorists? Probably, the Taliban's new identity suits more to the war narratives than their old position as Mujahedeen.

The Wasted Vigil also treats the Taliban as "terrorists", not as a resisting force against the aggression of a super-power. Put in Saidian's terms the Orient has been redefined, circulated, and controlled. Casa, who wants to expel Americans from his land, becomes a suicide bomber, hence, a terrorist. The text tends to obliterate his resistance. So, the novel denigrates the opposition of the natives against an oppressor. Apart from this, the belief system of the Taliban is also debased in *The Wasted Vigil*. The Afghans are portrayed as rapists, women oppressors, war mongers, cruel, religious fanatics, human rights violators, and orthodox. Although in war-ridden Afghanistan, the power brokers violated the societal codes that guarantee respect for women, religious harmony and peace, yet the novel's construction may not be generalizable to whole Afghanistan.

4.8.1.3. Aslam: A Native Informer

Dabashi in *Brown Skin, White Masks* argues that the native informers enjoy their privileged position due to their compromising on the local culture and values. Moreover, they add to the propaganda against the Muslims that make them favorite in the West.

Aslam becomes a "native informer" when he stereotypes the natives, valorizes Western values, demonizes religion, and criminalizes local resistance. Aslam is a Pakistani-British writer who left Pakistan at the age of fourteen, but he prefers to write stories from his old home.

The Wasted Vigil is one of his famous novels that is set in Afghanistan. Aslam has never been to Afghanistan except before compiling the first draft. Pakistan and Afghanistan have common Islamic culture, and it is easy for a Pakistan-based writer to write about Afghanistan. The War on Terror became so popular in the Media that it created a demand for books containing information about Afghanistan. Since the war zone was out of reach of the Western writers, the diasporic writers like Aslam filled this gap and produced books to provide a glance into the local culture and people. But how informed the outsider writer is about any other country leaves a question mark on the text's authenticity with respect to portraying the native culture. His belonging to Pakistan still makes him a credible insider informing about northwest of South Asia, but he seems to misrepresent.

Lisa Lau states that the South Asian diasporic writers misrepresent the local culture in their writings due to their secondhand experience through the local literature. She says:

> Consequently, it was found that the diasporic South Asians in particular read and respond to writings by South Asians as a way of informing themselves of their culture and social identity. Diasporic literature inevitably produces some generalisations. In making certain generalisations, some diasporic South Asian women writers are seen to be propagating certain cultural images, implying that that which may apply only in a certain section of society, is in fact the norm in the wider South Asian community. In circulating stereotypes and playing with cliché's, some diasporic writers play a role in providing (mis)information on South Asians, thereby contributing to the creation of the global image of South Asian culture. It is clear that the writings of diasporic South Asians have greater influence over the shaping of a global South Asian image and identity. In most cases, their writings are more widespread, more easily accessible, and better promoted than those of the home writers. One important factor contributing to the accessibility of diasporic South Asian women's literature (as opposed to literature by the home authors) is that diasporic writing is generally more inclined to a hybridity of cultural norms, explaining South Asian culture even as it portrays it. (37)

The novel exploits its representative position and, meeting the already established notion of the anglophone readers, portrays the Taliban as a villain and the Westerners as heroes. It creates an environment of valorization in which a chance for the anglophone

readers to identify with the white character fighting against the evil Taliban is provided. So, Aslam being a native informer, pleases the sentiments of the Western readers.

Aslam engages the world by assigning foreign names to his characters. David Town is an American and Marcus Caldwell is an English. Both are working in Afghanistan. The name Lara is appropriate for a Russian, however, four other names assigned to locals are not Afghanis. Zameen is not a usual name in Afghanistan because it is an Urdu word, Qatrina, a variant of Katerina is a Dutch or German name, Dunia comes from Arabic, and Casa is a Portuguese word. Although some scholars like Margaret Scanlan, Alla Ivanchikova, and Muneeza Shamsie believe that introducing foreign characters is a technique that Aslam uses to remind the world powers of their role in destroying Afghanistan, but many of these characters are portrayed as considerate to Afghanistan than destroyers. For instance, Marcus Caldwell and David Town, two major characters of the novel, are shown as philanthropists working for the welfare of the local people. It shows that the writer makes compromises on voicing the concerns of the native and valorizes Western values more.

Apart from cultural (mis)representation, the writer highlights the weakness of Afghan society more than its strength. Human rights, women's rights, and civil rights are the problematic areas in a war-ridden Afghanistan. The writer focusing more on these cancerous aspects of Afghan society, falls ally to ideology of legitimizing the imperialist hegemony in the region.

4.9. Conclusion

Thus, the study reveals how writers like Aslam subscribe the hegemonic imperialist discourses on war, specifically, in the New Great Game played at Pak-Afghan border and in Afghanistan. Aslam practices in his novel the dominant ideologies constructed to hegemonize Afghanistan during the Cold War and the War on Terror. The ideologies working in his novel are: Western cultural supremacy, 'Evil Empire', human rights violation, stereotyping, Islamophobia, patriarchy, white man's burden, rehabilitation, and political economy. Moreover, the writer shapes the identity of the war-affected people on the patterns set by the imperialists. The identity of Mujahideen in the

Cold War was morphed into terrorists in the War on Terror. So, the resistance of Afghanistan was seen as terrorism, not defense/ jihad against aggression. Aslam avoids contesting the morphed identity in his novel; instead, he denigrates resistance by targeting the dislocations in the belief system of the Taliban. He presents the concepts like jihad, polygyny, and women marginalization to debase the resistance of the Taliban that they record against the intruder, America. Aslam articulates such construction because he has internalized the imperialist ideology constructed on Afghanistan. His patterns of exclusion and inclusion serve more to the imperialist agenda than to the sufferings of Afghans.

Aslam cashes on his 'insider' credence by writing about Afghanistan and the Taliban. The Taliban are the villains in the 9/11 picture, and the West is the protagonist. Observing curiosity of the readers about the war region, Aslam offers his services as a native informer to provide information as per the perceptions of his readers. Thus, Aslam, in his novel, *The Wasted Vigil*, articulates the imperialist ideology constructed during the New Great Game.

CHAPTER 5

NEGOTIATING THE PAK-AFGHAN BORDERLANDS: *THE SHADOW OF THE CRESCENT MOON*

> We now have writers who have chosen to write in English in preference to the indigenous language to which they owe a straightforward, yet often a precarious, national allegiance. Writing in English puts their work in a privileged category in the West and makes them readily available to the Western, English-speaking metropoles and academies.
>
> (Huma Ibrahim, "Transnational Migrations and the Debate of English Writing in/of Pakistan" 1998)

This chapter examines the presence of new imperialist ideologies, such as, human rights, liberty, women empowerment, equality, modernity, good governess, and certain other narratives such as Pashtunistan, etc., in Bhutto's work, *The Shadow of the Crescent Moon*. Moreover, it places the text into its historical context to trace out how the text internalizes the imperial discourses constructed on the region. Finally, it explores the role of the author as a "native informer" (mis)representing the local culture and events described in the text.

5.1. About the Novel

The Shadow of the Crescent Moon weaves a complex story of Mir Ali, bordering Pakistan, and Afghanistan. Three brothers are getting ready for their Eid prayers and slightly discussing selecting the mosque for offering Eid prayers. The reason for going to different mosques is the constant threat of terrorist attacks and blasts. So, the brothers avoid going anywhere together.

The story's plot is for three hours, starting at 9 am and ending at noon; however, in flashback, it covers a history full of resistance and challenges of Mir Ali. Aman Erum, the eldest brother, is tired of the monotonous life in Mir Ali. For better prospects, he has a desire to leave Mir Ali, the moment he finds a chance, contrary to his father's expectations of serving Mir Ali. Whenever he goes to Chitral in summer with his father, Inayat, he plans to emigrate and settle somewhere other than Mir Ali. In Chitral, he falls in love with Samarra, a girl one year older than him. Samarra also develops feelings for him, and both wish to rendezvous.

Aman Erum, not interested in his father's business, prefers studying abroad, for which he must suffer the pangs of getting a visa and support. He receives a visa on the condition of becoming a collaborator informing any unusual happening in his town to Pak-army. He flies abroad to complete his education and accomplish the discreet task assigned to him by mysterious Colonel Irshad. Meanwhile, in Mir Ali, life becomes more challenging for its inhabitants. Sikandar, the middle brother, practices as a doctor at Hassan Faraz Hospital but leads an aggrieved life. He and his wife Mina lose their son, Zalan, in a bomb blast at the hospital. Mina, a lecturer in Psychology, loses her senses and reaches out to the families whose young ones die. She tries to find out the reason for the death, due to which most of the family members get panic. They call Sikandar to collect his wife, who embarrassedly goes to pick her up. One day he gets angry over Mina's actions, but later, he realizes that he has done wrong to her. He gives her company to get her round.

Hayat, the youngest brother, is inspired by his father, Inayat, who has remained a freedom fighter during his youth and narrates stories to Hayat, impressing the sense of freedom and call for duty. Hayat vows to liberate his people from the tyrant enemy. The lovebirds Aman Erum and Samarra ritualistically talk on the telephone daily. Aman Erum tries to excavate the conspiracies going at Mir Ali from Samarra and communicates proactively to Colonel Irshad back in Pakistan.

One day professor Balach, another radical character in the story, is found missing, never to return home. His brother, Azmaray, protests his going missing, and the next day,

he is found dead. Every other day someone goes missing or killed. The inhabitants are closely monitored, which creates resentment in the area. Being the daughter of a freedom fighter, Ghazan Afridi, Samarra involves herself in suspicious university activities. One day, when Samarra is returning home, she is picked up by army men and detained for seven hours. She is interrogated unsparingly without having the sensibility of her gender. She bears that torture for her town and her freedom. She is not able to explain her bruises to her mother and prefers to stay at a friend's place. She has no one to share her feelings with. Finally, she decides to unfold her suffering to Aman Erum. Amidst her sobs, she manages to forward her message to Aman.

Nevertheless, Aman suspects her as a central figure in plotting against the state. Intimidated, he stops attending to her calls, which irritates Samarra. She thinks that Aman is the one who can understand her at this crucial moment, but she is disappointed. This vacuum creates a space for Hayat, as both have the same destiny.

Hayat caresses her for her sufferings. On his return, the reluctant and fearful Aman Erum wishes to see Samarra, but Samarra refuses to meet him for his betrayal. The plot reverts to where it started. All three brothers have decided on their mosques and are ready to leave. Aman Erum chooses Hassan Kamal mosques where he is expected to meet Colonel Irshad. Sikandar goes to the hospital for urgent work, where Dr Suffiyeh further engages him to attend a case of delivery.

On their way, Sikandar and Mina are assaulted by Talibs. Sikandar, anticipating the worst consequences, disguises himself to be a driver and Mina as a doctor. The Talibs inquire about the religious beliefs of Sikandar, which Sikandar tries to evade. They declare him *kafir* and decide to kill him. Instantly, Mina starts shouting and beating the Talibs. She reminds them of the atrocity they have done in the hospital where her son Zalan surrendered his life. The hysterical response of Mina saves their life, and they head forward to their destination.

On the other hand, Hayat and Samarra are planning something more extensive, targeting the Chief Minister, who is coming to chair the ceremony of recruiting four hundred young men in the army from Mir Ali. Hayat, thinking of the consequences of

this attack, is shaky, but Samarra is confident. Hayat is overwhelmed with the thought of Nasir, the attacker, and Hayat's families after this attack. Samarra makes a call to Nasir, saying that she will call after ten minutes. The time of the episode is drawing near. Meanwhile, Aman Erum calls the Colonel to inform him about the attack and fax sent by Samarra. The story ends with the Colonel's office on red alert.

5.2. Representing or Stereotyping?

The Shadow of the Crescent Moon entails a story of Mir Ali, a Pakistani town in North Waziristan, situated near the border of Afghanistan. Khost, a city in Afghanistan, is just seventy kilometers away from Mir Ali. Before the settlement of Durand Line, British Indian border with Afghanistan, the people of Waziristan had a shared culture with Afghans. However, after the establishment of the border (Durand Line), Waziristan remained a British territory. After the partition of British India into Pakistan and India, the people of Waziristan preferred to join Pakistan, with a few oppositions who wanted to merge in Afghanistan.

Bhutto is a South Asian based writer writing in English. Her treatment of characters and themes are slightly different from the diasporic South Asian writers, but her patterns of subscribing to new imperialist ideology are like the other texts under investigation. Lisa Lau (2005) states the difference between the diasporic South Asian women writers and home South Asian writers as follows:

> In comparison, the writings of the home South Asian women authors do pursue the notion of identity, but not through a comparison of what lies within South Asia with what lies without. Home South Asian women writers are inclined to analyze the way their protagonists try to develop themselves in ways which are different from those traditionally prescribed by society. Women are portrayed attempting to rise above gender stereotypes and powerful social expectations of them as women, wives and mothers, and striving to gain some degree of autonomy and individuality. Their struggle is primarily against the patriarchal nature and habit of their society rather than a sense of double consciousness. Like the diasporic South Asian women, they are also regarded as keepers of their culture and burdened with the role of being guardians of the sanctity of their traditions, but unlike the diasporic community, they need not fear distance from the homeland causing the loss or dilution of their culture. (238)

The novel emboldens Samarra and creates imaginary identity for women contrary to the traditions of the tribal areas. This invention is a misrepresentation of the local culture, as it identifies more to the cosmopolitan norms than the ways of rural society. She makes her (a Pashtun woman) a resistance fighter, which is against the codes of Pashtun society.

The novel is also a sight of exercising Western imaginary on the region. South Asian writers reinforce stereotyping and promote cultural totalizing (Lau: 2009). *The Shadow of the Crescent Moon* stereotypes the people from Mir Ali for their commitment to religion. The people of Waziristan are famous for their hospitality, courage, and religious firmness. Mir Ali's population is mainly Muslim. They are not only firm believers but also regular practitioners. In World War II, they were incited by the Turkish missions to fight a holy war with the West. Likewise, they were once again instigated by the Taliban to fight against America and its allies. To reduce the staunch stance of the natives, America and its partners re-shifted the discourse of 'Jihad' and an extremist stance to crush Communist Russia towards enlightened moderation and criticized extremism. Therefore, Islam or religion, that was once a guiding principle for purging the world from communists, was seen as a useless practice that must be redefined. The novel *The Shadow of the Crescent Moon*, right on the onset devalues religion:

> In Mir Ali, where religion crept into the town's rocky terrain like the wildflowers [Sic] that grew quietly where no grass ought to have grown, you choose your mosque carefully. Fridays were no longer about the supplicants; they were about the message delivered to them by faithful translators of the world's clearest religion. (2)

The narrator compares religion with wildflowers, which are unproductive and useless. The quote portrays that the people of Mir Ali are just like barren rocks, unable to produce something valuable, and they inherit religion due to its abundance. The last part of this quote is ironic. The narrator satirizes the sermons delivered by mullahs who think Islam is the only religion clear on the code of life. It implies that if Islam is that clear religion and its preachers so faithful why there is danger everywhere.

