

# **Neo-Orientalist Dimensions in Harold Bergsma's Fiction**

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**NATIONAL UNIVERSITY OF MODERN LANGUAGES**

**ISLAMABAD**

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## ABSTRACT

### **Thesis Title: Neo-Orientalist Dimensions in Harold Bergsma's Fiction**

This research presents a postcolonial critique of Harold Bergsma's fictional work by exploring the existent neo-orientalist perspectives in the selected narratives. His novels about the Pakistani culture have been approached to identify the stereotypical and prejudiced misrepresentations of the Muslim social patterns present in the country. For this purpose, his trilogy— that includes *One Way to Pakistan* (2007), *An Oath of Vengeance* (2008), and *The Opium Eaters* (2009)—has been taken to be analyzed to develop the critique and generate the argument. The study explains the concept how the Neo-Orientalist representation distorts and over-generalizes the Muslims societies and Islamic teachings. Specifically, it proposes and proves that being a Neo-Orientalist and Islamophobe, how Bergsma pretends to have the insight knowledge of Muslims and Islam to demonize them. The qualitative methodological design has been used to prosecute the research, that is, the selected texts have been analyzed according to the close textual analysis technique. The theoretical framework for the analysis of the text has been taken from the *Orientalism* (1995) by Edward Said. Especially, his ideas about the nature of neo-orientalist developments have been focused. The selected novels have been found to be replete with the Neo-Orientalist and Islamophobic misrepresentations of Pakistani society and Islam. A variety of the textual strategies present in the narratives has been brought forth to establish the biased nature of narration. The research is going to be a significant one for the students that will help them to understand the current socio-political precipitations and the ideological agenda behind the literary works.

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## **DEDICATION**

TO

**HAZARAT MUHAMMAD (PEACE BE UPON HIM)**

(The Paramount of Knowledge for the Whole Universe)

**MY BELOVED MOTHER**

(For the Undaunted Motivation to the Pursuit of Knowledge, I Inherited from her Unfathomable Love for Knowledge)

**MY ESTEEMED FATHER**

(My role model in all spheres of life)

## CHAPTER 1

### INTRODUCTION

Neo-Orientalism is the manifestation of the contemporaneous anti-Islamic agenda that pervades the Western thought and the discourse. Through it, some media persons, intellectuals and political pundits vibrantly produce and disseminate new over generalized, stereotypical and rigorously distorted knowledge and images of Muslims and Islamic world. This theory has originated from neoconservative school of thought and pro- Israeli circles. Neo-Orientalism is a way of representation that continues the binary logic between the West and Muslim world and it diabolically stereotypes Muslim world. It is based on assumptions of moral and cultural superiority over the oriental world. As Ali Behdad and Juliet A. Williams describe it be “monolithic, totalizing, and reliant on binary logic” (P1). Neo-Orientalism is twenty-first century body of knowledge that endeavors to demonize Islam and Muslims and it feeds the social phenomenon of Islamophobia. It also disparages Islam and Muslims by distorting the actual teachings of Islam by disseminating inaccurate information through irreverent language and berated depiction. It is an unbridled onslaught that upbraids Islamic world and Islamic precepts with ulterior and mala fide intentions. In short, Neo-Orientalism harbors patronizingly offensive stereotypes of the entire Muslim world and Islam.

This study approaches Harold Bergsma’s fiction *One Way to Pakistan* (2007), *An Oath of vengeance* (2008), and *The Opium Eaters* (2009). His trilogy is about abductions, rapes, vociferously voluptuous images of men, violence, rampant corruption, and exploitation of women and women rights in Pakistan. The trilogy is basically about abduction and sufferings of three women in Pakistan who were abducted to be made sex slaves. The first novel, *One Way to Pakistan*, is story of rampant and systematic corruption and crime in Pakistan. This trilogy is set in a post 9/11 world where American

freedoms are at odds with Islamist traditions and the law of sharia. Bergsma paints a vivid picture of sexual repression and violation of human rights. The novel also shows incessant images of lascivious nature of Pakistani men who are sex-starved and are frequently indulged in hypocrisy, graft, bribery, extortion and abduction, using their victims as chattel. Apparently, the novel seems to be studded with an insight that curates the images of indecipherable incarceration. The second novel, *An Oath of Vengeance*, is about the struggle of three women, Maria (wife of an American doctor in Pakistan), Chamuk a tribal girl from Peshawar and Ankh a girl from Swat, who seek their own ways to escape from tormentors. It is a silhouette of bruises of women whose voices are not resonated and are waded through scathed lives. Inevitably, none of them escape unscathed as they try to survive in the maelstrom caused by religious teachings, terrorist threats and social practices. It paints powerful images of abduction, rage, religious intolerance, gender discrimination, brutal application of sharia law and women victimization, murder and carefully planned revenge to maintain honor. It is the story of three women who struggle to survive and gain freedom against tremendous odds. In the third novel, *The Opium Eaters*, Bergsma shows how opium provides funds to Taliban and religious extremists for war against America and her imposition of democracy. The novel reveals struggle of American's to destroy opium smuggling from the root source and at the same time, it shows reluctance of Pakistani and Afghani governments to destroy opium.

The trilogy is replete with the themes being precipitated by the postulates proposed by Neo-Orientalism. Bergsma demonizes evidently the Pakistani society through his trilogy, that is, the images about this part of world are stereotyped, over generalized and distorted that explicitly conform to the Neo-Orientalist metanarrative about the Muslim societies.

## **1.2 Thesis Statement**

The orientalist tradition of misrepresentative rhetoric continues, in the form of Neo-Orientalism, with more concentrated discursive agenda, focusing Muslim civilization. Bergsma, an American fiction writer, depicts the Pakistan social patterns in stereotypical manner that has been a hallmark of the Orientalist discourse. His oeuvre is replete with misrepresentative demonization of the Pakistani society. Bergsma, through

his works, has orientalized the Muslims and Islam. This research focuses the Neo-orientalist dimensions in Bergsma's fiction: *One Way to Pakistan* (2007), *An Oath of Vengeance* (2008), and *The Opium Eaters* (2009).

### **1.3 Rationale**

The current research is unique because it focuses on a shift from classical Orientalism to Neo-Orientalism that is (mis)representation of orients through stereotypical images, distortions, binaries and over-generalizations.

### **1.4 Research Objectives**

- 1) To find how Harold Bergsma has stereotyped Pakistani characters and society in his novels.
- 2) To find out how Bergsma has tried to promote the long lasting agenda of Neo-Orientalism and Islamophobia.

### **1.5 Research Questions**

- 1) How does Bergsma misrepresent the Pakistani society in his novels?
- 2) To what extent these misrepresentations interface religious bias of being Islamophobe?

### **1.6 Delimitation**

This research is delimited to a series of three novels (trilogy) of Bergsma on Pakistan:

1. *One Way to Pakistan* (2007)
2. *An Oath of Vengeance* (2008)
3. *The Opium Eaters* (2009)

### **1.7 Theoretical Framework and Research Design**

This research work follows qualitative method as it presents a critique of the unwarranted over-generalizations and purposive misrepresentations of Islamic teachings, Muslims and their society in author's trilogy. The research is qualitative as it describes the images, ideas, intangibles and beliefs as Neo-Orientalism is based on abstractions. Neo-Orientalism is a supplement to enduring Orientalist representations. Pointing towards this paradigm shift, Said says in his incisive work *Orientalism* (1995) that, "Books and articles are regularly published on Islam and the Arabs that represent absolutely no change over the virulent anti-Islamic polemics of the Middle age and the

Renaissance” (287). Ali Behdad and Juliet A. Williams define it in *On Neo-Orientalism* as, “a mode of representation which, while indebted to classical Orientalism, engenders new tropes of othering” (1). Neo-Orientalism, according to Ali Behdad and Juliet A. Williams, is “monolithic, totalizing, and reliant on binary oppositions”. Salim Kerboua believes that objective of Neo-Orientalists is to represent Islam and Muslims as, “elements extraneous and irreconcilable to the societies of the Western world” (25). Moreover, Kerboua considers Neo-Orientalism to be a lens through which Islamophobes “...produce and disseminate new distorted knowledge about Islam and Muslim world” (27).

This study is theoretically based on Saidian critique of the Neo-Orientalist trend that emerged in the later part of 20<sup>th</sup> century present in the second edition of his masterpiece *Orientalism* (1995). In his second edition Said introduces it as “Orientalism Now” which paved the way to understand the emerging trend of Neo-Orientalism. While linking the Neo-Orientalists mode of representations to Saidian Orientalism, Ali Behdad and Juliet A Williams jot down that, “we designate this mode of representation neo rather new in order to signal the continuity between contemporary and traditional forms of Orientalism” (1). Unlike classical Orientalism, Neo-Orientalism, according to Behdad and Juliet, represents, “a kind of doxa about the Middle East and Muslims” (1). Unlike Orientalism, which serves as a critical approach to representations of Eastern culture and its entirety, Neo-Orientalism seems to focus on predominantly Muslim countries.