The novel also includes Sunni-Shia conflict and directs its readers towards another negativity associated with Islam. Moreover, this Sunni-Shia conflict is a common generalization among the diasporic South Asian writers. For instance, Hosseini also makes this conflict a theme in *The Kite Runner*. The subplot that includes the intervention of militants in the cultural fabric of Mir Ali's life highlights a factional rift between Shia and Sunnis. The militants bombed Hasan Faraz Hospital because of its name (212). The novel shows the Taliban, Sunni by faith, as not tolerating Shia because they brand them as *kafir*-faithless. The book establishes that the name 'Hassan' is significant to Shia because he was the second son of Hazrat Ali (R.A), who is given priority over other Kaliphs of Islam. However, the novel's stance lacks fit in the context. 'Hassan' is a common name famous in both the sects, Shia and Sunni. The writer plays on the general perception which most anglophone writers do without in-depth knowledge of local values.

5.3. Muting Context, Projecting Ideology

The novel delinks history and context to imagine a Mir Ali different from the real Mir Ali. Most of the leaders of Afghanistan divert their internal matters toward the "Pashtunistan'" narrative. John K. Cooley states the issue of "Pashtunistan" as follows:

> Afghanistan had largely escaped the impact of World War II. What it did not escape were the aftereffects of the partition and independence of British India in 1947. Once the British had withdrawn, the claim was revived of Afghan governments in Kabul to the lands peopled by the Pushtun (called by Rudyard Kipling and many other writers Pathan) and Baluchi ethno-tribal groups, across the border in what now became Pakistan. "Pushtunistan" as it came to be called, became an inflammatory issue between Kabul and Islamabad. Pakistan's rejection of the Afghan monarchy's revanchist claims meant that landlocked Afghanistan was prevented from gaining a port on the Indian Ocean; also, a traditional goal of Russian foreign policy through long generations of Czarist rule before 1917. (10)

The border areas are very crucial for both Afghanistan and Pakistan. Afghanistan claims its lost territory during the British regime in India, and Pakistan maintains its state hegemony on these regions. Apart from these players, Russia also is desirous to attain

access to the Indian Ocean. The only way forward is to support the "Pashtunistan" cause of Afghanistan and later through Afghanistan Russia can access the Indian Ocean.

The Afghan leaders backed by Russia play upon the sentiments of the Afghanis galvanizing the Pashtu-speaking people living near the border and, for that matter residing in Pakhtunkhwa (previously North-West Frontier Province) as belonging to Afghanistan. They manipulate this narrative for their politics, but at same, as Faridullah Bezhan states, it becomes problems for them (197). This narrative became part of the Great Game in the Cold War when Russia endorsed the idea of "Pashtunistan" and Daoud ordered his army and tribal men to infiltrate the Pakistani border. Although the matter was tackled wisely by the Field Marshal Ayub Khan, guilt of humiliation remained inherent in Afghan leadership (Riedel 11-14). Mir Ali in Waziristan is in the territory of Pakistan. The state of Pakistan monitors or deals with any insurgency in this area. Unfortunately, during the War on Terror, many militants entered the tribal areas through an open border to hide and muster the strength to fight back the allied forces. The sovereign state Pakistan, an ally, could not sit back as a spectator of its destruction. Therefore, it deployed the army in the bordering regions to closely check the infiltration and movements of the militants.

The novel displays an unusual war in the theatre of Mir Ali. It shows two generations involved in fighting with their state for freedom. Fathers are brainwashing/ training their young ones to sacrifice until the end is achieved. Both Inayat and Ghazan Afridi are diehard fighters and icons of resistance for their community. It is quite contradictory that peaceful town life is at the apex, and families have ample time to spend their summers in Chitral, but at the same time, they have agonies of war hidden in their chests. Ghazan Afridi informs his daughter Samarra to be patient, "The coming years will bring Pakistan to its knees" (11).

Similarly, Inayat, father of Aman Erum, Sikandar and Hayat, is anxious to teach his spirit of resistance to his sons and expects them to fight for their freedom. He narrates the stories of his heroism by telling them how gallantly he fought with the fledgling Pakistani army. He wishes his son continues his struggles (17). If placed in a slightly

bigger narrative of nation-states, this narrative generates a question how a town can establish a country. Even if they win freedom, how will they survive without annexing either Pakistan or Afghanistan, the bigger countries? Apart from this feign mimeses, at the time of partition Bacha Khan, a favorite Pashtun leader, alone had 0.2 million followers ("Khudai Khidmatgar) and it was very easy for them to separate their ways with Pakistan. But they preferred to join Pakistan. Therefore, such framing in the novel seems unconvincing and impractical.

While describing the stance of the Pakistani military on Pashtunistan, the novel uses an army officer who says:

> Do you think yourself greater than it? Do you think this nation will fold up simply because two hundred border peasants belong to Afghanistan? He spat the words at her. It is not your country, you are right. You are not fit for it. (164)

This dialogue shows that the novel is constructed around the Pashtunistan narrative. The said narrative is constructed and exploited by Afghanistan. Pakistan, as a nation-state, seems justified to defend its territory from foreign intervention. In such a situation presenting a town from Pakistan as a case study of the brutalities let loose by the Pakistani army is questionable. Moreover, the army's presence is due to militants, who have crept in Mir Ali, not for the local inhabitants. However, the text mutes the reason for the army's presence. It leaves an impression that the military is fighting its people, and all the checkpoints are for their surveillance. Therefore, this construction gives air to negative sentiments in Mir Ali and across the globe. The research does not outrightly reject novel's narrative that the army tortures the locals of Mir Ali. There might be certain instances that are germane to the army's mishandling of the locals, but only exposition is not sufficient part of a story, as it leads to a feign mimeses. The novel tends to expose one side of the story and obliterate the other significant part.

This increased magnitude of armed resistance tends to strengthen "Pashtunistan" narrative constructed on the region. Due to Mir Ali's historical association with Afghanistan, ruling elite of both Pakistan and Afghanistan has internalized this discourse. Kabul claims the frontiers regions as its own, and a faction from Islamabad is suspicious

about the allegiance of the people of Mir Ali. Therefore, any uprising in this region is alarming to the state of Pakistan and pleasing for Afghanistan. In this case, the novel validates the discourses of both groups. Giving a color of freedom from the state to the protest and resistance of the citizens of Mir Ali for their basic rights is not serving the cause of local people but adding more to their miseries.

5.4. Aggravating Sentiments

The novel, *The Shadow of the Crescent Moon* leaves an impression that people of Pakistan are the reason of deprivation of the people of Mir Ali. On the one hand, ironically, the novel projects nationalism of the local people living in Mir Ali while disallowing the claim/writ of the state. This construction lacks logic, as the novel tends to contest the borders of nationalism but at the same time advocates a new border. The narrator encourages Hayat's struggle, saying, "It would lead, a young Hayat fervently believed, to victory. Because it must. Because Mir Ali would soon be free. It would reclaim its destiny" (132). The novel romanticizes Mir Ali as a free town, free from its state. It suggests the new generation practice the same spirit as their elders. This jingoistic fervor is noted when Inayat is at the death bed. He wills his children to "Come to my grave and tell me Mir Ali is free. Whisper it to me, even when I am gone" (36). The novel depicts Inayat as a symbol of resistance, and the discourse in the novel seems to direct the young ones to follow in the footsteps of Inayat and Ghazan Afridi, who have devoted their life for the cause of freedom.

People like Aman Erum wish to lead a peaceful and whole life. He wants a life that is different from their elders'. He is looking forward to life better than the one in Mir Ali (104). The state is also willing to offer a promising future to its people. The narrator informs, "The Chief Minister of the frontier state is coming all the way from his whitewashed bungalow in the capital to preside over the induction of four hundred of Mir Ali's finest into the national army" (147). Even this visit with good intentions is satirized by the narrator, using the words, "whitewashed bungalow". The novel leaves an impression that the people living in the center enjoy all the privileges and people residing in the periphery like Mir Ali are deprived of their basic rights. However, when the state is ready to offer its people fundamental rights and is working on the well-being of the

natives, the discourses in the novel intervene in rehabilitation and instigate the youth for resistance and sacrifices. The narrator tends to incite the natives by branding them "lazy" (194) and the people who have forgotten the cause of their ancestors. The novel negates the idea of progress that brings modern lifestyle in Mir Ali and criticizes that the state army protects the locals:

> He sees the green and white poster again. The one is loaded with text: 'Militants must lay down their weapons,' it says in Pashto. 'Choose to be a part of the tribal areas' inevitable progress.' They have no choice; they have to look at the proud army as their defenders and protectors. Hayat faces away from the posters. (99)

Hayat, trained by his father, is unwilling to accept any attempt of progress or intrusion of any army, no matter if it is for the state. Turning his face away from the poster symbolizes that he will not surrender to any such discourses constructed by the state. Hayat does not visualize any future until the wrongs of the past are not corrected and correction is only possible through war. The narrator says, "And they could only be righted by the sacrifice of everything to come" (219). Resistance, fighting, and sacrifice are the only options left for Mir Ali to restore its status. The novel seems to portray that the natives will not entertain the efforts made by the state, but who are those 400 young men who are willing to be recruited in the national army? Are they not from Mir Ali? Have their families not taken part in resistance? Should the readers prefer the narrative set by two families of Ghazan Afridi and Inayat or the other 400 families who wish to pursue a good life? These contradictions in the novel shake the footings of the narrative. Samarra is loaded with hate sentiments against Pakistan. Her statements are full of pessimism. When Hayat is shaky on taking any anti-state decision, Samarra reminds her, saying, "We have always been hit" (195). She reinforces this discourse and says, "They have destroyed us" (196). The novel seems to justify the use of force against the state in this dead-end situation and convinces readers of the inevitability of taking arms against the 'cruel' state.

The novel blurs the boundaries of resistance and assimilation. Parallel to the theme of resistance runs the idea of assimilation of the main character, Aman Erum, in the novel. Aman Erum does not like the monotonous life of Mir Ali, and he wants to

settle elsewhere. He wishes for a modern lifestyle. The narrator clubs his desire to modernize with freedom of checkpoints and says, "…He wanted to get out, to be free, to make money, to move without checkpoints and military police poking their red berets into your car and asking for your papers" (12). Pakistan was one of the unfortunate countries that bore a great loss since the War on Terror. Militant attacks were not limited to its border areas, but even the capital was not secure. The state took drastic security measures to tackle the issue, and installing checkpoints was one of them. There is no doubt that these checkpoints are a real hazard to personal freedom. Nevertheless, the novel portrays that the checkpoints in Mir Ali were more annoying than the checkpoints in Islamabad.

> Islamabad's checkpoints were different from Mir Ali's – there were no tanks here, no camouflaged shooters posted at significant angles so that anyone who tried to bulldoze their way through a checkpoint would be taken out with a clean shot to the head. (30)

Drawing this contrast, the text aggravates the sentiments that lead to a greater void. The checkpoint installed after the War on Terror employed the allied security forces. They liaison in tiers. The police would check the documents and vans for any suspicious thing, whereas the rangers were on high alert with their guns pointed at the driver's seat. In tribal areas, however, due to the rapid infiltration of militants, many forces were deployed. These security forces were liable to maintain security and peace in the region. The novel projects a week argument on the arrival of the militants. The novel shows that the militants, who were fighting a non-believer, were not reluctant to commit violence. They butchered the army men of all ranks to give them a message that they were everywhere. However, the natives of Mir Ali did not welcome them, contrary to the expectations of the militants (139). How can the state be a mere spectator of this violence and intervention? Therefore, the presence of the forces was probably justified. In this war-like situation, army checkpoints, weapons, and other warcraft are inevitable, especially in the testing times of the War on Terror, in which many powers were involved in playing the great game.

5.5. Projecting Resistance at a Bigger Canvas

Apart from this official connection of Islamabad and Mir Ali, the narrative boils up the social ties of Mir Ali and the people living in Pakistan. The narrator believes that Pakistanis consider the people of Mir Ali as traitors. To magnify this hostility, the novel spins the story around Pakistan, Bangladesh, and India (19). This out-of-context comparison is adding to the pangs of the people. The text is tilted to prove that Mir Ali does not belong to Pakistan, as neither the local people nor Pakistanis are willing to accept each other. But it is contrary to the fact because Pakistan cashes on the valor of the tribals to combat any foreign aggression on its borders. The proof of this stance is the war of 1965.

In any country where the press is free for its news and stories, targeting/cleansing a community is not an easy task. The narrator says, "Security in Mir Ali is murderous, but all manners of rules are relaxed for the press" (221). A question arises: if the press is relaxed or free, how can Pakistanis think of the people of Mir Ali as traitors or enemies the way they think of Indians and Bengalis? The press plays a pivotal role in forming the opinion of the masses. However, the audience receives the stories through the press of militants advancing in the tribal areas and Pakistan army rescuing its populace from the crooked enemy. The battle was between the militants and the Pakistan army, not between the state and its people in Mir Ali.

The novel categorizes Mir Ali with Bangladesh to show that Mir Ali's struggle is just like Bangladesh's struggle for freedom. It reinforces the idea for the possibility of Mir Ali's freedom, ignoring the fact that Mir Ali is a town with scanty inhabitants. The narrative seems to reinforce the discourse through the Colonel:

> The colonel sat back in his pink sofa. His smile faded. He bared his teeth. 'Look at what happened in seventy-one,' he said, 'when those bastards mutinied and joined the Mukti Bahini. Taking our weapons and ammunition. They killed us with our own hands. Before we could capture them. They took us prisoners.' (105)

The novel manipulates the history of Pakistan to highlight the mismanagement of the state in handling East Pakistan (now Bangladesh). It strengthens the point of view of

making Mir Ali an independent country. In liberating Bangladesh, teachers played a vital role in shaping the ideology of tender minds. The narrator also alarms children of Mir Ali of such teachers who are at the payroll of the state. The narrator warns children saying, “But still the children have to be careful. Some of their teachers are paid by the state to report on subversive activities on their campuses and in the classrooms” (61). These sentiments are aggravated not only in Mir Ali but also in America, where Aman Erum does not prefer to mix with Pakistani students, who think of him as a brother, not an alien present in their culture. But he likes the company of Bengali students (122-123). It is also one of the contradictions in this novel. At one place, the narrator informs that Pakistanis look down upon Mir Ali's people as traitors and consider them among Indians and Bengalis (19). At another place, this hostility turns into hospitality (122), but this time the option of selecting and rejecting rests with Aman Erum, who prefers the latter.

Another instance that alerts even a commonplace reader from Pakistan is of a driver’s correspondence to its passengers. Aman Erum and others go to the American embassy in Islamabad. On their way, the shuttle driver has an exchange with them. He says, “Good! Get out! The faster you cowards leave, the quicker we’ll have everything sorted out…Hundreds of jawans—thousands—how many of our men have spilt their blood fighting for you terrorist?” (28). It is another misgiving that the novel projects. These shuttle drivers are very reserved while performing their duty. They do not engage themselves in a political mess. Besides this, their behavior is politer than the other drivers of public transport. These drivers are just like other employees in the capital, minding their own business. If they transgress their boundaries, they are likely to be fired from the service. Above all, usually, they are not well informed about the history, politics, and geography of their country. The novel seems to portray that every citizen in Pakistan is holding a stone in his hand, ready to hurl it on a ‘traitor’ from Mir Ali. To show how denigrated Aman Erum is in Islamabad, the writer compares/ drags for comparison Hindu women in Sari who are cleaning the roads that lead to the Diplomatic Enclave. The narrator comments, “This would be the first time Aman Erum thought, as he and sari-clad sweepers crept along the forested outskirts of the capital like shadows” (29). The novel hits on another discourse of maltreating minorities in Pakistan. However, the novel seems to mount negative sentiments by showing Aman Erum a worthless minority

treading on the streets of a tyrant, indifferent Islamabad. The torture on Samarra by army men is enough to incite nationalist sentiments (164-165). The text implies that even women are not safe in Mir Ali in the presence of the brutal army.

5.6. Narrating the Partial Story

9/11 is relevant to Waziristan, as this area remains a transit point for the militants. The novel disorients the facts related to this event that triggered the War on Terror. The narrator comments on this war:

> They heard that the men who flew the planes were from Saudi Arabia and Egypt, but the empire was going to strike Afghanistan first. When it became known on October morning, via radio and the local television channels, that Afghanistan had been hit and was in the throes of foreign occupation – even though, it was noted, none of the men on those aeroplanes was Afghans – the men of Mir Ali understood the state, Pakistan had aided the attack on their brothers. (39)

The paragraph shows the misunderstanding of the people of Mir Ali regarding the War on Terror. Pakistan made an intervention to stop the war, Mullah Omar refused to hand over the members of Al-Qaeda hiding in Afghanistan. Instead, Mullah tried to negotiate with pain-driven America and its allies on his terms, which the latter declined and announced war. However, War on Terror is unjustifiable on various grounds but Afghanistan, apparently, gave a reason to justify an unjust war. This version of history that the novel offers is disoriented and contributes to enlarging animosity. It also shows that the 'brothers' across the border are more reliable than the 'brothers' in Pakistan.

The text escalates the magnanimity of depravity of the local populace. Aman Erum's wish to be part of the army is equated with his desire to leave Mir Ali. The narrator shows that Aman Erum wants to join cadet college to find a way to escape the monotonous life of Mir Ali. On this, the narrator extends that Aman Erum was not only refused admission but also mocked. Moreover, the army does not want to induct the men from this area, and evidence for this is that the military has not established a recruitment centre in Mir Ali (15). Usually, the army recruitment offices are in districts, not in small towns. So, the question of recruitment office in Mir Ali is not valid. Other than this, the Constitution of Pakistan guarantees equal opportunities to every Pakistani, no matter

which area s/he belongs to. It is not the preference of the board of selection or any other office.

One of the important characters in the novel is Mina, the wife of Sikandar. She is a lecturer in psychology, but she is shown mysterious at the beginning of the novel. Later, the reader realizes that she is traumatic and is found attending funerals of young ones who have died or have been killed. Her husband, Sikandar, is a doctor at Hasan Faraz Hospital. Now and then, he is called by someone to pick Sikandar's wife for the funeral house. Sikandar goes to the funeral and embarrassingly brings Mina back. The text blurs the divide between the army and the militants and leaves a loose corner. The reader is likely to blame the Pakistan army for the traumatic condition of Mina. But very late in the novel, the reader realizes that her condition was not due to the Pakistan army but due to the militants or the Talibs. Mina reveals that Hasan Faraz Government Hospital was attacked because Pakistan sponsored the hospital. She shouts at the Talibs and holds them responsible for the victims in that hospital (212-213). Now the question arises as to why Mina develops hate for Pakistan. Their son, Zalan, was killed by militants, not by the Pakistani army, but she is shown ceasing her affection for Pakistan, even the singers from Pakistan. Snubbing Sikandar for playing the Pakistani music, she asks, "Now we listen to their musicians? To their women who sang morale-lifting paeans to soldiers?" (54). It is also one of the contradictions present in the novel. It projects "they" and "we" conflict more than projecting unity in diversity.

5.7. Identifying Fatima Bhutto in the Story

Asma Kashif and others, while analyzing in "Songs of Blood and Sword: A Daughter's Memoire", opine that through her memoire, Fatima Bhutto attempts to wipe out the distorted image of her father Murtaza Bhutto, son of Zulfikar Ali Bhutto, the former Prime Minister of Pakistan. Mr Zulfikar Ali Bhutto was put behind bars by a military regime run by General Zia ul Haq. His sons, Murtaza Bhutto and Shahnawaz Bhutto vowed to avenge the unjust hanging of their father. Both decided to launch an armed resistance, and for that purpose, they formed an organization, Al Zulfikar. Al Zulfikar was blamed for hijacking a PIA plane with passengers, and Murtaza was charged with murdering Chaudry Zahoor Elahi. On these charges, the military courts convicted

him and sentenced him the death penalty. However, the punishment could not be materialized, as he was in exile. Murtaza returned to Pakistan in the political government of his sister, Benazir Bhutto. Benazir suggested Murtaza to go into self-exile to Syria or London, which Murtaza Bhutto refused. He was killed in an encounter by police in Karachi. Fatima Bhutto, in her memoir tries to defend his father for the allegation imposed on him. She portrays a soft image of her father by highlighting his diplomatic efforts to avenge his father's killing. She says that Murtaza denounced his self-exile in London and preferred a harsh life in Afghanistan due to his father, Zulfikar Ali Bhutto. Because he (the father) wanted his sons to fight against the military regime till the usurpers met their end, she justifies the organisation's name, Al Zulfikar after Hazrat, saying that it is named Ali (R.A). It is symbolic because this sword of Allah works to end oppression and maintain peace. Besides proving his father's innocence, Fatima also criticizes her aunt, Benazir Bhutto and calls her a "consummate bully". She thinks that Benazir and her siblings do not owe the title "Bhutto" and they did so to hijack the legacy of real Bhutto's like Murtaza and Shahnawaz. She highlights that in the lust for power, Benazir cornered even her mother, Nusrat Bhutto.

Fatima Bhutto, unfortunately, could not be crowned for Bhutto legacy, but she inherited a dispute with military from her father, Murtaza Bhutto. *The Shadow of the Crescent Moon* also covers the story of a father fighting against the army and a daughter enjoying the cuddles of her father until he goes on a mission never to return. Ghazan Afridi is shown as a freedom fighter who is fighting against the state, Pakistan. He has a firm belief that one day Pakistan will be humiliated for the defeat in his region (11). One day he leaves his family, and nobody knows where he has gone. The reader gets a slight hint from Samarra when she thinks of detention for an extended period. She tells Hayat:

> 'Ghazan Afridi is never coming back,' she said to Hayat as she sat behind him on the motorbike at the night. 'They have had him for over seventy thousand unaccounted hours.' Hayat listened, hoping she had not counted. 'Seventy thousand and eighty hours,'. (180)

It is pinching for a daughter whose father has been kept as a war prisoner. Samarra decides to avenge the detention and torture of her father. Since she is a university student, she offers her intelligence to plan the attacks or the counterattacks. Her struggle and belief

in taking revenge is firm. When Hayat stumbles thinking about the outcome of their battle, she reminds him of the brutalities of their enemy on them. Murtaza Bhutto, like Ghazan Afridi, decided to fight against the military oppression that took his father's life. Fatima Bhutto, like Samarra, is recollecting the pangs and sufferings of his father that he underwent during a military regime. Bhutto is a journalist and writer; therefore, the best revenge she can take from his father's enemies is through pen and writing. The novel *The Shadow of the Crescent Moon* is based on an air to anti-state narratives.

5.8. Discussion/ Findings

5.8.1. Subscribing to Imperialist Ideology

The Shadow of the Crescent Moon tends to subscribe to both the old imperialist ideology of stereotyping the Pashtuns and new-imperialist ideology that largely includes women oppression, human rights violation, modernity, democratic values, liberty, and bad governess. Moreover, overlooking the geo-political sensitivity of the region, the text strengthens "Pashtunistan" narrative constructed by Afghanistan, reinforced by Russia, and feared by Pakistan.

The novel portrays Pakistan as a tyrant state with a cruel army lynching its own people. Moreover, the Pakistani territory is a haven for 'terrorists' and these 'terrorist' are free to abduct, torture and kill the civilians. It depicts that human rights do not exist in the tribal areas of Pakistan; Pashtun are marginalized and the public of Pakistan 'hates' them the way they 'hated' Bengalis. Women are oppressed due to patriarchy and religious marginalization. In short, it shows that Pakistan is unable to govern its areas and population; hence, a failed state. Criticizing traditions, highlighting autocracy, comparing the local culture with Western values are core characteristics of New Orientalism. Sharifa Zuhur states this new phenomenon as, "Westernizing, modernizing, and democratizing – all part of "saving" the Muslim world from its own tradition – are part of this pre-existent political perspective towards that region" (88). The novel, overall, subscribes to the narrative constructed on the bordering areas of Pakistan by the power brokers struggling to maintain hegemony in Pakistan.

Since its independence, Pakistan has been struggling to maintain federation and there are many factions in Pakistan that feel marginalized. Muhammad Mushtaq mentions these groups as follows:

> Pakistan has been experiencing ethno-national movements since its inception in 1947. The Bengali nationalism, the Pashtun separatism, the Sindhi regionalism, and the Baloch nationalism have challenged the federal character of the state at various junctures of Pakistani history. Since 1980s, the Mohajirs (Urdu speaking community who migrated from India in 1947 and primarily settled in urban centres of Sindh) have been mobilising along ethnic lines to protect their interests. A low profile non-violent assertion is also seen in the southern Punjab. Therefore, excluding Punjabis, the dominant group, all sub-national groups felt certain sense of marginality and have been asserting against the centralisation of political power. (281)

Pakistan is a sovereign state that sometimes exercises power to maintain writ in its territory marked with insurgency. There is a possibility that some groups are deprived of their rights, and it is the duty of the government to redress the grievances of the people, but a state cannot afford to allow any faction to use violence against the state. Because using force is an open option only for the state; no individual, group or community is free to exercise armed violence. So, to avoid anarchy, the state sometimes uses force to control uprisings of any group. *The Shadow of the Crescent Moon* shows the armed struggle of the people of Mir Ali as resistance against the state and contrary to the ground realities blurs the Pakistan army's struggle to crush the militants with its mishandling the local population of Mir Ali. The novel leaves an impression that both militants and the local people are indiscriminately "terrorists" for Pakistan army.

Although FATA prior to 2018 was administered by the state but these tribal areas were led by the local elite (Khans and Maliks). The old imperial powers devised an exceptional mechanism to control these regions. They supported the chiefs economically, but they rested the power to resolve disputes with "jirga". That system of "frontier governmentality" remained intact even after independence of Pakistan (This is another debate as to why Pakistan has not merged these regions with mainstream provinces). In the absence of institutions, the tribal areas were vulnerable to any foreign attacks. After the wake of 9/11, the militants both from Pakistan and across the border thought FCR areas a safe heaven. The state of Pakistan with its little institutional influence experienced

a shock. In 2014, the Pakistan army launched “zarb e azab” to evacuate the area from insurgents. In this situation, for the state, presence of the army was inevitable in the area to maintain its writ and combat terrorism. Contrary to the ground realities, the novel portrays the influence of forces in the region illegitimate and against the rights of liberty of the local populace. It shows that the state of Pakistan and the citizen are hostile towards these tribal areas. The novel seems to project Pakistan as a failed state that violates human and civil rights of its citizens. Construction of failed states or rogue states is one of the tools in the hands of imperialists to sanction and consequently manipulate the politics of a country. The novel strengthens this discourse by highlighting the discourses (human rights violation, women oppression, autocracy, detention of liberty, etc.).

In this situation when the state wishes to institutionalize the region, the novel depicts that the idea of any reforms in the area is useless. The people from Mir Ali do not welcome the government launching programs for the welfare of the natives of Mir Ali. The novel aggravates the sentiments to flare up the war in the region and denounces any chance of reconciliation. The militants are taking the common people hostages and blasting even the hospitals run and funded by the state. The narrator objects to the army's surveillance in the area and considers it a human privacy rights violation. The question is: can we identify a state that does not police its territories? The answer is in negation. However, the volume of surveillance may vary according to the situation. In war, it may be doubled; in peace, it may be relaxed.

5.8.2. Forming Identity of the War-effected People of Mir Ali

The novel depicts Pashtuns as martial, recalcitrant, patriarch, religious fundamentalists, and marginalized. It projects the local people as victims, breathing at the mercy of the state. It depicts that the youth does not think of its future but is constantly engaged in planning revenge against the state due to the maltreatment. The women it depicts are either silent entities or a symbol of resistance. The novel presents two extremes in both men and women but implies that the assimilationists like Eman Erum should join the cause of the resistance fighters, not the state. The novel leaves an impact on the readers that Mir Ali's people are tired of the state oppression and want freedom.

Overall, the novel depicts them the way they have been constructed by imperial powers over the centuries.

5.8.3 Fatima Bhutto: A Native Informer

Fatima Bhutto, born in Kabul in 1982, is a Pakistani writer and journalist. She is the daughter of Murtaza Ali Bhutto, son of Zulfikar Ali Bhutto, a former prime minister of Pakistan. Her mother was Kurdish and Bhutto grows up in Syria and later in Karachi. Bhutto received her earlier education from Karachi American school and later joined Bernard College, affiliated with the University of Columbia University. She attained her masters in South Asian Studies from University of London in 2005.

In *The Shadow of the Crecent Moon*, she chooses to write about a tribal area of Pakistan bordering Afghanistan. War and home have scope for the South Asian Anglo-phone writers, especially after 9/11. Like other South Asian writers, writing in English, Bhutto exploits this appealing ground for a wider reception. However, she could not hit the list of best sellers due to her non-privileged position. Lisa Lau states that the writers based in South Asia has a lesser chance to be equal with the South Asian writers settled in the West. The reason behind this is the privileged position of the South Asian writers in terms of getting published and winning recognition in the publication houses. However, Bhutto, due to her elite status in Pakistan, is a comprador intellectual who manipulates the insider knowledge to inform the outsider. Hamid Dabashi (2011) argues that these 'comprador intellectual' make compromises on their culture and values to win privileged position in the West.

The incident 9/11 received a hype in the media and the writers from Pakistan and Afghanistan exploited this gap of information about the 'Other', as the foreign writers were not allowed to enter the war zone. Since these writers were leading a privileged life in their countries or abroad, they constructed their stories around northwest South Asia with their influenced imaginary on the region.