## **1.8 Significance of the Study**

There are multifarious reasons that are making the present study very significant. While living in an age of literary war when within seconds a new book comes forth and when in few months, the existing human knowledge doubles its amount, a proficient and substantial answer is needed to be fired back.

The current study thus aspires to combat all those misrepresentations of religion and stereotypical images of Pakistan which have been developed with mala fide intentions in the under discussion novels. The Orientalist, Neo-Orientalist and imperialist studies may not be new but their practice in the current wake is what makes the present research significant. Travelling of orientalism from the Great Britain to America and becoming neo-orientalism there has been an existing practice. The selected trilogy is

quite new and based on very latest figures and places living or dead. The post-9/11 narrative of the west has the dormant motif of maligning Muslims as terrorists and Islam as a religion of fanaticism and war mongers. Muslims have been brandished as abusive towards the women and the weak with no mercy for people from other religions. With an ambition to make Islamophobia a fact and with a desire to present Muslims as xenophobes, they have gone way far from the reality.

The study is significant because of the author's malicious generalizations and distortions of Islam and Muslims. It is also significant because of author's claim to have first-hand experience of living in Pakistan that brings him closer to the masses.

## CHAPTER 2

### LITERATURE REVIEW

The chapter provides critical review of the scholarly literature regarding the key relevant issues. To make study more valid, it is inevitable to provide an account of previous literature which is related to the current study. This review unfolds the portrayals of Orientalists, Neo-Orientalists and Islamophobes that how they stereotype and (mis)represent “Orients” or “Others”. It will facilitate the researcher to rationalize his argument by locating it into the existing critiques.

#### 2.1 ORIENTALIST DISCOURSE

When the movie *Sex and the City 2* was released in 2010, many critics and viewers panned it for racist stereotype of Muslims as the movie blatantly curates exaggerated stereotypes and malicious generalizations. The Muslims are presented far backward from the modern world in the movie. Despite the tremendous progress in the world around, the Muslims remain static, primitive, and despotic. The movie presents a picture of monolithic Muslim world where penchant attachment with orthodox ideology and conservative thinking dismisses modernism to flourish. The film shows Muslim world as exotic, despotic, and orthodox. This view of Muslim world emerges from a body of knowledge known as Orientalism.

Orientalism is discussed widely in postcolonial literature. Edward Said’s seminal work, *Orientalism* (1978) is the most authoritative scholarship in the field. In this incisive work, Said offers a provocative analysis of the Orientalist hubris in representation of over-arching enemy. Said’s intellectual response retorts such lethal representations which bear rancorous and vindictive propensity. Said’s Orientalism is “studded with insights, flashes of rare brilliance”, and it is one of the most important books to have emerged



since the beginning of Postcolonial literature. The chief argument of Orientalism is about production of knowledge about ‘others’ and motivational forces that compel to disseminate Orientalist rhetoric in the West. Edward Said defines Orientalism in his seminal work *Orientalism* (1978) as, “Orientalism is school of interpretation whose material happens to be the Orient, its civilizations, peoples, and localities” (203). Orientalism is a political doctrine that is imposed on the Orient because Orient is supposed to be quite weaker than Occident as Said says, “Orientalism is fundamentally a political doctrine willed over the Orient because the Orient was weaker than the West...” (204). A variety of hybrid representations of the Orient roam in the Orientalist discourse which only produce enormously distorted images of the Orientals. Said further defines Orientalism as,

Orientalism can be discussed and analyzed as the corporate institution for dealing with Orient---dealing with it by making statements about it, authorizing views of it, describing it, by teaching it, setting it, ruling over it: in short, Orientalism as a Western style for dominating, restructuring, and having authority over the Orient. (3)

Orientalism is way or style to make binaries between “East” and the ‘West’. The basic view of the orient asserted by the Orientalism is binary division of ‘East’ and ‘West’, ‘Us’ and ‘them’. The East occupies an inferior and subservient rank while the West is its opposite pole having a rank of superiority. As John McLeod says in *Beginning Post-colonialism* (2013), “Each is assumed to exist in opposition to the other: the Orient is conceived as being everything that the West is not, its ‘alter’ ego” (40). It is the relation of power, of domination and the varying degree of complex hegemony between the two poles. Furthermore, it describes the superiority of the “Occident” over the “Orient”. Said further says as,

... Orientalism was ultimately a political vision of reality whose structure promoted differences between the familiar (Europe, the west, “US”) and the strange (the orient, East, “them”). This vision is sense created and then served the worlds thus conceived. Orientals lived in their world; we lived in ours. (43)

The central argument of the Orientalism is about questions of knowledge that is produced about 'Orient' or 'Others'. Said argues that the knowledge produced about orient is "neither objective nor biased". The knowledge of other is produced for some specific interest. Said argues that knowledge produced about 'Orient' has a purpose to collude and chalk out Orient to be hideous and bellicose congenitally. Furthermore, he stresses on the point that West and the United States see the Oriental world through a lens that distorts the actual reality of Orient and Oriental world. Said calls the prism through which the West distorts the oriental world as "*Orientalism*" (Said & jhally, 1998).

Edward Said in his incisive work *Covering Islam* (1997) argues that the orientalist's ideas about the "Orient" or "Others" has got a "startling prominence" in the West by misinterpreting and stereotyping culture and society of 'other'. The Orientalist depiction is an imaginative portrayal of the Orient to generalize each and everything. Orientalism also deals the binaries created by Orientalist to draw an inferior image of the Oriental world. Said says in *Covering Islam* that, "...Orient has uniformly been considered an inferior part of the world..." (4). Edward Said in *Overlapping Territories, Intertwined Histories* (1993) states that Orientalism is an extreme form of Eurocentric's and it creates a gulf between 'superior' and 'inferior'. Said states as,

What partly animated my study of orientalism was my critique of the way in which the alleged universalism of fields such as the classics (not to mention historiography, anthropology, and sociology) was Eurocentric in the extreme, as if other literatures and societies had either an inferior or a transcended value... (295).

Orientalism is a partial representation that always demonizes and dehumanizes the Oriental world. K.M Newton (1997) in his book "*Twentieth—Century Literary Theory*" analyzes the Saidian Orientalism. He states that Said's *Orientalism* is the most prominent and influential critique to expose the partial representation of the Orient. He further argues that the Westerns regard orient either "inferior" or "projected onto it characteristics westerners do not accept as typical of themselves such as inhuman cruelty and pathological sensuality" (283). But the depiction is very biased to serve Orientalist attitude of superiority over 'Orient'. Said's Orientalism challenges the sanctity of production of such knowledge about orient.

Polemical Orientalists construct negative images of ‘other’ for their imperial hegemony. This partial and biased construction of the Orient disseminates mendacious images that synthesize the oriental world. The paroxysms of misrepresentation purport the lurid intentions. They deliberately produce depraved images of the Muslims and ascribe preposterous images to denounce Islamic precepts and Muslim society. Salim Kerboua (2016) discusses Orientalism in his paper *From Orientalism to Neo-Orientalism: Early and Contemporary Constructions of Islam and the Muslim World*. He argues that through the lens of *Orientalism* Said pays attention to “Western academic and intellectual prism” that how they construct the image of “Others” or “Orients” (13). After the victory of Israel in Arab-Israel war, the West perceived the victory of Israel as victory of the West. Kerboua states that it, “was the first experience of how the West constructed the Orient and more specifically the Muslim world; a world some early Western Orientalists portrayed as an exotic, backward and silent object” (9). Such images ratchet up anti-Muslim sentiments in the West.

The Orient, for the Orientalist, is not merely different entity, but oddly different, eccentric and unusual. The Orient is frequently portrayed in series of negative terms. Such negative depiction of Orient serves to buttress a sense of superiority of The Occident over Orient. John McLeod defines Orientalism in his masterpiece *Beginning Post colonialism* (2000) as, “Orientalism refers to the sum of the West’s representation of the Orient” (39). This representation has been far away from the actual facts but it has been fantasy of the occident. The objective of such misrepresentation is to justify superiority of the West. McLeod further says, “Orientalist representations function to justify the propriety of Western colonial rule over oriental land” (43). The end of colonialism does not stop these negative representations because ‘others’ remain eccentric to West.