Contrary to the culture and lifestyle of Waziristan, Bhutto shapes her characters as per her elite imaginary. A glaring contradiction that unfolds her little knowledge about the local culture is evident in her concepts on education and dress in Mir Ali. She portrays

that the girls are not allowed to study after their school. However, she shows Samarra and her fellows going to university. Similarly, the dress that Samarra wears is Western. In the tribal areas, there is a strong concept of *zenana* and *purdah*, but Bhutto prefers her choice of dress for a girl of Waziristan. Bhutto reinvents the local culture through an urban lens.

Although the patterns of narrativizing in *The Shadow of the Crescent Moon* are slightly different from the South Asian diasporic writers' novel, yet the novel's target readership is anglophone. So, perception of the anglophone readers is an important determiner for the writer. Therefore, Bhutto also romanticizes, exoticizes and generalizes the local culture in her composition.

Bhutto's audience seems to be human rights "champions", as her text tends to include the new-imperialist ideology garbed in human rights, women liberation, democratic values, etc. Any writer can expose maltreatment of any state, but partial exposition makes the text questionable. Bhutto overlooks the centuries old colonial hegemony on the region and makes a contested area as her case study to show the abnormal relationship between the state and its people. Whereas the area till 2018 could not be annexed with KPK, a province of Pakistan due to some administrative issues. In this case, when the state does not have its writ in the area and it faces external intrusion from the militants, it is quite likely that the state and the local population would bear collateral damage. In this situation projecting local people's struggle to win their rights as freedom fight is questionable.

5.9. Conclusion

Thus, *The Shadow of the Crescent Moon* incorporates imperialist ideology that attempts to maintain hegemony in Pakistan. The novel includes the story of betrayal and resistance. Emaan Erum betrays her beloved and community by joining hands with the state while Samarra and Hayat resist the state for their freedom. The novel depicts that the relationship between Pakistan and the tribal areas is not natural. To prove this, it produces the evidence of Bangladesh and links it with Mir Ali. It leaves an impression that the people of Mir Ali are different from the people of the rest of Pakistan. This

difference is sufficient ground for separation. To show this difference, it compares the lifestyle of Mir Ali with Islamabad and constructs discourses that trigger negative sentiments. There are contradictions in the novel that make the case weak. For instance, it portrays the people of Mir Ali as launching an armed struggle for their nationalistic cause against the state, but it degrades the nationalism maintained by the state. New states are not formed on the wishes of a faction of society. It involves a whole mechanism in which a society develops into a state.

The novel shows the people of Mir Ali as fighters, oppressed, resourceless, poor, marginalized, and helpless and frames the identity of the people of Mir Ali as portrayed by the imperialists and Afghanistan for their vested interest. The novel internalizes the external discourses on the tribal areas and constructs the story embedding those narratives. Being a native informer, the writer meets the perception of her anglophone readers. She gives her readers the impression that Pakistan is a cruel state with a tyrant army that kills its people. The tribals demand separation due to their differences between the state and the people of Pakistan. In short, the novel is confined to imperialist ideology and 'Pashtunistan', narrative, important determiners in the New Great Game.

CHAPTER 6

SUBSCRIBING TO IMPERIALIST IDEOLOGY: *THE KITE RUNNER* IN THE FRAME OF THE NEW GREAT GAME

> They have provided an essential service without which the theses of grand strategists like Fukuyama and Huntington would have been relegated to administrative or academic circles without much effect on shaping opinions, building consensus, and facilitating war. I wish to investigate the way grand strategies of domination become operational through the compradorial function of the native informers. (Dabashi 2011: 13)

This chapter investigates *The Kite Runner* by Khaled Hosseini for its subscription to imperialist ideologies. The study situates the novel in its historical context to find out the discursive praxis operating in the text. It also highlights how the author, incorporating the dominant imperialist ideology, Orientalizes the Orientals and how the author performing as a 'comprador intellectual' becomes a 'native informer'. The study is guided by the theories proposed by Edward Said (1995; 1994), Abdul Rehman JanMohamed (1985), Lisa Lau (2009), and Hamid Dabashi (2011).

6.1. About the Novel

Living in the US for twenty-six years, Amir recalls his childhood days in Kabul, when he used to live with his Baba and two servants, Ali and his son Hassan. Ali and Hassan are Hazaras, a minority in Afghanistan. Amir belongs to a well-off family whereas Hassan relies on Amir's father's fortune. Amir and Hassan's playful life starts changing due to the political upheaval in which King Zahir Shah was overthrown.

The major event that brings a jolt in the lives of both Amir and Hassan, is the boys' dispute with Assef, Kamal, and Wali. Assef warns Amir about his relationship with

Hassan, a Hazara. He equates Hassan with a dog. To defend Amir, Hassan uses slingshot to threaten Assef.

The plot shifts to the kite-fighting tournament that is arranged every year. The kite fighters are busy preparing their strings by coating them in glass so that it cuts the kites of the opponents. Amir, after a long struggle, wins the tournament and now it is time to collect the trophy. The last cut kite is the most fascinating trophy of the tournament. The way Amir is a good kite fighter, Hassan is a good kite runner. Now it is the time for Hassan to show his talent to collect the last cut kite. The un-chaseable Hassan reaches the predicted place prior to Amir. Before Amir reaches the destination, Hassan has been trapped by Assef and his companions. Reluctant and indecisive Amir stands as an unwilling spectator to the helplessness of Hassan against the evil intentions of Assef and his friends. Sexually abused and emotionally ripped, Hassan, as a token of commitment to his friend, manages to bring the most 'coveted prize' of the tournament, the blue kite. However, for Amir, racked by guilt, departing his ways with Hassan becomes more important than the kite. Amir plots theft against Hassan in which he remains successful due to a sacrificial gesture of Hassan.

Meanwhile, the political conditions – invasion of Kabul by the Soviets – force Baba and Amir to leave Afghanistan in 1981. They board on a truck and manage to reach Pakistan somehow. They reach California and Baba is shown to be working at a gas station while Amir completes his school and joins college. They also do a little business at a flea market. Baba finds a friend, General Taheri, and he likes to spend time with him. General Taheri's daughter Soraya attracts Amir, and he makes advances. General Taheri feels uncomfortable with Amir's intrusion and indirectly suggests he follows a proper way. Meanwhile, Baba is diagnosed with Cancer and Amir's attention shifts towards his health. On his Baba's recovery, Amir unfolds his feelings for Soraya to him. Baba asks Soraya's hand for Amir, which General Taheri accepts. Marriage is settled quickly due to ill health of Baba. Baba dies after a month. Amir and Soraya are eager to conceive, but the efforts remain unfruitful.

One day Amir receives a call of Rahim Khan, a friend of Baba, from Pakistan. He requests Amir to visit Pakistan for an urgent unfinished work.

On reaching Pakistan, Amir is shocked to know that Hassan is his half-brother. Baba has been in an illegitimate relationship with Sanaubar, Hassan's mother and Hassan is his son. Amir also realizes how terrible life has been for Hassan and his family. After the Soviets, the Taliban take control of Kabul and exercise their selective 'justice'. They butcher Hazaras due to their Shia faith. Rahim Khan narrates the story of Hassan, his wife, Farzana, and their son, Sohrab. Rahim Khan reminds Amir of his disloyalty towards Hassan and asks him 'to be good again'. Initially unwilling, Amir agrees to go to Afghanistan to rescue Sohrab. Despite many hurdles, he reaches Kabul. He is shocked to see the deteriorated physical condition of his motherland; however, he has a priority of getting Sohrab out of this turmoil. From an orphanage, Amir and Fareed, his driver, learn that Sohrab has been taken away by the Taliban. The director of the orphanage tells them the place of the Talib who possesses the boy.

They reach the stadium to meet the Talib. There they see another episode of brutality – stoning two adulterers to death. Amir is allowed to meet the Talib. On his demand, the Talib produces Sohrab (with appearance of a prostitute) before Amir. Amir requests the Talib to free Sohrab. But the Talib talks of an unfinished business and reveals himself as Assef. Assef makes a deal with Amir that if he wins against Assef in a fight, he is allowed to take the boys along. Assef announces if Amir beats him, he is permitted to leave. A fight starts and Amir, being naïve in these matters, is beaten badly. Seeing the worst condition of Amir, Sohrab intervenes and shouts at Assef to stop the fight, but Assef does not comply. Sohrab slingshots Assef's eyes. Assef falls to the ground moaning. The other Talibs come in to help Assef while Amir and Sohrab flee from the place.

On reaching Peshawar, Fareed recommends Amir to stay at Islamabad, which is a bit safer as compared to Peshawar. Amir agrees and rents a room in Islamabad. There he tries to get Sohrab's visa, but in the beginning, he fails because of administrative reasons. At one point, he informs Sohrab that he might not take him along. So, he has to place him in some orphanage meanwhile Amir manages to complete the process. On the other hand, Soraya has successfully used the different channels to get a visa for Sohrab. Before Amir informs that Soraya has managed Sohrab's case and now he can fly with

Amir to America, Sohrab, thinking his hard circumstances, attempts to commit suicide. Amir respites in religion to save Sohrab and finally gets the news that he is well.

At the end, Amir is successful in taking Sohrab along. In the US they have a happy life. Amir takes Sohrab to a park where people fly kites. This time he makes Sohrab fly kites while he himself plays the role of Hassan and becomes a kite runner for Sohrab.

6.2. Imperialist Ideology

The period that the novel, *The Kite Runner*, covers is marked by two important wars – the Cold War and the War on Terror. Involvement of the big empires in these wars make it the New Great game.

The Old Great Game was played between the British Empire and the Russian Empire; however, after World War II, the US replaced the British Empire, and became an active contestant in the New Great Game. The New Great Game is set to attain hold on more markets in the world. Russia, as forever, is determined to protect its borders with Central Asian states and have surveillance of Caspian Basin for oil transport. On the other hand, the US wishes to make Afghanistan its protectorate to counter Russia and other countries involved in the game of controlling the Central Asian resources. Similarly, China is not behind in this race of grabbing the resources. Due to their internal conflicts, the Central Asian states are vulnerable to any intrusion, which increases the geo-political importance of Afghanistan as a base to access the Central Asian states. The New Great Game becomes interesting with multiple players displaying their skills. Saudi Arabia, Pakistan, and America on one side and Iran, Turkey, India, and Russia on the other have turned Afghanistan into a playground for the "Game". Amidst this sport, the Taliban have added a new dimension with this dramatic entry (Rashid 143-216).

The New Great Game was a combination of intelligence and weapons. To justify their presence, the US and its allies constructed certain ideologies and justified their presence as inevitable. The US portrayed itself as a savior and Russia wanted a developed but communist Afghanistan.

The text largely subscribes to the Western ideology and to be specific American ideology constructed during the New Great Game to hegemonize Afghanistan. What the US needed during this period was to brand Russia as an 'Evil Empire' and later the Taliban as 'monsters' to justify its intervention. The purpose behind this construction was to justify the Cold War and later the War on Terror. The US established that a new moderate government was inevitable for Afghanistan, in which it remained successful, though it took the US twenty-three years to install a pro-American government in Afghanistan after 9/11.

The Kite Runner shows Russians and the Taliban the way the US constructed them during the New Great Game. After 'tyrant' Russia and the 'lusty' Taliban, there was a need for a government that could instill peace in the region. But who had secretly destroyed this peace was muted in the novel.

6.2.1. "America, the Brash Savior"

In the middle of the twentieth century, after World War II, the new 'white man' (America) replaced the old 'white man' (England). Previously, it was a self-assumed 'duty' of the British empire to civilize the world and now it is the mandate of America to save the world from an unknown 'enemy'. During the Cold War, America was determined to restrict the 'Evil Empire', Communist Russia to maintain peace in the world. Apparently, it was American 'burden' to relieve the world from a tyrant country, but in fact it was American fear of losing its hegemony in the countries bordering with Russia.

During the Cold War, the US vowed to root out the unholy communism of Russia from Afghanistan. To materialize this intention, it backed Mujahedeen fighting against the Soviets. Robert D. Kaplan in *Soldiers of God: With Islamic Warriors in Afghanistan and Pakistan* states that the US along with other European countries backed and trained the Mujahedeen, 'Soldiers of God', to exterminate unholy communists from Afghanistan. America used religion as a tool to defeat Russia. To defeat Russia covertly, America sought assistance from Pakistan. The then ruler of Pakistan, General Zia-ul-Haq joined hands with the US president to fight secretly through Mujahedeen. These Mujahedeen were hailed as 'holy' warriors in Afghanistan, Pakistan, and America alike.

Abdul Rehman JanMohamed argues, "While the surface of each colonial text purports to represent specific encounter with specific varieties of the racial Other, the subtext valorizes the superiority of European culture" (65). *The Kite Runner* seems to incorporate "Manichean allegory" by increasing the magnitude of America's superiority against the inferiority of the natives. The novel shows America as a savior and a promised land for developing future. It mutes the role that America has played in the destruction of Afghanistan. Baba considers only three countries worth appreciating in this entire globe. He says, "There are only three real men in this world, Amir," he'd say. He'd counted them off on his fingers: America the brash savior, Britain, and Israel" (109). According to him the rest of the countries are 'gossiping old women'. He places America at the top because he thinks that it can take bold steps in saving the world. But the question is whether survival is priority or hegemony. Chomsky sums up this long discussion in his famous book *Hegemony or Survival* that America's sole aim is to maintain hegemony in the world. To attain hegemony, America wages preemptive wars on the regions that become a threat to its hegemony.

Baba shows contempt for the American president who believes in diplomatic solutions, but he appreciates the one who takes daring steps to intervene the conflicts of others. He argues:

> He loathed Jimmy Carter, whom he called a "big-toothed cretin." In 1980, when we were still in Kabul, the U.S announced it would be boycotting the Olympic Games in Moscow. "Wah wah!" Baba exclaimed with disgust. "Brezhnev is massacring Afghans and all that peanut eater can say is I won't come swim in your pool." Baba believed had unwittingly done more for communism than Leonid Brezhnev. "He's not fit to run this country. It's like putting a boy who can't ride a bike behind the wheel of a brand new Cadillac." What American and the world needed was a hard man. A man to be reckoned with, someone who took action instead of wringing his hands. Then someone came in the form of Ronald Reagan. And when Baba went on TV and called the Shorawi "the Evil Empire," Baba went out and bought a picture of the grinning president giving a thumbs up. He framed the picture and hung it in our hallway, nailing it right next to the old black-and-white of himself in his thin necktie shaking hands with King Zahir Shah. (110)

It shows how Afghans wish America to intervene and rescue them, not only from Russia, but also from their own war lords. The text internalizes American hegemony and validates America's presence in Afghanistan.