Various invidious racial stereotypes of the Orient can be seen in Orientalist discourse. For Orientalists, orientals are having a tenuous moral sense. Through such stereotypes Orientalists justify their superiority. McLeod notes these stereotypes as, “In Orientalism, the East as a whole is “feminized”, deemed passive, submissive, exotic, luxurious, sexually mysterious and tempting; while the West becomes ‘masculine’, self-controlled, and ascetics” (45). Furthermore, Orientalists ascribe ‘cowardliness, laziness,

untrustworthiness, fickleness, laxity and lust with Oriental world. Through such negative representations, West legitimizes its domination over Orients. McLeod further says as,

The orient's eccentricity often functioned as a source of mirth; marvel and curiosity for the Western writers and artists; but ultimately its radical oddness was considered evidence enough of the Orient's inferiority. If the Occident was rational, sensible, and familiar, the Orient was irrational, extraordinary, and abnormal (44).

Orientalist scholarship on Islam is full of skewed stereotypes and prejudiced. To Orientalist, Islam is a violent and irrational herd ruling Muslims by passion, instincts, and unreflecting hatred. Orientalist scholarship chalks out Orient for uncontrolled maniacal and stultified indulgences in violent actions and it schematizes a litany of the Oriental world to associate devilish acts with it. The vindictive and lethal portrayal of Orient demystifies the scathing perception of Islam and Muslims in the West. The Orientalist tradition is in vogue. Javed Iqbal (2003) in his autobiography *Apna Grebaan Chaak* gives a first-hand insight of Orientalist scholarship on Islam as,

As a matter of fact during my stay at Cambridge no Orientalist including Arberry and Levy impressed me. While talking to them, I always got the hint that they have neither genuine interest in nor sympathy for Islam rather their perspective is based upon the old prejudice which has characterized Judeo-Christian animosity toward Islam. I lost my confidence in them because of their hypocrisy. In those days I used to become angry for those simpleton Muslims who call these people Islam friendly. (11)

It is fact that the distortions and stereotypes of Islam and Muslims stem from a wrong and prejudice perspective; it is hard to believe that it is mere error of judgment rather it is deliberately propagated contempt. The common Western readers are easily trapped by the myths and falsities about "Others". The deliberate distortion is always visible in their discourse. Orientalism traces the various phases of relationship from the Napoleonic invasion, through the period of colonialism and the startling rise of modern Orientalist scholarship in the West, till the end of French and British imperium in the Oriental world after the second World War and the alternate hegemony of America in new world order. The American imperium has displaced the colonial hegemony of France and Great Britain and the United States occupies the central position in post Second World War

Knowledge with power is the basic theme of Orientalism (Covering Islam, xlix). It is very important to note that comprehension of Orientalism is very important to understand Neo-Orientalism of 21<sup>st</sup> century because it helps to understand the Western representation of Muslims and Islamic world. The theory is enormously relevant in comprehension of 21<sup>st</sup> century Neo-Orientalism and how it constructs and represents the image of Islam and Muslims in the public circle of the West.

## **2.2 AMERICAN ORIENTALISM**

After the Second World War, Muslim states began to be the center for America to Orientalize as American imperium had displaced British and French hegemony in the world. American Orientalism covers the relation between Muslim world and United States since. American Orientalism unfolds the longstanding views of America about the Middle East and Muslim world. With the end of World War II, America took over the reins from the old colonial overlords like Great Britain and France. An entire field of scholarship dedicated to study the “Orient” and systematically build up knowledge of the Muslim world. The Orientalist construction and representation of Islam and Muslims in early twentieth century metamorphosed into a new kind of Orientalism. The first Orientalism was the product of European scholars’ representation of “Other” while the second kind emerged in the United States. The second kind of Orientalism known as American Orientalism speeded up after World War II. Edward Said in his *Orientalism* (1995) refers to this shift in Orientalism as,

Since the World War II, and more noticeably after the Arab-Israel war, the Arab Muslim (Muslim World) has become a figure in the American popular culture, even as academic world, in the policy planner’s world, and in the world of business very serious attention is being paid to the Arabs (To Muslims). This symbolizes a major change in the international configuration of the forces. France and Britain no longer occupy center stage in world politics; the American imperium has displaced them. (284-85)

Douglas Little (2002) critically evaluates the shift in misrepresentation of Islam and Muslims in his book *American Orientalism in his book American Orientalism; the United States and the Middle East since 1945*(2008) as, “With the coming of the Second World War, the Holocaust, and the founding of Israel, however, anti-Semitism abated

somewhat, and Jews were “Westernized” while Arabs and Muslims were “demonized” as anti-Western terrorists” (4). Furthermore, he brings it forefront as, “With the waning of Britain’s power and the waxing of America’s after 1945, something very like Said’s Orientalism seems subconsciously to have shaped U.S. popular attitudes and foreign policies toward the Middle East” (10). Furthermore, He argues in his book that after 1945, America started creating negative images of the Muslim world. Middle East and Muslim world was presented as backward, decadent, untrustworthy, anti-democratic and violent. He further spells out that the American policymakers deliberately stereotyped and misrepresented the Muslim world to protect their interest.

Once the orientalist mindset of imperial Britain insinuated its way into the United States, the American Orientalist started generating the negative images of Muslims as backward, exotic and dangerous for the world. The American Orientalist were highly influenced by potent racial and cultural stereotypes of the Orient, few were imported from Britain and France and some were homegrown product, that portray the Muslim world as backward, premodern, inferior to US (Little, 10-11).

Lockman (2011) states that by the end of second world war, the officials and academics of the United States started involving to discuss the issues of Muslim world in their foreign policy to view Muslim world for their greater importance “for the economic interests, and security of the United states” (pp.122-123). He further states that the United States “created specific committee” (125) for Muslim world in 1951. The foundations backed by the United States became more vibrant to fund for researches about Muslim world in the US, sponsored many conferences, and played vital role in “promoting” the American worldview around the globe” (pp.125-127).

In short, American Orientalism became vibrant by the end of Second World War. The policy makers of the United States deliberately focused on the issues of the Muslim world for greater American interest. ‘Muslim enemy’ became the most convenient for them to wage another political war through foreign policy.

Deepa Kumar in her masterpiece *Islamophobia and the politics of Empire* (2012) unfolds the American Orientalism. She argues that after 1945, Islam became the most convenient other for the United States. She expands her argument that the American Orientalists portray the followers of Islam as one race and all are alike, then they started

making sweeping generalizations about “Muslim mind” and “Arab mind”. “Muslim mind was disparaged by American Orientalists as; “the British poet Rudyard Kipling wrote “you’ll never plumb the oriental mind. And even if you do, it won’t be worth the toil” (32). She states that policymakers, fiction writers and media persons of the United States create binaries between America and the Muslim World. They present US as “freedom, low, rationality, science, progress, intellectual curiosity, and the spirit of invention, adventure and enterprise”. As compare to the West especially to the United States, they characterize the Muslim world as “Premodern, backward, primitive, despotic, static, undemocratic and rigid”. She says that “it was the United States that breathed new life into it (Orientalism) after World War 2” (33).

Modern day Orientalists like Samuel Huntington (1996) also sheds light on the conflict between the Muslim world and the United States in his masterpiece *The Clash of Civilizations and The Remaking of the World Order*. The seminal work of Huntington is provocative and prescient analysis of world politics and volatile relations among civilizations. The book is benchmark of informed speculations about future possible political climate. For him West and the Muslim world are two opposite poles sharing nothing socially, economically, politically and religiously, and these differences create gulf between both. Huntington, who has played a vibrant role in popularizing these notions, says;

Western ideas of individualism, liberalism, constitutionalism Islam, human rights, equality, liberty, the role of law, democracy, free markets, the separation of church and the state, often have little resonance in Islamic societies. (77)

Judith Miller is a New York Times reporter and she is the author of the book *God Has Ninety-Nine Names* (1996). The book is considered to be a scholarly study of Muslims and Islam but, in fact, it replete with partial depictions and contains many factual mistakes. In the book, she does not quote a single Muslim scholar but she takes Maxime Rodinson (A French Orientalist) as her major source on the Prophet Muhammad (PBUH). Rodinson is one of the Islamophobes who has dismantled the inter-religious harmony and metastasized Islamophobia in the most possible detrimental ways. Through this tumultuous book, she has demonized Islam and has highly distorted the teachings of Islam. An irreverent disparaging way of representation imperils a positive way to

comprehend Islam and through her book, she castigates the entire religion. Said (2001) refutes her as:

Miller, in short, is a shallow journalist, opinionated journalist whose gigantic book is too long for what it ends up saying, and far too short on reflection, considered analysis, structure and facts. Poor Muslims and Arabs who may have trusted her; they should have known better than to mistake an insinuated guest for a friend. (7)

Mark Twain (An American traveler) who is quoted by Deepa Kumar in *Islamophobia and the politics of Empire* (2012) witheringly critiques the Muslim world in a very provocative and confounding way. Such Orientalist episteme unearths the Orientalist hubris of these mercenary and epigones whose indices are often based on speculations. He calls Muslims, “A people by nature and training filthy, brutish, ignorant, unprogressive [and] superstitious” (34). The American oriental society was established in 1842, but it was not vibrant until Second World War. After the Second World War, America started studying Muslim world systemically. Kumar states about it as “prior to this point, the relatively few Us scholars who studied Islam and that East did so primarily through the lens of Orientalism (American) and were situated in department or institutes of “Near East studies” or “Oriental studies” “ (35).

Douglas Little in his book *American Orientalism: the United States and the Middle East since 1945* also mentions Mark Twain as pioneer of American Orientalism abroad. Twain, an American traveler, was among the first to interpret the relations of America with the Middle East and Muslim world as the byproduct of two contradictory ingredients. Through his travelogue *Innocents Abroad*, Mark Twain portrays cultural and racial stereotypes of the Muslim world. The interest of America in the Muslim world deepens since Twain first steams east across the Atlantic (Little, Pp. 2-3)

American Orientalism is much more superficial as compare to the Classical Orientalism of Great Britain and France because they had first-hand experience of the Orient. It was trend in British and French Orientalist to learn the language, culture and mores of Orient but American Orientalists are lacking in first-hand experience with the Oriental world. American Orientalism is much more imaginative as Said says in *Orientalism* (1995) that,



No longer does an Orientalist try first to master the esoteric languages of the Orient; he begins instead as trained social scientist and “applies” his science to the Orient, or anywhere else. This is the specifically American contribution to the history of Orientalism, and it can be dated roughly from the period immediately following World War II, when the United States found itself in the position recently vacated by Britain and France. The American experience of the Orient prior to that exceptional moment was limited. (290)

The effect of this remarkable emergence of American Orientalism further deteriorated the representation of the Muslim world. In short, American Orientalism played an invidious role in dehumanizing and demonizing Muslims and Islam. Since then, Muslims have been either associated with lechery, bloodthirsty dishonesty, violence, exoticism and backwardness. Such negative representations of Islam and Muslims in the United States paved the way for Neo-Orientalist and Islamophobic discourse.

### **2.3 PARADIGM SHIFT FROM CLASSICAL ORIENTALISM TO NEO-ORIENTALISM**

After the horrific incident of 9/11, the Orientalist mode of representation overlapped itself with a new mode known as Neo-Orientalism. In the pre-9/11 era, the United States had begun her Neo-Orientalist policies through their foreign policy towards the Muslim world “without any metaphorical rhetoric”. The paradigm shift from classical to Neo-Orientalism comprehends the ways of representation and depiction through new and the old way.

### **2.4 NEO-ORIENTALISM**

Neo-Orientalism is term coined in post 9/11 era to critique Western attitude and representation of Islam and Muslims. It is the body of knowledge, news, analysis and current affairs comments of political figures, opinion makers and pop fiction writers whose objective seem to stereotype, demonize, dehumanize and over-generalize Muslim world in a very hyperbolic language. After the horrific incident of 9/11, the European pop media and culture and fiction especially American, started portraying negative, distorted and over-generalized images of Islam and Muslims. This sort of representation is known as Neo-Orientalism. All Behdad and Juliet A. Williams (2012) define Neo-Orientalism in their article *On Neo-Orientalism* as,

...a mode of representation which, while indebted to classical Orientalism, engenders new tropes of othering. .... Unlike its classical counterpart, Neo-Orientalism entails a popular mode of representing, a kind of doxa about the Middle East and Muslims which is disseminated (through media) throughout the world. (R 1).

It is important to point out that these representations are produced via media, debates, public discussions and pop fiction whose objective is to conflate Islam and Muslims with terrorist activities, presenting ‘Muslim Mind’ as monolithic, violent, sexist, intolerant, backward and irrational. Women of the Muslim world are portrayed as sex slave whose job is to entertain men without having any human rights. The sufferings, plight and victimization of women is ascribed to religious teachings of Islam. Such (mis)representations promote an irrational fear of Muslim world. Neo-Orientalists express their animosity through different aspects: fear, rejection, hatred, contempt, apprehension, distortions and (mis)representations.

Behdad and Williams (2012) state the Neo-Orientalist peculiar and distorted view of Islam in Post 9/11 world. The culture of Muslim world and religious practices are demonized through pop media and fiction by developing false and irrational arguments and inaccurate representation. For this purpose, Neo-Orientalists exploit the Muslim world through “native informants”. Neo-Orientalism is based on “monolithic, totalizing, reliant on binary logic, and based on assumptions of moral and cultural superiority” (1). This binary logic feeds the irrational hatred for other pole. It is the irrational fear of the West of Islam spread by the media. Western media perpetuate distorts the images of Muslim world. The Western has been openly participating in stereotyping Muslims and Islam.

Zafar Iqbal (2010) in his article *Understanding Islamophobia Conceptualizing and Measuring the Construct* addresses the negative images of Islam and Muslims in the United States through media and pop fiction. He argues that media portrayals have “Conceptualized Islamophobia” and media and pop fiction have projected the negative images of Islam and Muslims. He further argues that the Western media is the most prominent figure in projecting Neo-Orientalism or Islamophobia. He expands his

argument that media can make or mar the opinion and Western media has skillfully and technically betrayed Western opinion about Muslims by creating distorted images (579-580). He says that, “Succinctly, it is argued that Islam has been viewed as a contra religio-political force which is capable of posing grave threats to the West. It has been viewed as the ‘new enemy’ of the West...” (576)

Salim Kerboua (2016) states that Neo-Orientalism is tool used by Islamophobes to spread fear, anger, racial and cultural stereotypes and sweeping generalizations about Islam and Muslims in the West. He believes that the conceptual shift from Orientalism to Neo-Orientalism presents the interest and identity based representations through which neoconservatives propagate their hatred against Islam (27). He defines Neo-Orientalism in his research paper *From Orientalism to Neo-Orientalism: Early and contemporary constructions of Islam and the Muslim World* as,

Twenty—first century Neo-Orientalism is a body of knowledge, news, analysis and the current affairs comments, created and propagated by a loose coalition of intellectuals, pundits, opinion makers and to a lesser extent political figures of western public life that enjoy a special and effective relationship with Israel and the Zionist cause. (22)

He develops his argument by stating that, “Neo-Orientalist knowledge feeds the social phenomenon of Islamophobia within the West and towards the Muslim world” (27). Neo-Orientalist knowledge and images of Islam and Muslims create rigorous hatred for Islam and Muslims which exacerbates the existing hatred in the west. Neo-Orientalists scholars, pundits, and pop media desire to impose over-generalized, stereotype and distorted images to project their imperialist agenda.

Christopher Allen in his article *Justifying Islamophobia: A Post 9/11 Consideration of the European Union and British Context* (2004) points towards emerging hatred and contempt towards Islamic world. He unfolds the new way to draw line between “Us” and “Them”. He writes as; “The hyperbolic climate of fear and threat posed by 9/11 caused Muslims to be characterized, according to the same demarcation of difference, in terms of ‘them’ and ‘us’” (American Journal of Islamic Social Science, 2004, p.11).

Karen Armstrong (1991) in her book *Muhammad (PBUH) A Biography of the Prophet* analyzes the replacement of cold war from two big powers to a new enemy “Muslim world”. She also discusses the negative attitude of the West towards Muslim world being “crude, dismissive and arrogant”. She states, “We constantly produce new stereotypes to express our apparently ingrained hatred of Islam” (p.43). She argues that it has been tradition of the West to portray negative images of Islam as the West considers Islam its competitor. She states; “As people in Europe became more critical of their society, Islam became associated with the enemy within” (p.33).

Hamid Dabashi (2011) in his book *Brown Skin, White Masks* argues that for the projection of Islamophobia and Neo-Orientalism, the United States recruited “native informants” from the Muslim societies to demonize Muslim world. The job of these “native informants” is to collect information about their societies in a distorted way so the West would use the data for anti-propagation about Muslim world. The inaccurate and distorted knowledge produced by ‘native informants’ stir up the trouble. Hamid Dabashi calls these “native informants as “comprador native intellectuals”. These native informants” have been historicizing social, religious and cultural practices of the Muslim world. He further states that,

Immediately aftermath of 9/11, comprador intellectuals [native informants willing to aid the US, particularly of Iranian, Arab and Pakistani origin] were actively sought out by the militant ideologue of the US empires. Their task was to feign authority, authenticity, and native knowledge by informing the American public of the atrocities taking places in the region of their birth, thereby justifying the imperial designs of the United States as liberation. (72-73)

The old animosity, contempt and prejudice flared up time to time, but Post 9/11 images of the Muslim world portrayed by ‘native informants’, Neo-Orientalist and media exacerbated the hatred and contempt. The hideous and heinous crime of ‘native informants’, media and Neo-Orientalist seem to endorse all the negative notions of Islam in the West. As a result of such representations, Western prejudice and contempt towards, Muslim and Islam became more blatant.