Baba endorses the label "Evil Empire" given to Russia because of the reign of terror and destruction that Russian army let loose in Afghanistan. But behind the construction of "Evil Empire" is a long story of America's interest in the region. Washington was alarmed at the advances of Communist Russian towards Afghanistan. America needed a justification to infiltrate in Afghanistan. Finally, it got allies – Pakistan, Arabs, etc. – to strengthen the Mujahedeen fighting against the Soviets. Hosseini mutes the entire American episode in the novel. He holds responsible to the countries mentioned above for the intrusion and destruction of Afghanistan. The masterminds of the game, according to the narrator, are "The people behind the Taliban. The real brains of this government if you can call it that: Arabs, Chechens, Pakistanis" (227). These countries are involved in the Great Game, the major stakeholder is America. However, the writer mutes the role of America in funding, training, and providing weapons of mass destruction to the Mujahedeen. Jihad is glorified in context of Soviet Afghan War. The novel shows how people have suffered in the war. Narrating about Farid, the speaker says, "He told me a time shortly after he and his father joined the jihad and fought the Shorawi in the Panjsher Valley" (232), but the novel avoids commenting on jihad. Rather, it immediately brings a pleasant picture of developed America against traditional Afghanistan. He describes America saying, "I told him that in America you could step into a grocery store and buy any of fifteen or twenty different types of cereal. The lamb was always fresh and the milk cold, the fruit plentiful and the water clear. Every home had a TV, and every TV a remote, and you could get a satellite dish if you wanted" (232).

Afghanistan is a nightmare while America is a pleasant dream for the narrator. He states this dichotomy as follows:

> Long before the Roussi army marched into Afghanistan, long before villages were burned and schools destroyed, long before mines were planted like seeds of death and children buried in rock-piled graves Kabul had become a city of ghosts for me. A city of harelipped ghosts.
>
> America was different. America was a river, roaring along, unmindful of the past. I could wade into this river, let my sins drown to the bottom, let the waters carry me someplace far. Someplace with no ghosts, no memories, and no sins. (119)

At another place Rahim Khan highlights the optimist/pessimist binary and says, "I see America has infused you with the optimism that has made her so great. That's very good. We are melancholic people. We Afghans, aren't we?" (175-176).

America is a career for Amir. He says, "I have a wife in America, a home, a career, and a family. Kabul is a dangerous place, you know that, and you'd have me risk everything for …" (194). The narrative is silent on who has made Afghanistan a dangerous place. The narrator criticizes almost every country, but America, responsible for the havoc in Afghanistan. It seems that he negotiates this destruction of his country for his comfort in the US.

Americans are shown contributing to the welfare of the Afghans in Peshawar. Rahim Khan informs Amir about a couple who is kind enough to run an orphanage to accommodate the war-affected children from Afghanistan.

> "Please hear me. I know an American pair here in Peshawar, a husband and wife named Thomas and Betty Caldwell. They are Christians and they run a small charity organization that they manage with private donations. Mostly they house and feed Afghan children who have lost their parents. I have seen the place. It's clean and safe, the children are well cared for, and Mr. and Mrs. Caldwell are kind people. They have already told me that Sohrab would be welcome to the home and—" (193)

'Humanitarianism' is one the ideologies of imperialists to justify their presence in any region. Moreover, it is an unobjectionable philosophy that can facilitate, as Mooers states, the imperial intervention in any region to explore and hegemonize more markets (9-10).

6.2.2. Changing villain, Shifting Discourses

When the Soviets left Afghanistan, different warlords started fighting with one another to get control of Kabul. The Civil War broke out in Afghanistan. The war introduced a new player, the Taliban, in the regions. Although the Taliban sprung out from Mujahedeen, but their manifesto to run the government was different. Guided and inspired by the religious ideology of Mullah Omer, many Talibs, studying in madrassas, from Afghanistan and Pakistan joined the Taliban to establish an Islamic government.

Besides these religious scholars, the common villagers also joined the group. The group finally managed to control Kabul in 1996 and announced its government (Riedel ix-19).

Now it was the Taliban, who create hurdle for maintaining American hegemony in the region, but America cannot intervene unless it has a justification and finally it is 9/11 that provides justification. *The Kite Runner* also validates this justification by portraying the Taliban as 'evil' forces. My intentions here are not to plead case of the Taliban, but to establish that the writer chooses to highlight the 'cinematic representation' of the Taliban needed in the New Great Game.

6.2.3. Demonizing Islam, Stereotyping the 'Other'

Hamid Dabashi argues that the Orientalists have redefined the "Other". Now the brown has replaced the black, and the Muslims have taken the place of the Jews as the 'Other'. Religion is another area which the South Asian diasporic writers, specifically, north-west South Asian writers, address as a hurdle. Lisa Lau states that one of the problems with South Asian diasporic writers is "careless totalising". These writers pick a sample from a minority and generalize it to a majority.

The novel revolves around a Sunni Shi'a conflict, and the writer shows how a minority Shi'a community is butchered by the majority of Sunni Muslims. The novel informs his readers about Hazaras. The narrator mentions by referring to a book written by an Iranian writer how Pashtuns have killed Hazaras relentlessly and how the Hazaras resistance was succumbed (8). The novel implies that the state of Afghanistan is involved in the muting Hazaras' history and identity. It portrays that hatred against Shi'a Muslim is not confined only to Afghanistan, but it transgresses the boundaries between Afghanistan and Iran. The book states that the Afghans have religious biases against Iran. The narrator states:

> "Those Iranians …" for a lot of Hazaras, Iran represented a sanctuary of sorts – I guess because, like Hazaras, most Iranians were Shi'a Muslims. But I remembered something my teacher had said that summer about Iranians, that they were grinning smooth talkers who patted you on the back with one hand and picked your pocket with the other. I told Baba about that and he said my teacher was one of those jealous Afghans, jealous because Iran was a rising power in Asia and most people around the world couldn't even find Afghanistan on a world map. (50)

Colin Mooers says that human rights violation is another guise that justifies the imperial intervention (02). This tension stated above also provides imperialists a chance to 'liberate' Hazaras from the cruel Sunnis and for that matter the Taliban.

To add more to this religious fanaticism, the narrator makes clergy a point of discussion. Baba criticizes 'mullahs' for this hollowness, shortsightedness, and superficial knowledge. He argues, "They do nothing but thumb their prayer beads and recite a book written in a tongue they don't even understand." He took a sip. "God help us all if Afghanistan ever falls into their hands" (15). This sweeping statement that all mullahs do not understand the language of Qur'an is questionable because the narrator disregards the religious education system practicing parallel to the modern education. There might be many flaws in the system but equating their scholars with ignorance, just because they have not received modern schooling, may be a big claim. Mullahs are portrayed as a group stopping people from drinking and terrifying them from the Day of Judgement (14). The call for prayers is equated with 'bellowing' (60). In short, strengthening the exiting stereotypes, the writer depicts mullah as a disgusting creature of this world.

The novel even ignores religious sensibility of Afghans in particular, and Muslims in general. The novel draws an 'uncomfortable' religious analogy of the holy sacrifice to show Hassan's reaction during the rape. The analogy is uncomfortable because it hurts the religious sensibility of a great number of Muslims living in this world. Hosseini narrates the sacrificial story of prophet Ibrahim and his son. He gives a detailed account of how the Muslims commemorate the day by sacrificing a lamb to please God. At the end Amir says, "*Absurdly, I imagine the animal understands. I imagine the animal sees that its imminent demise is for a higher purpose. This is the look …*" (67). After "This is the look…", the narrator mutes and directs the readers to understand that the willing surrender of Hassan at the time of rape is for a higher cause and that cause is to win the happiness for Amir. Moreover, the narrator's purpose behind relating this sacred story is to show Hassan is a lamb that Amir sacrifices to win the sympathy and love of his Baba (68).

The novel includes the areas of religion that conflict with Western practices. Keeping beard, drinking alcohol, eating pork, etc., are the much-debated topics not only in the West, but also in the Muslim world. The novel links strangeness with the beard and makes it a representative symbol of a community. Amir narrates the vendors in Peshawar as: "Bearded vendors draped in thin blankets sold animal skin lampshades, carpets, embroidered shawls, and copper goods from rows of small, tightly jammed stalls" (171). All the vendors in Peshawar, a city of Pakistan, not necessarily have beards and there is no compulsion to keep the same. The narrator portrays the bearded people as omnipresent. He associates nigritude with beard and generalizes it even to Pakistan because the Taliban have made it mandatory for Afghans to grow beard.

The story of *The Kite Runner* is not only about Amir and Hassan, but it is multifarious. It is also about Afghanistan and its perpetrators – Communists, Mujahedeen, and the Taliban. The Taliban are given more space in the text than the Communists and the Mujahedeen.

The Taliban are portrayed as molesters. The writer chooses Assef to be one of the commanders of the Taliban. The text leaves an impact that most of the thugs during the Soviets Afghan war, preferred to join the Taliban. In other words, arrival of the Taliban means, anarchy, bloodshed, rape, injustice, inequality, etc.; however, formation of the Taliban, as stated above, is started, and strengthened by madrassas students. Apart from this, most of the Taliban are Pushtun that form a majority in Afghanistan. The text shows them aliens, barbaric, and looters. They are shown as "bearded fellows" (173), whipping women (190), abducting children for rape (224-225), and exercising the cruel punishments (235). Why is this construction needed?

Finally, there comes a moment when all the above-stated construction becomes useful. "On Tuesday morning last September, the Twin Towers came crumbling down, overnight, the world changed" (316). America announces the War on Terror and Al-Qaeda and the Taliban are declared as a 'danger' to the world. Internalizing the imperialists discourse on the Taliban and Islam, the writer constructs and portrays the 'villain' in *The Kite Runner* as is needed in justifying the War on Terror on a sovereign country.

The narrator states, “Soon after the attacks, America bombed Afghanistan, the Northern Alliance moved in, and the Taliban scurried like rats into the cave” (316). The novel obliterates the consequence of the massive bombing on Afghanistan because the is more inclined towards the upcoming government composed of ‘mimic men’, who are settled in Europe: “That December, Pashtuns, Tajiks, Uzbeks, and Hazaras gathered in Bonn and, under the watchful eye of the UN, began the process that might someday end over twenty years of unhappiness in their watan” (316). Consequently, in Afghan traditional dress, “caracul hat and green chapan” (316), a pro-American leader was chosen to handle the affairs of Afghan government. American hegemony is once again established. Hosseini ends both his novels *The Kite Runner* and *A Thousand Splendid Suns* on this point where America is shown to have restored peace in Afghanistan. His both texts evade the hegemonic influence of the imperialists on Afghanistan.

6.2.4. Re-Orientalizing the Orientals

This section deals with what techniques the writer uses to define the “Other” for not only the readers, but also for imperialists. Lau’s model of Re-Orientalizing is used to gather textual evidence. The purpose of this investigation is to trace out the compradorial aspect – compromising the local culture – of the writer in ‘informing’ the outsider.

6.2.4.1. Exoticizing South Asia

Lisa Lau states that the first problematic technique that most of the South Asian diasporic writers us is ‘Necessity of being South Asian’. They highlight the traditional ideals associated with South Asia, portray South Asian characteristics, include unnecessary explanations of cultural norms, depict cultural traditions as hurdles, embed in their protagonists the behavioural traits typical of South Asia.

In *The Kite Runner,* there are multiple instances that show the text includes unnecessary explanation of Afghan cultural norms and specifically those that are in contrast with the Western ideals or values.

In Afghan cultural, or in most of the countries that intertwine Islamic principles in their cultural, marriages are long lasting and once married, the couple follows the codes defined by their culture or religion. Both husband and wife vow to be loyal to each other. The novel’s portrayal estranges rather dichotomizes the cultural practices with the

Western cultural norms. While describing about the marriage of Ali and Sanaubar, the narrator says, "Like Ali, she was a Shi'a Muslim and an ethnic Hazara. She was also his first cousin and therefore a natural choice for a spouse" (06). The novel implies two precepts here: first, limited options for religious minorities, and second, cousin marriages. The first question is why this explanation is necessary when the writer is describing the event of a marriage. The second question is what effect the writer wants to create by selecting the above-stated words, which otherwise could not have been achieved by stating, "Ali married to his cousin, Sanaubar." The novel implies that cousin marriages are typical of South Asia and minorities do not have fair chance of equal rights in Afghanistan. But where in the world the choice of marriage is not limited due to several factors, such as economic status, racial preferences, etc. Another instance in which the Afghan cultural sensibility is given extra detail, is the event of Sanaubar's elopement. The narrator states, "Lost her to a fate most Afghans considered far worse than death: She ran off with a clan of travelling singers and dancers" (6). Elopement is an act of betrayal. The writer, explaining Afghan ways, slightly over-emphasizes elopement of Sanaubar and shows it as a matter of life and death. Moreover, the implicit meaning of the quoted line shows that the bondage of marriage as cultural tradition in Afghanistan is a hurdle in women liberation.

The novel portrays cultural conventions as a hurdle, especially in terms of women's liberty. The narrator says:

> Fathers and sons could talk freely about women. But no Afghan girl – no decent and mohtram Afghan girl, at least – queried her father about a young man. And no father, especially, a Pashtun with nang and namoos, would discuss a mojarad with his daughter, not unless the fellow in question was a khastegar, a suitor, who had done the honorable thing and sent his father to knock on the door. (128-129)

In Afghan traditions men and women have different codes and protocols for marriage. These societal norms may be difficult for the outsiders to follow, but it is a normal convention in Afghan society. The novel suggests that this cultural norm is a barrier for women, who may not break it. He says, "… I hadn't grown up around women and had never been exposed firsthand to the double standard with which Afghan society sometimes treated them" (157). He appreciates his father being non-conformist to the

Afghan society, otherwise, his life would have been like all other Afghans. He claims himself different and Soraya also thinks Amir is quite unlike Afghans. She says, "You are so different from every Afghan guy I've met" (157). What is the need of claiming different from the other Afghans? Probably, the narrator has internalized the negative construction of Afghans and associated a shame with his identity. So, "the fact of Afghan-ness" (my adaptation from Fanon's "The Fact of Blackness") is disturbing for the narrator that is why he identifies more with the Western values than the local Afghan values.

Afghanistan shares with other Muslim countries some religious festivals, which are even known to the world other than Muslim. The narrator makes extra efforts to explain these festivals (which rarely need explanation):

> *TOMORROW IS THE TENTH DAY OF Dhul-Hajjah, the last month of the Muslim calendar, and the first of three days of Eid Al-Adha, or Eid-e-Qorban, as Afghans call it – a day to celebrate how the prophet Ibrahim almost sacrificed his own son for God.*
>
> *We all stand in the backyard, Hassan, Ali, Baba, and I. The mullah recites the prayer, rubs his beard. Baba mutters, Get on with it, under his breath. He sounds annoying with endless praying, the ritual of making the meat halal. Baba mocks the story behind this Eid, like he mocks everything religious. But he respects the tradition of Eid-e-Qorban. The custom is to divide the meat in thirds, one for the family, one for friends, and one for the poor. Every year, Baba gives it all to the poor. The rich are fat enough already, he says.* (67)

The story of Ibrahim's sacrifice is quite famous in all Abrahamic religions. It means that even Western readers can understand the story by reading one reference to this sacrifice. So, the details of the festivals are uncalled for. Contrary to this, the novel does not give much attention to the non-South Asian (Western) festivals and gives one word reference, probably it assumes that the readers already know about them. The narrator says, "By Halloween of that year, Baba was getting so tired by mid-Saturday afternoon that he'd wait behind the wheel while I got out and bargained for junk. By Thanksgiving, he wore out before noon" (138).