Deepa Kumar (2012) in her book *Islamophobia and the politics of Empire* quotes some Neo-Orientalists who frequently write anything to demonize Islam and project their propaganda. She quotes Graham who calls Islam “a very evil and wicked religion” (183). She further states; “for Graham, true Islam advocates the beating of wives and murder of adulterous children and therefore “cannot be practiced” (183). She argues that it is policy of state to secure its interest through projection of Neo-Orientalism and Islamophobia. Deepa quotes another Neo-Orientalist Nonie Darwish who expresses her hatred for Islam as “Islam will destroy itself because it’s not a true religion” (183). At a time this hatred for Muslims and Islam reached to the position in post 9/11 era that Neo-Orientalists started chanting slogan of “Ground Zero mosque” (186).

Edward Said in his masterpiece *Covering Islam* (1997) also points about this phenomenon. He unfolds the “highly exaggerated” and “belligerent hostility” of the western media towards Islam and Muslims. He states that Islam and Muslims have been covered and (miss) represented through media and “stereotype stands in orientalist depiction. Said brings forth the reason of hatred against Islam by West as “Islam present not only a formidable competitor but also a later coming challenge to Christianity” (covering Islam, 5). He further argues that Islam in the west is seen as a religion prone to violence, anti-women rights and monolithic, so they have developed a fear and hostility. Said states that,

Malicious generalizations about Islam have become the last acceptable form of denigration of foreign culture in the west; what is said about the Muslim mind, or character, or religion, or culture as a whole cannot now be said in mainstream discussion about Africans, Jews, other Orientals, or Asians. (Covering Islam, xii)

Neo-Orientalism is incarnation of Classical Orientalism. It stereotypes Muslims, Islam and Muslim world and propagates many negative images of the Muslim world. The current study is grounded in Neo-Orientalist theory. It unfolds the baseless charges of the Western pop media, fiction and political pundits against Islam, Muslims and Islamic world. These Neo-orientalist and Islamophobic flacks play an incendiary role in stigmatizing and heaping an invidious abuse, distortions, contempt and hatred on ‘Islam’ to flare up the anti-Islamic sentiments and hatred in the West.

## 2.5 ISLAMOPHOBIA

Islamophobia is the irrational fear of Islam in the West. This fear did not erupt out of the blue but it has long roots in the history. There has been hatred for Islam throughout the history. Alshammori (2013) defines Islamophobia in his paper *Islamophobia as*,

Islamophobia means acts of fear or hostility towards followers of Islamic religion. This unjustified fear has contributed immensely to discrimination of Muslims across the globe. It is a base point for seclusion of Muslims in the political arena and affiliate social classes in the society. The phenomenon is characterized by a distinct pre-assumption of crime or guilt through association. Hate crimes are also a common characteristic of this condition. Numerous evils related to Islam phobia are prevalent and even tolerated in different parts of the modern United States. (1)

Islamophobia has been immensely spread in the Europe after 9/11. Muslims are discriminated. Dalal Alshammori (2013) has jotted down his article as *Islamophobia*. He states that the Islamophobia is an unjustified fear of the West from Muslims and Islam. The west considers the Muslim world as suspicious and untrustworthy. He further categorizes the assumptions through which they have developed. He goes ahead and unfolds Western fear of Islam as “Islam is relentless to accept the emerging realities” (2). The Islamophobic attitude develops with the argument that Islam is different from all religions and it promotes violence.

Christopher Allen (2004) in his research paper *Justifying Islamophobia: A Post 9/11 Consideration of the European Union and British Contexts* unfolds the aggression of Islamophobia in the West against the Islam and Muslims. The contentious demolition of Muslim world through Pop media and fiction is quite slanderous and racist. Muslims became target of their hatred and discrimination. He brings forth the violent reaction of Islamophobes against Muslims in backdrop of post 9/11 where anything associated to Muslims or Islam was abused. He states as,

Numerous mosques, cultural centers, and Islamic schools were either targeted or threatened. Probably the most distasteful incident occurred..., where seven pig heads were impaled on spikes outside of a mosque and what was purported to be pigs’ blood was smeared over its outside and entrance (4).

The post 9/11 rhetoric of hyperbolic statements to spread hatred, prejudice and discrimination against Muslims draws attention of Allen. He himself witnesses the anti-Muslim backlashes in the immediate aftermath of the 9/11. He presents Islam a peaceful religion in response to the Western prejudice and distortions of Islam. He unfolds the Western hatred to portray Islam in different letters as, 'I.S.L.A.M. '. He states their way of thinking about Islam as they employed the word I.S.L.A.M acronym for "Intolerance, Slaughter, Looting, Arson, and Molestation of Women" (13). Muslims became targets of hatred, discriminations, violence, abuse and aggression, Muslim Women in particular. Many women wearing veil (Hijjab) or other Muslim traditional attired spat upon. Allen further says as, "The hyperbolic climate of fear and threat posed by 9/11 caused Muslims to be characterized, according to the same demarcation of difference, in terms of "them" and "us," where a distinct lack of differentiation was allowed to permeate "them" (11).

The post 9/11 world witnessed an enormous demonization of Islam. Muslims have been presented as fundamentalists, intolerant, barbaric, closed minded, religious zealots, perverts and irrational. Different mediums have been used to work collectively to reinforce negative beliefs and perceptions of Muslims and Islam. The language used to portray Muslims and Islam is violent. The depiction of Islam in the West has been overwhelmingly negative since beginning but 9/11 tragedy deteriorated and intensified the existing hatred. Anti-Muslim sentiments have gained a 'discursive prevalence' that Western society is becoming more receptive to negative and distorted images about Islam and Muslims (Allen 27-30).

Lehren and Tavernise (2010) state that the Western pop media and culture has associated Islam with ignorance and backwardness that has "born the wrath of this misperception". They develop their argument by stating that American society is unfair to generalize and stereotype the Muslim world by associating violence and terrorism to them. They consider it ironical that Muslim world does not associate America with violence through Iraq and Afghan war. They precede their argument that right-media of the West especially of the United States is hub of Islamophobic agenda.

Saeed (2007) in "Racism and Islamophobia: the representation of Islam and Muslims in the media" argues that after 9/11 media has fed this social phenomenon of

Islamophobia by spreading false information. The Islamic teachings have been presented as monolithic, and violence promoting that has promoted a social phobia against Muslims and Islam. D-R Hodge (2005) states about Islamophobia in the “social work and the house of Islam: Orienting practitioners to the beliefs and, values of Muslims in the United States” (71) that it is an irrational fear or phobia of west from Islam. It is just a prejudice against Muslims to develop phobia against their religious practices. The Muslim attire has been the most prominent target of the Western hatred.

M-Khan (2009) in his article *Huntington's Prophecies: A Tribute to an Outstanding Political Genius* criticizes the agencies to misuse social studies and references to enhance hatred against Muslim and Islam in the west. He further argues that this hatred for Islam has been spread through portraying negative images of Islam and Muslim culture. The inaccuracy of these depictions of Muslims is what makes it difficult for the American society to come to terms with their contribution to Islamophobia” (3). The biased and imprecise sources have distorted the Islamic culture and have given birth to Islamophobia.

Steven Emerson is one of the Islamophobes who contributed a lot in spreading Islamophobia in Post 9/11 times. He is one of the intransigent who have cultivated enormous distortions in the United States against Islam and Muslims. He uses venomous language to present Muslims and Islam as inherently dangerous and Islam is violent faith. His both the books *American Jihad: The Terrorists Living among Us* (2002) and *Jihad Incorporated: A Guide to Militant Islam in the US* (2006) stereotype and highly distort the image of Muslims and Islam. For this clique, there is no existence of a ‘good Muslim’. He believes that all the Muslims do share same characteristics and all are same. He expends his argument to lament those who display sympathy for Muslims and Islam. He calls them ‘halal pigs’. To spread Islamophobia in the United States, he argues that Muslims want to Islamize America. These so called scholars legitimize the Islamophobia and attacks on Muslims (71-73).

The Western prejudice, hatred and contempt have a long history. The invidious representation of Islam in the West has long incarcerated roots in the hands of Neo-Orientalist harbingers whose bruises are in protégé of Islamophobic Goliath. The hatred has not come out of the blue. The incendiary role played by Western flacks was to stop



Islam entering into Europe. As Edward Said says in *Covering Islam* (2000) that, "...Islam has never been welcome in Europe" (13). The West has been leveling baseless charges against Islam and Muslims to project its hatred for Islam. Islam has been presented as bereft of any spirituality and Islamophobes also have been creating distorted images of Islam and Muslims, which holds it synonymous with lust, lasciviousness, sexuality, violence, lust and fratricide. Islamophobes further ascribe moral degeneracy with Muslims. Such (mis)representation of Islam and Muslims by Islamophobes and Orientalist has been vehicle of propaganda through the history. Abdur Raheem Kidwai in his article *Perceptions Of Islam and Muslims in English Literature: A historical Survey* (2001) articulates the Western hatred for Islam and Muslims as, "they represent Islam as despicable form of Paganism; they denounce the Islamic practice of the segregation of women, polygamy, harems, divorce, and ascribe sexual promiscuity to Muslims" (57).

Karen Armstrong in her book *Muhammad (PBUH): A Biography of Prophet* portrays the Western phobia against Islam as the West imagines as "Islam has a dangerous proclivity to violence...." (12). She extends her argument that Western scholars and Islamophobic activists become very selective to take ferocious passages from the Islamic books to justify their arguments. She states that West has failed to understand Islam that develops fear of it. She states as; "In the West, we have never been able to cope with Islam; our ideas about this faith have been crude, dismissive and arrogant..." (15). She further unfolds the western fear of Islam as they express their hatred against Islam by calling it as religion of sword and of sexual perversions.

The association of violence to Islam is the most efficacious way for Islamophobes to develop a purposive hatred for Muslims and Islam. They ascribe every individual terror attack to Islam to demonize it. Robert A. Pape who is security expert baffles the Western indictment of Islam to be behind violent acts. Pape studies 315 suicide terror attacks from 1980-2003 in his book *Dying to Win: The Strategic Logic of Suicide Terrorism*. He says' "The data shows that there is little connection between suicide terrorism and Islamic fundamentalism..." (1). For Pape religion is rarely root cause of terrorism. Secular, political and strategic goals excite the hate mongers for terrorist acts. The terrorist attacks are not just carried out by Muslims but a large numbers of suicide terror attacks have been carried out by Non-Muslims too. He debunks Tamil Tigers

which is organization of Hindu extremists as, “This group committed 76 out of 315 incidents, more suicide attacks than Hamas” (2). All the terror attacks carried out by any religious in the world have specific secular objective not religious. Pape further writes as,

Rather, what nearly all suicide terrorist attacks have in common is a specific secular and strategic goal: to compel modern democracies to withdraw military forces from territory that the terrorists consider to be their homeland. Religion is rarely the root cause, although it is often used as a tool by terrorist organizations in recruiting and in other efforts in service of the broader strategic objective. (2)

Deepa Kumar in her book *Islamophobia and the politics of Empire* 2012 states that the hatred and the fear of the West against Muslims and Islam is unfair, irrational and self-created which has created a gulf between the West and Islam. She states as “...the image of the menacing ‘Muslim Threat’ has been mobilized largely by ruling elites to serve political agenda” (193). This hatred is created for the imperial agenda by the western politicians, media persons and pop fiction writers. This fear of Islam is a created deliberately to flourish Islamophobia. Edward Said writes about it in his *Covering Islam* (2000) that,

But this is very far from saying that Israel and the United States, and their intellectual flacks, have not played a combative, even incendiary role in stigmatizing and heaping invidious abuse on an abstraction called “Islam,” in order to deliberately stir up feelings of anger and fear about Islam in Americans and Europeans... (xxxvi)

## **2.6 CRITIQUE OF COMMENTS ON BERGSMA’S TRILOGY**

Harold Bergsma’s trilogy has been a new addition in the world of literature; therefore there has not been much literature available on it. For the purpose of literature on trilogy, the researcher has reviewed the critiques of different critics given in the blurbs of the novels.

Robert McMahon (2007) critically reviews the novel *One Way to Pakistan* to laud the artistic work of Bergsma. He lauds the depiction of Bergsma to be an insight of entire society that has been malicious representation of Neo-Orientalists and Islamophobes to portray Muslim societies as hot bed for radicalization, women exploitation, and terrorism.

He admires the work for being a real portrayal of Pakistani society and practices. For him, Bergsma has depicted a real, vivid and comprehensive image of Pakistan where corruption, abduction, terrorism and women exploitation are common practices. He states, “Bergsma paints a vivid picture of sexual repression and wide-spread graft in a culture foreign to most of us” (blurb of the novel *One way to Pakistan*). McMahon appreciates Bergsma’s deep insight knowledge about Pakistan, its culture and practices. He states, “His characters are from all walks of life and social castes and give us an insightful peek (literally) at how the other half lives” (Blurb of the novel *One Way to Pakistan*).

He presents the novel as an eye-opener for the Westerns to understand Islam, Muslims and Pakistan through the novel. McMahon presents Islam (Sharia law) as the biggest enemy and impediment in the way of freedom. Sharia law is black law that deprives people from freedom, he states, “The novel (*One Way to Pakistan*) is set in a post 9/11 world where American freedoms are at odd Islamist traditions and the law of Sharia”. The entirely fictitious connection of Muslims to fundamentalism, women exploitation, and injustice has been the most powerful weapon in the hands of Neo-Orientalist and Islamophobes to stereotype and (mis)represent Muslim societies.

Tom Stoup (2007) also writes the similar review. He presents the novel as the real image of Pakistan where nothing happens except worst. He agrees with Bergsma’s depiction of Pakistanis as sex starved hypocrites, and savages. He states, “You are in store for an amazing, bazaar level, people’s-eye view of a microcosm in 21st century Pakistan! The spotlight is on sex starved men, who indulge, with impunity, in hypocrisy, graft, liberty, extortion and abduction, using their victims as Chattel” (blurb of *One Way to Pakistan*).

Elaine Jarchow (2007) in his review of *An Oath of Vengeance* praises Bergsma’s powerful images to portray the actual image of Pakistan where rampant corruption and abduction of modern infidel women are common practices (blurb of the novel *One way To Pakistan*). Colleen Furber (2008) calls the trilogy is most the powerful depiction of “murder, abductions, rage and honor killings’. He presents Bergsma’s characters “struggle to survive and gain freedom (western way of life) against tremendous odds” (Eastern or Muslim way of life). He further states that Bergsma has masterfully presented

the Islamic of life and a deep “insight into Islamic ideology in a creative and informative style”. Colleen presents the trilogy as most interesting, eye-opening and captivating story of real incident happened in recent times (Taken from Blurb of the novel *An Oath of Vengeance*).

Deepti Lamba (2009) considers it a masterpiece to understand the Islamic way of life through fiction. He lauds the in-depth knowledge of Bergsma about Muslim culture. He agrees with Bergsma to depict the sufferings of women in the “Islamic Patriarchal fold in its bleakest form...” (Taken from blurb of the novel *The Opium Eaters*).

The commentary provides an opportunity to explore the critical view of critics. It opens a way to look deeper into work of an author.

## **2.7 LITERATURE WRITTEN IN DEFENSE OF MUSLIMS AND ISLAM**

Neo-Orientalists and Islamophobic writers have distorted the Muslim societies and Islamic teachings to spread hatred for their imperial agenda. But at the same time, many manifold and intellectual writers have encountered the partial and distorted images by these Neo-Orientalist pundits.

The allegation that West has been associating with Islam and Muslims and Islam is violence and terrorism. It is fact that handful Muslims has been indulged in violent acts but majority of Muslim has been condemning such heinous crimes. Despite the fact that few Muslims are violent, West has been portraying an image of the Muslims who are the entire time ready to vent their wrath against the West. Every individual action of violence of a Muslim is being scrutinized to project a negative image of Muslims but they ignore actions of violence of their own people. Noam Chomsky draws the picture of this inappropriate depiction in his book *Who Rules the World?* as,

There are many other events that call for no inquiry into Western culture and history: for example, the worst single terrorist atrocity in Europe in recent years, when Anders Breivek, a Christian ultra-Zionist extremist and Islamophobe, slaughtered seventy-seven people, mostly teenagers, in July 2011. (209-210)

Vicious and murderous actions taken by Western are not being taken seriously rather their actions of violence are justified. Westerns proudly express their extensive murderous and violent actions to get appreciation but a single such incident from a Muslim is depicted in hyperbolic statements. Noam Chomsky presents such vicious crimes of the West in his masterpiece *Who Rules the World?* that , “ In Western political culture, it is taken to be entirely natural and appropriate that the Leaders of the Free World should be a terrorist rogue state and should openly proclaim its eminence in such crimes” (199). And Chomsky further responses to the Western allegation to call Muslims and Islam as the biggest threat to security of the world. He writes that, “Global polls show that the United States is regarded as the biggest threat to world peace by a large margin” (201). It is the partial portrayal of the world in post 9/11 world to associate violence and fundamentalism to Islam and Muslims. Such vicious and illegal use of power, media and pop fiction spread Islamophobia.