The narrator does not explain 'Halloween' and 'Thanksgiving', unlike the way he has elaborated 'Eid-e-Qorban'. If the novel's target readership is Western, it may be given allowance; otherwise, if it is for readers across the world, it may give equal treatment to both local and foreign festivals.

Folk tales are also an important element of culture. The narrator explains, unnecessarily, one of the folk tales and superstitions associated with:

> In Afghanistan, Yelda is the first night of the month of jadi, the night of winter, and the longest night of the year. As was the tradition, Hassan and I used to stay up late, our feet tucked under the kursi, while Ali tossed apple skin into the stove and told us ancient tales of sultans and thieves to pass that longest of nights. It was from Ali that I learned the lore of Yelda, that bedeviled moths flung themselves at candle flames, and wolves climbed mountains looking for the sun. Ali swore that if you ate watermelon the night of Yelda, you would not get thirsty the coming summer. (125)

The tale shows how people in Afghanistan still believe in superstitions. There might be several people believing in such tales, but it might be skipped while addressing the global readership.

6.2.4.2. Generalizing the Afghan Culture

Lisa Lau states that the second technique that South Asian diasporic writers use to Re-Orientalise the Orientals is "Generalisation". While generalizing, the writers make sweeping statements, project stereotypes, pander to cliché, prefer cultural totalizing, provide insider knowledge, and criticize the backward traditions and patriarchal oppression by comparing it with Western ideals.

The novel portrays that all the Afghans exaggerate and distort the fact; hence, unscrupulous:

> Lore has it my father once wrestled a black bear in Baluchistan with his bare hands. If the story had been about anyone else, it would have been dismissed as a laaf, that Afghan tendency to exaggerate – sadly, almost a national affliction; if someone bragged that his son was a doctor, chances were the kid had once passed a biology test in high school. (11)

On another occasion, General Taheri says, "We Afghans are prone to a considerable degree of exaggeration, bachem, and I have heard many men foolishly labeled great" (122). Amir while talking to Fareed lied to him and he associates this lie to Afghan character. He narrates, "I lied. As an Afghan, I knew it was better to be miserable than rude. I forced a weak smile" (20). The novel tends to stereotype Afghans as already circulated by Western imaginary.

The novel also highlights patriarchal oppression in Afghan society. In 80s when there was no sign of the Taliban, women were allowed to get university education and dress fashionably, but the novel prefers to show women as marginalized. Soraya moved to America when the Soviets attacked Afghanistan. The lot that moved to the US is largely from upper strata of life and Soraya, being the daughter of a general, is not a commonplace girl. She has had a boyfriend, though her relationship remained unsuccessful, but it shows that she is free to take her actions. The narrator links the conversation of Amir and Soraya with the gossip of the town and indicates that males are exempted of their actions whereas women are made scapegoats. Amir says, "This was teetering dangerously on the verge of gossip material, and the best kind of it. Poison tongues would flap. And she would bear the brunt of that poison, not me – I was fully aware of the Afghan double standard that favored my gender" (128). Moreover, the narrator states that a girl is not allowed to recommend her suiter, or she cannot talk freely about her choice as a partner, whereas a male can talk to his parents about his choice.

The novel also generalizes that pious men marry pious women only and young girls are married to elderly men. The narrator states that the people are least concerned with Sanaubar's elopement, but what pinches them is the marriage of a pious man with a 'corrupt' woman. Amir says:

> I'm told no one was really surprised when Sanaubar eloped. People had raised their eyebrows when Ali, a man who had memorized the Koran, married Sanaubar, a women nineteen years younger, a beautiful but notoriously unscrupulous woman who lived up to her dishonorable reputation. (7)

This shows that Afghans are exotic in the ways of their thinking and follow strange traditions.

There is another problem, according to the narrator, with the elderly Afghan women. They always think of suitable suiters for their daughters. Amir seems to rescue Jamila in freeing her from the torturous wish to find a match for her daughter. He says:

> I had relieved her of the greatest fear of every Afghan mother: that no honorable khastegar would ask for her daughter's hand. That her daughter would age alone, husbandless, childless. Every woman needed a husband. Even if he did silence the song in her. (155)

Marriage is in the thought web of Afghan women, but it does mean that the women there are over-occupied with this thought. It is just normal phase of life, but the novel makes it a burning issue of women and informs his readers about the angst of 'every Afghan mother'.

Connected to this is 'nang and namoos'. The novel describes how an Afghan places pride and honor before everything else in his life. 'nang and namoos' are not exactly equivalent to pride and honor, but for the convenience of the readers the English terms may help. 'Nang and namoos' are basically connected with women. When Amir develops affections for Soraya and he makes advances, Baba warns him of an Afghan's possessiveness for his wife or daughter. Baba says, "The man is a Pashtun to the root. He has nang and namoos." Nang, Namoos. Honor and pride. The tenants of Pushtun men. Especially, when it came to the chastity of a wife or a daughter (126-127). At another instance, Amir reveals how an Afghan is reluctant to talk of the conceived baby of the women of his family. He says, "The general, ever the Pushtun, never made any queries – doing so meant alluding to a sexual act between his daughter and a man, even if the man in question had been married to her for over four years" (161).

This theme of women oppression/ marginalization is probably appealing to the Western readers, as they make an image of the "Other", who is backward in dealing with its women; hence, re-Orientalizing.

The novel portrays Afghans as race conscious. Childless Amir and Soraya decide to adopt a child, but their decision is contested by their siblings. General Taheri educates her daughter saying, "Bachem, this adoption … thing, I'm not so sure it's for us Afghans" (163). The reason that he gives to her is mixing of blood. He says, "Blood is a powerful thing, bachem, and when you adopt, you don't know whose blood you're bringing into your house" (164). Taheri does not stop here and draws a difference between the Afghans and the Americans. He argues:

> "Now, if you were American, it wouldn't matter. People here marry for love, family name and ancestry never even come into the equation. They adopt that way too, as long as the baby is healthy, everyone is happy. But we are Afghans, bachem..." (164)

He indicates how much important is the lineage in identity of an Afghan. Afghans are different than Americans. This difference is an attractive point for the readers about an exotic Afghanistan.

Where the novel depicts Afghans as 'loud talkers' (72), braggarts if the possess 'anything American' (61), 'double standard' (157), and underdeveloped (232), it also portrays them as superstitious, and people clung to old traditions. Informing the readers about a folk lore, Amir describes, "When I was older, I read in many poetry books that Yelda was the starless night tormented lovers kept vigil, enduring the endless dark, waiting for the sun to rise and bring with their loved one" (125). It shows that Afghan are more romantic and irrational, who believe in such myths reflected in their literature. Apart from this, the book includes another irrational aspect, nazr, cast of evil eyes, of Afghan culture. When Amir's debut book is about to be published, her mother-in-law plans to perform a ritual. He says, "She told me that she was going to do nazr for me, a vow to have a sheep slaughtered and the meat given to the poor if my book was accepted" (15). These elements, contrasting to the Western ways, arouse curiosity among the Western readers to know more about the different being, the "Other". So, Hosseini re-oreintalise the local people and culture.

6.2.4.3. Social Realist Claims in *The Kite Runner*

Another problematic technique, according to Lisa Lau, is 'truth claims". The South Asian diasporic writers blur the boundaries between their autobiography and facts. The element of autobiography has the power to make the reader believe that the story presented in the book is real.

The Kite Runner has an element of autobiography in it, as the story is largely based on the personal experiences of the author, Khaled Hosseini. The writer bases his story on his childhood experience at Kabul and extends it to the more complex events that happened during the Afghan Soviets war and the Taliban regime. Since Hosseini spends the first ten years of his life in Kabul, Afghanistan, the readers are quite likely to believe that the story in novel is based on facts. However, there're are many instances (explained in 'Generalisation') that show the writer has taken from secondhand sources.

6.3. Discussion/ Findings

6.3.1. Subscribing to Imperialist Ideology

The study finds that the novel, *The Kite Runner*, subscribes to the imperialist ideology constructed during the New Great Game. Hosseini depicts the Taliban as "monsters" who do not follow any ethics. They are shown as thugs, looters, rapists, and bearded vagabonds.

The War on Terror is also part of the New Great Game. The Taliban are not willing to accept the American influence whereas America needs to install a pro-American government in Afghanistan. So, the second group (emerging from Mujahedeen with Mullah Omer as their head) is announced as "terrorists"; hence, antagonist in the New Great Game. The way Soviets were portrayed as 'evil' in the Cold War, the Taliban are pronounced as eminent threat to the world's peace. *The Kite Runner* tends to validate that the destruction of Afghanistan is due to the Soviets and the Taliban. The text mutes the role of the other imperialist, America, in bringing ill-fate to Afghanistan. Rather, it shows America as savior and inevitable for peace in Afghanistan. In short, it justifies the presence of America in Afghanistan as a protector. It includes the imperialist ideology – America as savior, just war, humanitarianism, and the Taliban as savage periphery.

6.3.2. Forming Identity

The novel frames the war affected people as per Western imaginary. It shows the Afghans as molesters, underdeveloped, martial, braggarts, liars, patriarchs, human right violators, double standards, race conscious, aggressive in honor, polygamist, misogynist, and deceptive. It generalizes the stereotypical construction to all Afghans. Thus, the novel strengthens the stereotypes already organized and circulated about Afghans/ Pathans.

6.3.3. Hosseini as a Native Informer

Hamid Dabashi argues that the diasporic writers due to their compradorial function become 'native informers'. Khaled Hosseini was born in Kabul in 1965, but he hardly could live for 11 years in Afghanistan. His father, who was a diplomat, was posted to Paris before the Soviet Invasion. However, the family could not return to Kabul due

to the uncertain political condition. They took asylum in the US. On completing his studies in medicine, Hosseini started as an apprentice in 1996. Besides practicing, Hosseini started writing a novel. Finally, he completed his first novel, *The Kite Runner*, which became a massive hit across the globe. Experiencing his success, Hosseini made it a full-time career and left the medical field. Consequently, he wrote two more novels – *A Thousand Splendid Suns*, and *And the Mountain Echoed* – that remained on the best seller's list for many weeks. Hosseini's *The Kite Runner* earns a privileged position of being regarded as an authentic book about Afghanistan. Due to this book and film adaptation, he became relevant in the context of the War on Terror and the Afghan refugees' problems. So, he was appointed as a goodwill envoy for the UN High Commissioner for Refugees in 2006.

Hosseini belongs to the elite class of Afghans, who has settled abroad. He enjoys his privileged position, not only in Afghanistan, but also in the West. He has a little exposure of Afghanistan. Probably, if his six years of early childhood innocence are deducted, he spends only five years, in which he can make sense of the world around him, in Afghanistan. So, his firsthand experience of Afghan elite life is just five years and what he constructs in his novels is his collected information from the secondary sources, i.e., media, books, etc. A question arises here. If he has little exposure of living in Afghanistan and more of residing in the US how he can be considered and insider or Oriental, not the Occidental. Lisa Lau states that since these South Asian writers share ethnicity and cultural values of their people, they remain Orientals.

What makes the novel, *The Kite Runner*, so important and Hosseini an authority over Afghan issues is his ability to convince his readers that being an insider he has more knowledge about Afghanistan than anyone writing about Afghanistan from outside. However, unfortunately, the text, as proved above through textual evidence, is an instance of stereotyping, making sweeping statements, criticizing the traditional values contrasting the Western ideals, careless totalizing, claiming to provide insider knowledge, debasing religion, and creating a South Asian "Other".

Secondly, he has a privileged position and has access to renowned publication houses. Lisa Lau, differentiating between the South Asian diasporic writers and South

Asian based writers, says that reason of South Asian diasporic writers' popularity is their access to good publication houses, that publish the works meeting the demand of their readers.

In short, Hosseini is a privileged 'native informer', who has (mis)informed not only the Western readers about the Afghan culture and people, but also the power brokers handling Afghanistan as an issue of hegemony.

6.4. Conclusion

The study concludes that *The Kite Runner* internalizing the imperialist ideology constructed during the great games, Orientalizes the Orientals and makes certain compromises while representing the local culture to get recognition in the American publication houses. Hosseini, to establish his career as a writer, constructs his stories as per perception of the market and portrays Afghanistan as a backward country clung to the obsolete traditions; hence, a "native informer".

CHAPTER 7

CONTINUUM OF IMPERIAL DISCURSIVE TROPES: THE SHADOW OF *KIM* IN THE SELECTED CONTEMPORARY FICTION FROM NORTH-WEST OF SOUTH ASIA

The research reveals that South Asian authors, when addressing the conflicts at the Pak-Afghan borders, align with the imperialist perspectives shaped during the New Great Game, akin to how *Kim* upholds the imperialist viewpoints established in the Old Great Game. In *Kim*, various imperialist constructions are evident, encompassing concepts like, the "white man's burden" or "civilizing mission", the dominance of Western culture, the perceived inevitability of the British empire, the portrayal of Russia as a deceitful adversary, characterization of India and Islam as the "Other," and the advocacy for humanitarian intervention. Findings also reveal that the generalizing patterns/ (mis)representation of all the texts under investigation are similar with slight variation. The subsequent section compares *Kim* with the selected contemporary fiction to trace the ongoing presence of imperial rhetorical themes in relation to the geopolitical conflicts known as the "great games."

7.1. Western Cultural Supremacy/ 'White Man's Burden'

The protagonist of the novel, *Kim*, is trained throughout the story to learn the skills to control and deal with Russian fear or possible intrusion. At the ideological level, the novel seems to extend 'the white man's burden', a mission left unaccomplished by Conolly. The white/ black dichotomy in which the white is shown as superior to the native is overwhelming in the novel. White is equated with educated, authoritative, and controlling, whereas black is represented as ignorant, unreliable, and submissive. The white is not expected to follow the ways of the black/ colonized even if he is a poor white:

> Though he was burned black as any native: though he spoke the vernacular by preference, and his mother tongue in a clipped uncertain sing-song; though he consorted on terms of perfect equality with the small boys of the Bazar; Kim was white – a poor white of the very poorest. (01)

It is not the place of origin that determines the identity of an individual but the race to which one belongs. The financial circumstances do not interfere with the status of Kim as a Sahib.