Deepa Kumar is one of the intellectual’s scholars who refute the demonization of Muslim and Islam. She debunks the purposive misrepresentation of Islam and Muslims by the Western media and academics. The demagogic depiction of Muslims in the media is blatant hatred to create an epiphany in the West. She believes that such misrepresentations retort the swarthy strangers and over-arching enemy. She rejects the Western created myth of Islam and Muslims as monolithic in her book “Islamophobia and the politics of Empire” as;

Even a cursory look at the practice of Islam around the world shows this myth (Monolithic) to be patently false. One and a half billion people around the world are Muslims- 085 percent Sunni and 15 percent are Shia.

Within two main denominations, there are many more branches. (42)

It is undoubtedly a Western created myth to revamp a negative image of Islam and Muslim world. Kumar develops her argument based on facts as a cursory view of Islamic world can unfold variations of Muslim practices within the two main denominations and their further segments within. She states “Islam looks different in each of these regions and countries...” (43). The Western negative images of Muslims encourage and invigorate hatred. She further refutes the West depiction of Muslim and Islam as “Uniquely sexist”. She argues about the western scholars who write about plight of

Muslim women as; “As various scholars have shown, in reality the European men who wrote about the plight of Muslim women had little access to these women to verify their assumptions” (44).

The scholars like Leila Ahmed (1992) and Asma Barlas (2002) have also refuted the Western depiction of Islam and Muslims as sexist and misogynistic. They have argued that Muslims and Islam are not misogynistic. They justify their argument through the passages of the Holy Quran that suggest “equality between men and women”. Deepa Kumar (2012) in her *Islamophobia and the Politics of Empire* states the argument of Asma Barlas as; “Barlas argues that the particular societies that needed religious authority to justify gender inequality” (47).

Another argument West develops about Muslims and Islam is presentation of Islam and Muslims as violent or propensity towards violence. Karen Armstrong rejects the Western biased Portrayal to present Muslims as inherently violent. She defends Islam in her book “Muhammad (PBUH), A Biography of the Prophet” as;

The Jihad (portrayal of violence in west) is not one of the five pillars of Islam. It is not the central prop of the religion, despite the common western view. But it was and remains a duty for Muslims to commit themselves to a struggle on all fronts--- moral, spiritual and political- to create a just and decent society, where the poor and vulnerable are not exploited. (168)

There are different kinds of Jihad: violence is not a prominent kind. The Jihad to fight a battle to conquer evil resides within anyone is the most prominent form of Jihad. Deepa Kumar criticizes the negative role of media and pop fiction to draw false images to predispose towards anti-Islamic sentiments. She states that, “Today popular books and television programs frequently sport titles like *Rage of Islam*, *Sword of Islam*, *Sacred Rage* or *Holy Terror*. But this is distortion of the truth” (164).

Deepa Kumar also defends Muslims in her incisive work *Islamophobia and the politics of Empire* (2012) to encounter outrageous misrepresentations of Muslims. Association of violence to Islam and Muslim is a Western created myth for her. She extends her argument that it would be an analogue to depict that “Islam is inherently violent and the Muslims have a predisposition” toward violence” (54). She presents her

argument based on historical facts to look at the brutal and bloodthirsty fanaticism of Catholics. She draws a comparison between the Christianity and Islam to unfold the fact that who has been more violent throughout the history. She states as,

Once in power the Muslim invaders gave their subjects the choice of either converting to Islam or paying the tax (unlike their orthodox Christian counterparts, who persecuted heretics and ruled through fear, intimidation, and terror). (53)

She further extends her argument that it is just an “over-generalization and unthinkable” way to portray Islam as violent. It is just a distortion of truth. Deepa skillfully draws comparison between the Muslim and Christian history to portray the fact about the past of both. For her Christianity has much more violent history than the Muslim World. She writes;

For three days and nights, the crusaders murdered, raped, looted or destroyed everyone and everything they could get their hands on. Untold thousands perished; many more were brutalized, maimed and left homeless. King Richard of England (known as Richard the Lionheart) beheaded thousands of men in full view of their armies after a battle. In contrast, after Saladin, the sultan of Egypt, successfully retook Jerusalem from the crusaders, gave Jews state money to rebuild synagogues, and left the Churches untouched. This is the consistent manner in which Muslims treated Christians and Jews. During five hundred years of Muslim reign in Jerusalem, from the seventh century to eleventh, Christian churches were left alone and Jews were permitted to return and resettle in the area. This harmony was violently interrupted by the crusaders, when Christian armies wreaked havoc in the region, destroying synagogues and the mosques and killing Jews, Muslims, and Christians. (54)

In the West many people endorse the ban on hijab calling it a symbol of the “enslavement of women”. The common perception about hijab is attire imposed by men on women to wear. Neo-Orientalists subvert the bruises of hatred to take to greater position of misrepresentation. But in fact, Muslim women practice it freely. As Sultan (2001) of the St. Louis post-Dispatch says “several Muslim women said other people have been

surprised to learn that they choose to don the hijab and are not forced into it” (B1). For the Islamophobes, veil is a religious limbo imposed upon woman to oppress her and it is, they think, their obligation to exonerate Muslim women from this brutal practice.

A Muslim woman takes the veil as symbol of chastity and honor. Hijab does not restrict women. Veil does not mean to suppress women sexually rather Muslim woman takes it as source of protection (Ashraf, 1998, Islamfortoday.com). Goodstein (2001) quotes Miss Ayesha Syed saying (reported in the New York Times) as; “wearing a scarf just makes me feel more liberated... it sort of elevates you from stats of being seen as just a sexual object” (13).

The Western media has been playing a vibrant role in demonizing the Muslims and Islam. Media churns out the false images to putrefy Islamic practices. Eltantawy argues about the media demonization of women as; “Some news reporters are reported all Muslim women as same entity and portrayed as the ‘other’ who is strange to occidental readers by her outlook and way of thinking” (92). Neo-Orientalists and Islamophobes deploy veil as signifier of suppression and it has been refashioned in Neo-Orientalist discourse symbolizing lack of civil rights and liberties of Muslim woman.

Robert A. Pape’s book *Dying to Win: The Strategic Logic of Suicide Terrorism* (2006) represents the most comprehensive and reliable survey of terrorist suicide attacks and violence. He scholarly disassociates the acts of terrorism from Islamic fundamentalism. He studied 315 suicide terrorist attacks and came to a conclusion that there is little connection between terrorist acts of violence and religious fundamentalism. The acts of violence perpetrated by Muslims are politically motivated. The acts of violence are enormously motivated by the strategic and secular objectives to compel big powers to withdraw from interfering in the lands that the terrorists consider their homeland. 301 out of 315 suicide attacks had strong roots in political and strategic campaigns. He debunks the Western vicious association of violence to Islam as, “The data shows that there is a little connection between suicide terrorism and Islamic fundamentalism...” (1), and then he says, “Of the 315 separate attacks in the period I studied, 301 could have their roots traced to large, coherent political or military campaigns” (2).



The literature review demystifies to comprehend the peregrination of paradigm shift from Classical Orientalism to Neo-Orientalism. The maniacal change in paradigm is more scathing as it lauds the stultification of over-arching enemy. Influenced from Classical Orientalism, Neo-Orientalists reinforce intransigent misrepresentations of swarthy-strangers (Muslims). This chapter unfolds the shift from Orientalism to Neo-Orientalism and change in attitude of representing Islam and Muslims. To strengthen the standpoint of the study, the researcher has analyzed the rubble of Orientalist and Neo-Orientalist perceptions to retort in the text analysis.

I have discussed the selected works from the scholarship on Orientalism, American Orientalism and Neo-Orientalism to provide literature that how the representations got shift from Eastern entirety to Muslim world victimization. This chapter renders a context to the analysis of the selected trilogy in forthcoming chapter. In this chapter, the researcher has discussed how religious, cultural, political and societal practices are depicted and distorted and put an effort to develop understanding of authenticity.

There are some notable works that I have excluded, but have reviewed those works that have closely and greatly relevancy to my work and that provide support to theoretical framework of the study. The researcher has selected the works of scholars who have their say about Orientalism, American Orientalism, and Islamophobia and as well say on trilogy that are reviews of the trilogy. The selection of literature review has helped the researcher to determine theoretical framework and research methodology for the completion of the study.

## Notes

1. Robert Mahon's comment is taken from blurb of Bergsma's novel *One Way to Pakistan* (2007).
2. Tom Soup's comment is taken from blurb of Bergsma's novel *One Way to Pakistan* (2007).
3. Elaine Jarchow's comment is taken from blurb of Bergsma's novel *One Way to Pakistan* (2007).
4. Colleen Furber's comment is taken from blurb of Bergsma's novel *An Oath of Vengeance* (2008).
5. Deepti Lamba's comment is taken from blurb of Bergsma's novel *The Opium Eaters* (2009)

## **CHAPTER 3**

### **RESEARCH METHODOLOGY AND THEORETICAL FRAMEWORK**

This section covers the research design of the study. The methodological design and the theoretical framework to prosecute the analysis of the targeted texts have been discussed.