Superiority of the white is propagated not only by the white community, but the colonized/ black people have also internalized such construction as an established norm or a natural practice:

> The woman who looked after him insisted with tears that he should wear European clothes—trousers, a shirt, and a battered hat. Kim found it easier to slip into Hindu or Mohammedan garb when engaged in certain businesses. (3)

Kim depicts that Western values are superior to the local morals. It shows the Orients as liars or thieves but establishes that the Occident cannot lie. For instance, in the novel, when Mr Bennett catches Kim, but he does not know about Kim, he calls him a thief and says, "I believe him to be a thief. But it seems he talks English" (86). At the same time, he feels shaky because he doubts that the boy is from his community. However, when he becomes sure that Kim is a white boy, he changes his tone and wording: "He is certainly white, though neglected" (87).

Lurgan Sahib is happy over fulfilling the 'white man's burden' by taming the wild inhabitants of India, specifically of the Northern region. The narrator informs the readers of the contentment of Lurgan Sahib in training his detectives. He says, "Lurgan Sahib has made E.23 what E.23 was, out of a bewildered, impertinent, lying, little North-West Province man" (179). The negative connotation associated with an Orient is typical of the representative of imperialism. The novel portrays that the people living in the North-West Province are crooked, liars, uncivilized, and wild. In other words, it is the white man's burden to civilize the unruly subject. So, Lurgan Sahib is duty-bound in training such subjects.

Another point that raises question marks on Kipling's representing India is making the Lama dependent on Kim. It is just like the Woodwardian paradox, "the child is father of the man". Ostensibly, Kim is a chela, a disciple, who is to follow the Lama, but in fact, he is the one who leads the Lama towards the Lama's destination. Like an elder, he looks after the Lama's requirements of food, travelling, and lodging. The Lama depends on him, not only for travelling to various places but also for food. Kim even manipulates the quest of the Lama for the Great Game. He convinces the Lama that his holy river is near the northern borders. It questions the sincerity of Kim towards his spiritual teacher.

The discourse, "white man's burden" or "Western supremacy" is still present in various guises, such as, the white as a hero or savior, the West as the champion of human rights and democracy, and Euro-centric values as ultimate solution to the world's problem. Nadeem Aslam, an Anglo-Pakistani writer, also subscribes the dominant imperial discourses in his novel, *The Wasted Vigil*.

The 'white superman' is the hero, and the Taliban, the local warlords and Russia are villains. Two major characters in the novel, Marcus Caldwell, a British, and David Town, an American, are shown as saviours. Marcus Caldwell is a philanthropist who is not willing to leave Afghanistan despite the cruelty that he faces. His hand is amputated, his wife stoned to death, and his daughter kidnapped and later killed. But this tragedy does not shake his loyalty and affection for Afghanistan. He wishes to improve Afghan society by contributing to education. The second character, David Town, is an American who has been an agent during the Cold War. He develops a love for Zameen, daughter of Caldwell. He is eager to detach Casa, the son of Zameen, from the Taliban, fighting against the Americans. He rescues Casa from an American officer who has caught Casa while infiltrating their camp. Sensing Casa's plan of suicide bombing, he follows him and picks him up from his prayers, and he sacrifices his life during that scuffle. Again a 'superman' gives his life in the struggle of civilizing a 'terrorist'.

The novel hails the ideology of human glory of the white by promoting their apparent cause. In addition to this ideology, the novel also embeds the doctrine of "evil empire" as constructed by the imperialists. A Russian soldier is shown as a rapist, and

the Russian army is cruel to their soldiers. Benedikt rapes Zameen in the lock-up. But David Town's flirtation with Zameen is shown as love, and his sexual advances to Zameen are legitimized though they are illegitimate.

Bhutto's *The Shadow of the Crescent Moon* seems to incorporate new-imperialist ideology of valorizing Western ideals, such as women oppression, democracy, human rights violation, and discourses on terrorism. These discourses, being the modern manifestation of "civilizing mission" – as elaborated by Mooers – hold legitimacy of any foreign intervention. Findings also reveal that the generalizing patterns/ (mis)representation of all the texts under investigation are similar. The leading figure in this novel is a female protagonist who engages herself at two fronts. At first, she has a duty to tackle with the conventional norms about women in her society and at another level, she is struggling to liberate her community from a country that usurps their rights. The novel leaves an impact that the citizens of Pakistan are not secure, and their enemy is not some outsider but their own state. Therefore, the text creates a need for intervention.

Hosseini's novel *The Kite Runner* validates American supremacy both culturally and politically. He shows the US as a savior and Russia as an "Evil Empire". Between 1979 and 1989 when Mujahedeen, supported by the US and its allies, are fighting the Soviets, the novel projects Russian as intruders; hence, villain. America's intervention was, apparently, to save Afghanistan from Russia, but its latent purpose was America's interest in the Central Asian states. America backed, trained, and provided weapons to Mujahedeen to crush Russia. But the novel mutes the role of America in maintaining hegemony in the region. The Soviet invasion, contrary to the depiction in the novel, was not entirely for the destruction of Afghanistan, but they wanted to restore the image of Communism, that was distorted by the local communist coup, through development and maintaining peace (apparently). On the other hand, the novel implies that America is perfect place to live, make career and keep family. While portraying this, the text seems to stereotype its own subject and criticize the Afghan traditions.

7.2. Denigrating Local Resistance

Another prominent ideology imbibed in *Kim* is to reflect a passive India and disregard any form of local resistance. The novel blurs the boundary between colonizer and colonized. Kim says, "What am I/ Mussalman, Hindu, Jain, or Buddhist/ That is a hard nut" (145). Kim has a fluid identity that helps wear many guises. Edward Said believes that the reading of the novel leaves an impression of a politically conflict-free India. However, the ground reality is different from the one portrayed in *Kim*. After the revolt of 1857, the Indians have developed a sense of nationalism and large communities, Muslims and Hindus, started working for their liberation. Aligarh Movement was working for the identity of Muslims, and Indian National Congress claimed to safeguard the interest of all Indians. On the other hand, the tribal areas were recording their resistance through their aggressive actions. In 1873 the chiefs of the tribes captured a British Resident who went to solve the accession issue in Chitral. A fierce war broke out in the area when Afridis targeted the British deployment near their areas (Ali 155). Although peace was accorded, the nationalistic fervour was not lessened. Contrary to the ground realities, Kim tells the tale of passivity.

The novel *Kim* tends to mock the resistance of Indians against the British. The novel equates one of the most consequential struggles of the natives against the British empire in 1857 with madness. The officer narrates:

> The Gods, who sent it for a plague, alone know. A madness ate into all the Army, and they turned against their officers. That was the first evil, but not past remedy if they had then held their hands. But they chose to kill the Sahib's wives and children. Then came the Sahibs from over the sea and called them to most [Sic.] strict accounts. (53)

A native retired officer utters these words. The novel shows that even natives were against this act of standing against the British official. The text suggests that the natives should act like children to the parent-like empire. This discourse of madness for resistance is borrowed in the text. Muslims, who were not willing to accept the hegemony of the empire due to their glorious past in the region, are ridiculed in *Kim*. One instance is as follows:

> ‘Um!’ said the soldier of the Loodhiana Sikhs. ‘There was a Mohammedan regiment lay next to us at the Pirzai Kotal and a priest of theirs, --he was, as I remember, a naik, --when the fit was on him, spake prophecies. But the mad all are in God’s keeping. His officers overlooked much in that man. (32)

The words like ‘Mohammedan regiment’, ‘fit’, ‘Prophecies’, and ‘mad’ refer to the common stereotyping during the British Raj. Kipling projects it through his literary composition, *Kim*.

The novel subscribes to the discourse disseminated by the imperialists of its times and records the resistance struggle of the natives as ‘mutiny’ (47). From the native perspective, it was not rebellion or anarchy but a struggle for freedom. However, the narrative in the book disapproves of such a struggle of the native to get free from the foreign rulers, rather it informs the readers that the empire and its officials are so kind that they are ready to help even after this uprising. A British officer assures one of the natives, who is asking for a job to be accommodated once the rift is over. He says, “There is a great work forward. When this madness is over, there is a recompense” (54).

Both *The Wasted Vigil* and *The Kite Runner* also mute the context in which they are composed. Both the novels portray the Taliban more responsible for the destruction of Afghanistan than other imperial powers looming in the region. The narratives exclude to highlight the forms of resistance participating in expelling the intruder, America, that has destroyed Afghanistan's social, political, and economic aspects. Aslam chooses to write about Afghanistan even if he is an outsider living in England since his childhood and Hosseini who left Afghanistan in his childhood mixes his story with his biography. Their hyphenated identity makes them credible writers among the anglophone or Western readers. Targeting the perceptions of their readers, they include the information that their readers expect to read. The writers mute the part played by the empires in Afghanistan during the New Great Game.

Afghanistan is an important trade route, and for this reason, the empires struggle to maintain their hegemony in the region. America supported Mujahideen during the Cold War and afterwards Taliban to install a pro-regime in Afghanistan. But the resisting

approach of the Taliban could not serve the purpose of America. After 9/11, another contest started to oust the Taliban and install a liberal government. The Taliban were seen as enemies, and this construction on the Taliban as 'terrorists' is validated in both the novels. The Taliban are largely Pashtuns who belong to Afghanistan. In the novels, their resistance against America and its allies is debased through certain other discourses on the Taliban. These discourses portray them as 'terrorists', rapists, orthodox, women oppressors, cruel and valueless to justify The War on Terror in Afghanistan, as it aims to eliminate the evil "Other". Hence, the novels perpetuate the construction of this evil 'Other'.

Fatima Bhutto sets her novel in Mir Ali, North Waziristan overlooking the context and overwhelming nationalist narratives disseminated across the border. Mir Ali is a Pakistani town previously administered by the federal government. Now it has become a part of Khyber Pakhtunkhwa, a province of Pakistan. The novel portrays the Pakistani state as a cruel mother killing her children. On the other hand, the people of Mir Ali are shown as unhappy with Pakistan. The War on Terror is fought in Afghanistan, but its consequences can be seen in Pakistan. Since Pakistan is the frontline ally of the US in this war, it is vulnerable to counterattacks by the militants. The novel shows the locals as resistance fighters, struggling against the oppressors. The book seems to show them as violent, martial, non-cooperative and rigid. Contrary to this construction, the people of Waziristan waged a protest to attain their basic rights from both the militants and the state, as they remained unfortunate victims of both.

The novel seems to object to a nation-state in maintaining its writ in its territory. On the other hand, the narrative hails the Pashtun nationalism of a faction in Mir Ali. The novel tends to project the "Pashtunistan" narrative by promoting the negative sentiments against a state. This narrative evades the locals' struggle for their basic rights. In addition, the book highlights differences more than unities and depicts how hostile the attitude of Pakistanis is towards the people of Mir Ali. The narrator also compares Mir Ali with Bangladesh to validate the cause of Mir Ali's independence from Pakistan. Such constructions in the novel disorient the locals' efforts for demanding their rights and restoring peace in the region.

7.3. Demonizing Religion

Although *Kim* seems to portray an India without conflicts, yet it projects religious intolerance to serve the divide-and-rule agenda of the British empire. Apart from racial biases, the novel is also a sight of religious stereotyping. During the nineteenth century, it was a common ideology to disregard Islam as a divine religion, but the creation of Mohammad (PBUH). Edward Said observes that European fear is not without reason. Their 'lasting trauma' is due to European's interaction with Islam. Western scholars who want to understand Islam do so by drawing an analogy. He states:

> "...since Christ is the basis of Christian faith, it was assumed -- quite incorrectly -- that Mohammad was to Islam as Christ was to Christianity. Hence, the polemic name "Mohammedanism" given to Islam and automatic epithet "imposter" applied to Mohammed". (60)

Kipling has also internalized this incorrect notion about Islam and uses the same term for Muslims in India. "And he is a stranger and a but-parast (idolator)' said Abdullah, the Mohammedan" (6). The statement has two implicit meanings; one, it indicates the hatred of Muslims against non-believers, and second, Muslims as Mohammedans. In a way, it seems to portray Muslims as non-accommodative and diehard. Contrary to the construction, Hindus and Muslims have been living together for centuries, but the imperialists' divide-and-rule policy sowed the seed of hatred between them.

The novel repeatedly brings in such situations in which the tension between two religions grows: "Go!' said Mahbub Ali, returning to his hookah. 'Little Hindu, run away. God's curse on all unbelievers! Beg from those of my tail who are of thy faith" (19). It appears that Muslims are socially disintegrated, and they do not have any sense of community. Moreover, the novel rarely accommodates the religious sentiments of the people living in India. The writer deals with religion as guided by Western imaginary. He refers to the holy place of Buddhism as "the Mecca of Buddhism" (9). It may not trigger a strong opposition, yet it pricks the sentiments of the believers of one religion.

In another instance, the writer confuses Islamic Law with Mohammedan Law. The narrator says, “It was an utterly foolish thing to do; because they fell for drinking perfumed brandy against the Law of the Prophet, and Mahbub grew wonderfully drunk…” (23).

The phrase “the Law of the Prophet” shows Western imaginary of establishing Islam as a creation of the Prophet who has devised specific rules to purify his followers. Quran, the holy book for Muslims, was revealed on the Holy Prophet Muhammad (SAW). This book includes the divine laws for the Muslim society, and the Prophet (SAW) spread the message of God to humanity. So, what the Prophet (SAW) conveys is not his word or law but the word of God.

Gathering information was one of the jobs of the Orientalists. They tried hard to understand the people's religious beliefs, and for that, they translated the holy books. A reference to Koran in *Kim* alerts the critical reader why the connection was needed when the main characters or population of the novel is not Muslim. Stating the quality of Kim in learning many things, the narrator informs, “He made Kim learn whole chapters of the Koran by heart, till he could deliver them with the very roll and cadence of a mullah” (172). Kim attempts to acquire every bit of local knowledge that may contribute to controlling the natives.

The other novels under investigation (as revealed in analysis) also seem to voice the similar orientalists’ discourses on religion with a little variation. *The Wasted Vigil* portrays Islam and Taliban as a dangerous “Other” and mutes the important historical conditions. Aslam denigrates Islam and generalizes the form of Islam as practiced by the Taliban. If the Taliban manipulate religion for their gains, it does not mean that it is the fault of religion. He projects certain dislocations such as polygyny, jihad, etc., associated with Islam, the way these are manipulated by the Orientalists. Likewise, Hosseini, in *The Kite Runner,* also shows America as a savior and tends to justify the American intervention in Afghanistan. The novel depicts Russia as an ‘Evil Empire’ and the Taliban as lusty ‘monsters’; however, it mutes the role of America in maintaining hegemony during the New Great Game in Afghanistan. It also associates Islam with “mullah” and

denigrates it. The narrator criticizes ‘mullahs’ for their appearance and double standards. Baba wishes the ’bearded’ folk never come to power in Afghanistan. When the Taliban take over Kabul, Amir recalls the words of his father. In other words, the novel portrays Islam as it is depicted in the West. By showing the magnitude of the Taliban’s brutalities in Afghanistan, the novel justifies the American interference in installing a pro-American regime in Afghanistan, which America has been struggling since the start of the Cold War. Similarly, *The Shadow of the Crecent Moon* shows Islam as the “Other”, a hurdle in the progress of Mir Ali and compares it with “wildflowers”. Waziristan is an important strategic position for all the power brokers who are the active players in the New Great Game. Russia has always been desirous to maintain hegemony in North-West Frontiers of Pakistan. The novel mutes the intervention of Afghanistan and Russia in the region.

7.4. From Orientalism to Re-Orientalism

Kim, being a representative Orientalist text, constantly misrepresents the Orients. Bennet is a white man with the same ideology. He expresses, “My experience is that one can never fathom the Oriental mind” (90). He establishes that the Orients are unreliable because what they think, they might not practice; hence, hypocrites. The narrator seems to endorse the idea by saying, “The more one knows about the natives, the less one can say what he will or won’t do” (114).

Kim, as an Indian, is shown as an idle roaming in the streets of Lahore, a liar like Orientals, a beggar, a manipulator, and an uneducated boy whose only purpose in life is to follow his father's prophecy. On the other hand, Kim, a Sahib, is witty, accommodating, intelligent, educated, authoritative, custodian of western values and sacrificing for the empire. The construction of Indians as primitive or the “Other” holds justification for the presence of imperialists in the garb of “civilizing mission”.

Kipling shows Hindus as passive, greedy, and assimilationists. Hurree Chunder Mookherjee, a Bengali Babu serving the empire in the Great Game, is another character of the novel. Hurree Babu is shown as a person who is not void of his interests. His purpose in serving the empire is to be a member of the Royal Society. Lurgan Sahib, meditating on Babu's curiosity, says, “Do you know what Hurree Babu wants? He wants

to be made a member of the Royal Society by taking ethnological notes" (177). So, the novel suggests that the greed of a Hindu Babu compels him to serve the empire.

The novel portrays Hurree Babu a hybrid character who mimics the ways of Sahibs. Babus are usually agents of the empire. Frantz Fanon terms such characters as 'comprador' who control the affairs on behalf of their masters. These Babus were part of the nineteenth-century imperial culture. So, the text, internalizing the imperialist culture, created Babu to serve the British government in India.

All other minor characters, like Muslim women, are portrayed as exotic, aloof of the ways of the world. The Lama is shown as a man longing for a life that does not belong to this earth. He is a Buddhist by faith, and the novel establishes that the Buddhists are not a threat to the empire. Instead, they can be exploited whenever and wherever they are needed. Kim diverts his quest to find the sacred river towards the northern areas where Kim is deployed to participate in the Great Game.

Pathans or Afghans have been a great source of trouble for the British empire busy in hegemonizing India. The Orientalists assisted the empire by providing knowledge about this fierce nation. The novel, being an imperial text, clubs the characteristics of Pathans.

The novel debases Pathans by making a Pathan mouthing the imperial ideology. Mahbub Ali quotes how someone narrated his views on Pathans. He quotes, "Trust a snake before a harlot and a harlot before a Pathan, Mahbub Ali" (180). Mahbub Ali himself endorses this quotation on Pathans and says that he accepts being a Pathan that it is true that Pathan can hardly be believed. The book overlooks the Pashtunwali, a Pashtun code of life. A Pathan cannot overlook three insults. First is *zar*, wealth; second is zan, woman, and last is *zameen*, land (Barthorp 12). According to code of Pathan's society, comparing a Pathan with a prostitute may be a gross insult of Pathans. The way Pathans claim to protect their wealth, women, and property, they also think the same for others.

Kim depicts a Pathan, Mahbub Ali, an agent who serves the empire in the Great Game. Pathans have never been so docile to the intruders, as free nature has not accepted foreign rule. Kim works very closely with Mahbub Ali but does not realize that Mahbub is a spy of Colonel Creighton. The narrator reveals:

> But Kim did not suspect that Mahbub Ali, known as one of the best horse-dealers in Punjab, a wealthy and enterprising trader, whose caravans penetrated far and far into the Back of Beyond, was registered in one of the locked books of the Indian Survey Department as C. 25.1 B. (21)

Showing a Pathan as an agent leaves many questions. The first is historical. In 1987, seeing the British expansion, the Pathans in tribal areas showed their resentment. The tribal chiefs captured a British Resident who went to Chitral to address a dispute. The Afridi Pathans attacked the British deployment, and a fierce war broke out (Ali 155). Although peace was accorded in 1889, the sense of freedom and Pashtunwali remained alive in Pathans. Therefore, this Pathan, Mahbub Ali, is the writer's imaginary, who wishes Pathans work with the empire.

The Wasted Vigil Re-Orientalizes the Orientals by reinforcing stereotypes, making cultural totalization, showing the backward traditions, and composing the events taken from the secondary sources. The novel portrays Afghans as primitive, unwelcoming, warmongers, misogynists and patriarchs. Similarly, *The Kite Runner* shows Afghanistan as backward, patriarchal, superstitious, under-developed, and Afghans as exaggerators, liars, double standards, and corrupt. The narrator criticizes the cultural institutions, such as marriage, religion, etc. while comparing them with Western ideals. He shows how women in Afghan culture are oppressed and marginalized even if they have migrated to the US. The women, Soraya, Jamila, Sanuabar, are helpless before the males in their homes. In religion, he takes Sunni Shi'a conflict and generalizes this difference to entire Afghanistan, rather, he expands it to Iran. *The Shadow of the Crescent Moon* also re-Orientalizes the Orientals by spinning the story around the stereotypes constructed on Pashtuns. The novel seems to portray them as fighters, recalcitrant, underdeveloped, patriarchal, religious, and subjects of savage periphery. Moreover, it does a ground clearing for ideology imbued in humanitarianism – modernity, human

rights, women's rights, civil rights, good governance, democracy, and liberalism. (See analysis for details)

7.5. Insiders Informing the Outsiders

In addition to tracing the similar/ extended ideology in the four selected novels, the study also highlights another shared link among the writers of these texts. The study finds that the anglophone writers from the north-west of South Asia writing about the wars fought during the great games are "native informers" who, while addressing their (non)Western anglophone readers, misrepresent the local culture. Kipling, born in Bombay, spent most of his time in India. Being an elite Anglo-Indian, he enjoyed a privileged position both in Indian society and the publishing houses. In *Kim,* he escalates Western values more and exoticizes the local Indian culture. The contemporary writers under investigation also exploit the hyphenated identity and portray the local culture as construed by the Western imaginaries. Aslam, born in Pakistan and migrated to England in his fourteen, in *The Wasted Vigil* by becoming a voice of opposition against extremist Islam, depicts Muslims as terrorists, women oppressors, human rights violators and establishes the superiority of the West. Similarly, Hosseini, who migrated to the US in his early childhood, in *The Kite Runner* demonizes Islam as the "Other" and highlights the weak areas of his country such as patriarchy, human rights violation, women oppression, superstitions, etc. Contrary to this construction, he shows America as a "brash savior" and inevitable for maintaining peace in Afghanistan. Linking bright future with America, he denigrates his own cultural and religious values. Bhutto, born in Karachi and educated from London, in her novel, *The Shadow of the Crescent Moon* portrays Islam as a hurdle in the progress of Mir Ali. Showing militants as representative of Islam, she highlights the weaker areas of a war-ridden areas. She depicts women as marginalized, population oppressed, and human rights ceased. Besides, she impresses an urban culture upon her female protagonist and shows her as a freedom fighter as opposite to the local cultural values.

Despite the study's strong methodology and framework, it acknowledges limitations. Edward Said and Lisa Lau's models of representation have a restricted scope, lacking a framework for consulting relevant documents that reflect local culture, and

relying more on deconstructing Western discourses, exposing power dynamics, challenging Eurocentrism, and contextualizing history. The study identifies a critical need for a method to assess cultural representation by recording responses from those who are actually (mis)represented. Similarly, Hamid Dabashi's concept of a "native informer" rigidly links diaspora motives with betrayal and immorality. While the diaspora act as insiders informing outsiders, their intentions may not solely be judged by their career pursuits. The pursuit of bestseller status and a wide readership is a valid goal for any writer. The study proposes an alternative method to categorize writers as "native informers," by necessitating extensive data on the policy of selection and rejection of a book from publication houses. This involves comparing market demand with cultural production to gauge the compromises that the writers make.

7.6. Conclusion

Thus, the chapter concludes that the imperialist ideology practiced in *Kim* – 'white man's burden', 'Orientalism', legitimacy of the empire, and Russia and Islam as "Others" – during the Old Great is still, with slight variation, present in the texts from north-west of South Asia, engaging in the New Great Game. The new-imperialist ideology needs additional determiners as reference points in humanitarian garb, such as, human rights, liberty and respect, poverty alleviation and gender equality, good governance and development, democracy, Western values, etc. to construct the "Other" and hegemonize the world. The texts under investigation are the sight of these discourses.

CONCLUSION

Literature and ideology are closely connected, with a literary work, as a product of society, mirroring the ideologies fashioned to influence a particular perspective in specific era and location of its creation. Michel Foucault, in *The Order of Things: An Archaeology of the Human Sciences*, terms the process of perception as "episteme". For Foucault, understanding the episteme of a particular era is crucial for comprehending the prevailing discourses, power dynamics, and the forms of knowledge production during that time (191). It is a key concept in his broader critique of how knowledge is constructed and used within society. So, Literature is one of the forms of knowledge production that perpetuates the prevailing discourses in a particular point in history and is influenced by "episteme".

Certain ideologies present themselves with apparent sincerity, while others harbor concealed motives. For example, the purported "civilizing mission" of Great Britain served as a guise for the exploitation of its colonial resources. These ideologies can find expression in literature, either overtly or covertly. Abdul Rehman JanMohamed, in his work "The Economy of Manichean Allegory: The Function of Racial Difference in Colonialist Literature," discerns two categories of colonial literature. The first, termed "imaginary," explicitly highlights racial disparities, while the second, known as "symbolic," subtly integrates racial distinction (66). Similarly, the fiction originating from the north-western regions of South Asia is also influenced by underlying ideological agendas.

The current study has investigated four novels – *Kim, The Wasted Vigil, The Shadow of the Crescent Moon,* and *The Kite Runner* – to observe their entrenchment in imperialist ideology. Interestingly, literature originating from northwest of South Asia gained prominence on the global stage at the onset of the twenty-first century. The event 9/11thrust northwest (comprising Pakistan and Afghanistan) into the limelight, capturing widespread media attention. However, journalistic accounts provided limited insight into the groups perceived as adversaries against the dominant power. This created a demand

for literature that could acquaint Western and American audience with the region. Exploiting this gap, both local and diasporic anglophone writers began crafting narrative centered around the conflict-ridden landscapes of Afghanistan and northwestern borders of Pakistan.

The study scrutinizes the role of these writers in potentially distorting their culture and perpetuating stereotypes, all while accommodating Western perspectives on the region and its inhabitants. Within the context of the New Great Game, the research identifies recurring patterns of adherence to imperialist ideologies within the chosen novels. Methodologically, the study draws from the foundations of Postcolonialism and New-Historicism, drawing on the insights of eminent theorists including Edward Said (1993; 1995), Abdul Rehman JanMohamed (1985), Hamid Dabashi (2011), and Lisa Lau (2009). Additionally, historical archives serve as reference points to identify key prevailing discourses contemporaneous with the selected texts. The research dissects the texts on four levels: firstly, tracing the influence of *Kim* in present-day fiction; secondly, spotlighting the internalization of imperialist ideology; thirdly, addressing the perpetuation of stereotypes concerning those affected by conflict; and fourthly, positioning the writers within the framework of "native informers."

The research transitioning from the era of the Old Great Game to the New Great Game, identifies recurring themes of imperialist ideology in both *Kim* and the chosen contemporary novels. *Kim*, deeply rooted in imperialist ideology such as the ‘white man’s burden’, the ‘civilizing mission’, ‘Orientalism’, portraying Russia as a malevolent empire, and asserting the inevitability and righteousness of the British empire, is categorized as an imperial work. The study meticulously examines this ideological framework, detecting nuanced variations in its dominant aspects within the other texts under scrutiny.

The study reveals that anglophone authors from South Asia, who engage into the conflicts of the New Great Game, largely adopt the prevailing imperialistic viewpoint in a manner akin to how *Kim* integrates the imperialistic ideology forged during the Old Great Game. The onset of the twenty-first century ushers in a global division into two

factions: “terrorists” and “saviors”. The United States assumes the role of the savior, designating those opposing its dominance as “terrorists.” The narrative gains widespread acceptance, especially after the event of 9/11, eliciting sympathies for the United States. Unfortunately, Afghanistan and the Taliban, who once offered sanctuary to Al-Qaeda, become the initial casualties of this narrative. America, in alliance with its partners, launches a campaign in Afghanistan, ostensibly to “rescue” both the Afghan populace and the world from the perceived threat of “terrorists.” However, the motive behind this war is disputed. In a similar vein, works like *The Wasted Vigil* and *The Kite Runner* adopt this imperialistic narrative, depicting the Taliban as “terrorists” and America as the “savior.” Furthermore, both texts endorse humanitarianism, a contemporary form of imperialism. These novels portray Afghans as rapists, patriarchs, religious fundamentalists, martial in nature, bound by outdated traditions, relegated to a marginalized existence on the fringes of civilization. The authors of these novels, hailing from the diaspora and having migrated to the West or America during their formative years, rely heavily on Western perceptions and stereotypical constructions about the northwestern region of South Asia. They leverage their inside status to convey a distorted portrayal of the local culture to Western readers. Similarly, *The Shadow of the Crescent Moon* adopts a humanitarian ideology encompassing ideals of liberty, human rights, women’s rights, modernization, development, and democracy. The novel generalizes the disarray and vulnerabilities of the state in Waziristan, drawing comparison with Bangladesh to lend credence to the local armed resistance. The novel portrays the local populace as obstinate, patriarchal, martial, marginalized, depicting them as militant combatants, when they are protesting to gain their basic rights. The author also distorts the genuine cultural values of the local populace by imposing an urban lens on rural traditions. Moreover, it hardly brings into limelight the crucial cultural institutions such as marriages, festivals, etc., which, contrary to the local diverse cultural outlook, depicts a violent culture.

Thus, the study concludes that the anglophone writers from South Asia, writing about the wars fought at north-west of South Asia, internalize the imperialist ideological construction on the region during the New Great Game in a manner akin to how Kim integrates imperial plan during the Old Great Game. They extend upon the already

established stereotypes about the local people. Negotiating the local cultural values/ traditions, they become “native informers”. However, their intentions of internalizing the imperialist discourses and their immorality or betrayal that makes them “native informers,” are contested.

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