#### **3.1 RESEARCH DESIGN**

The current study is qualitative and analytical. The researcher has taken text and applied Neo-Orientalist theory (that is incarnation of classical Orientalism of Edward Said) upon it to fix a conclusion. The qualitative content analysis is “a research method for subjective interpretation of the content data through the systematic classification process of code and patterns” (Hsieh & Shannon 1278).

A closed textual analysis of the selected trilogy viz. *One Way to Pakistan, An Oath of Vengeance and The Opium Eaters* of Harold Bergsma has been carried out to bring forth Neo-Orientalist depiction, representations, distortions, over-generalizations and Islamophobic portrayal in the selected trilogy. The text has been collected under specific codes for analysis. The coding scheme has been derived from three sources “reviewed literature, the theoretical framework and gathered textual material”.

#### **3.2 THEORETICAL FRAMEWORK**

Since the research is theoretically grounded in Neo-Orientalism which is a very recent development in the Orientalist discourse. Neo-Orientalism is incarnation of classical Orientalism of Edward Said. Commenting on the paradigm shift from Eastern entirety to newly victimized Muslim world, Said says in *Orientalism* (1995) as, “Books and articles are regularly published on Islam and the Arabs that represent absolutely no change over the virulent anti-Islamic polemics of the Middle ages and the Renaissance”

(287). And the Western audience kept on accepting these slanderous and racist stereotypes and misrepresentations of Muslim world without any “Challenge or demurrals” (Said 287). Unremittingly bombastic discourse that kept on dabbling Islam and Muslims paved the way to Neo-Orientalist discourse. During development from classical Orientalist attitude to Neo-Orientalist attitude, Western media and pop fiction writers ascribed images like ‘lechery’, ‘oversexed’, ‘bloodthirsty dishonesty’ and ‘murderers’ to Muslim world.

Ali Behdad and Williams define Neo-Orientalism in their short work *On Neo-Orientalism* (2010) as “Neo-Orientalism is the modern incarnation of classical orientalism” (P 1). They also define it as “Neo-Orientalism- a mode of representation which, while indebted to classical Orientalism, engenders new tropes of othering” (P 1). In the post 9/11 world, the policymakers of the United States began to wage a war known as “War on Terror” against a non-state actor. Since this attack, the western political pundits, think tanks, intellectuals and academics have been interpreting the ideology that inspired these terrorists. They started studying Islam partially to call it responsible for the hatred, violence and intolerance against the followers of other religions. They began to create negative images of Islam and the Muslim.

Due to paradigmatic shifts in the world politics, “three different kinds of Orientalism succeeded one another along the nineteenth, twentieth, and early twenty-first century centuries” (Kerboua, 27). The twenty-first century Orientalism operates within a “Clash of civilizations’ paradigm in the United States and in the European public space. The representation of Islam and Muslim is discussed under the Theory of Neo-Orientalism. The paradigm shift from Orientalism to Neo-Orientalism gives birth to a new mode of representation. Although, it is very difficult to differentiate Classical Orientalism and Neo-Orientalism but to make this study more comprehensive and lucid, the difference must be drawn. The article of Behdad and Williams is handy for the research to draw the differentiation between Classical Orientalism and Neo-Orientalism in a very efficacious way. They state:

The classical Orientalists are usually European male scholars, philologists, artists or writers, whereas, Neo-Orientalists are inclined towards common

oriental subjects whose self-declared legitimacy authorize and endorse their point of view. (Behdad & Williams, On Neo-Orientalism, 1)

Neo-Orientalists impose their opinion in depiction of Muslim oriental world. They produce the over-generalized and distorted knowledge of Muslims as they have insight of Muslim culture, society and religion. Behdad and Williams further state, “unlike its classical counterpart, Neo-Orientalism entails a popular mode of representing, a kind of doxa about the Middle East and Muslims (1).” Neo-Orientalists argue that it is important to understand Islam to understand Muslims. This new trope of representation tends to be confined to Islam and Muslims. For construction of negative and distorted images of the Muslims and Islam, Europeans recruited the native informants to help them in defacing and demonizing Muslims society and Islam. Hamid Dabashi calls these native informants as “comprador native intellectuals”. These native informants are “self-made and self-promoting Middle eastern immigrants who have found a publishing niche in a cottage industry to gain fame and fortune” (Behdad & Williams, 5).

Kerboua defines Neo-Orientalism as,

Neo-Orientalism is the prism through which some intellectual circles produce and disseminate new distorted knowledge about Islam and Muslim world. ..Neo-orientalist knowledge feeds the social phenomenon of Islamophobia within the west and towards the Muslim World. (27)

In the post 9/11 world, Islam and Muslims became the most convenient “others”. The demon: western media masterly misrepresented, stereotyped, distorted and over-generalized Muslims and Islamic teachings. Neo-Orientalists depict the “Muslim mind” as “sexist, violent, monolithic, exotic, intolerant, premodern, primitive, despotic, static and undemocratic”. The sweeping generalizations and misrepresentations of religious teachings of Islam and practices became prominent themes of Neo-Orientalist discourse. Behdad and Williams state as,

...the post 9/11 craving of the general public in the United States for “authentic” and “expert” information about Islam and the Middle East, combined with the market calculations of commercial publishers, create a fertile ground for the proliferation of Neo-Orientalist discourses,

discourses that in enabling the general consensus about what Muslim societies and people are...(On Neo-Orientalism,4)

### **3.3 RESEARCH METHODOLOGY**

Research methodology is a systematic way of interpreting and analyzing the selected research study. Kothari argues that methodology for research is not just about method but it also explains the reason of selecting a method or technique. The research is reflective in nature. Qualitative research approach is used to critically analyze the trilogy in order to interpret the text and take into account elements of Neo-Orientalism. The study is exploratory that follows by text-based mode of analysis. This study analyses the trilogy of Bergsma from a Neo-Orientalist perspective. The research follows a qualitative method where, trilogy of Bergsma is analyzed to trace out Neo-Orientalist and Islamophobic representations.

The researcher has not read the text from author's perspective yet has not reduced the text to subjectivism. The application of textual analysis means to bring forth new meanings as it provides opportunity to researcher to project new interpretations while remaining objective. Textual analysis method helps to describe the structure, content and functions of the message contained in a text that is why this method suits exploratory researches to be carried out. Martin W Bauer, Ahmet Sürdem, Aude Biquelet unfold the objective of textual analysis in their article *Textual Analysis – An Introductory Manifest* (2014) as “text analysis aims to observe and discover the attitudes, behaviors, concerns, motivations and culture of the text producer from an expert point of view”(1). Textual allows a researcher to be inquisitive and come up with multiple interpretations of the text. It is a kind of open ended method.

The analytical approach is the use of analysis to break a problem down into elements and constituents necessary to resolve it. The problem is first divided into elements or components and then researcher steps ahead for analysis. Difficult social problems require analytical approach because these issues and problems do not yield to any other approach. The problem is divided into small segments to resolve. In the current study, Neo-Orientalist study of the trilogy is carried out by breaking down into different aspects that combine together to formulate Neo-Orientalist and Islamophobic interpretation to trace that how over-generalizations, distortions of reality and

misinterpretation of religious text and society stereotype and (mis)represent an entire religion and society. The formal analysis is done through these elements.

### **3.3.1 Research Method**

Text of the selected trilogy of Bergsma is analyzed as per contemporary form of Saidian Orientalism that is known as Neo-Orientalism to bring forth Neo-Orientalist (mis)representations and Islamophobic traces. The study aims to bring forth Neo-Orientalist depictions that (mis)represent, misinterpret and misquote an entire religion and over-generalize an entire society. It is an attempt to inspect misrepresentations of Pakistani society, Islam and Muslims with the help of textual analysis.

Moreover, the research investigates the ways through which Pakistani society, culture, religious practices and gender have been misrepresented. The researcher studies the misrepresentations, over-generalizations, distortions and misquotations by comparing to actual facts and text. The research is descriptive hence; textual analysis is carried out for the formal analysis of the trilogy. Thus, the research is an interpretive and exploratory in its nature. Making the most of textual analysis, the researcher interprets and analyzes the text of the selected trilogy. Following points have been focalized for interpreting and critically analyzing the text;

1. Misrepresentations and distortions of religious precepts of Islam and practices of Muslims.
2. Gender based misrepresentations and malicious generalizations.
3. Misinterpretations of Islamic precepts and its practice in context of Pakistani society.
4. Misquoting of Islamic text to demonize it.

## CHAPTER 4

### TEXTUAL ANALYSIS

This chapter presents the main argument of my research. It provides the textual evidences from the trilogy to analyze critically to reach a conclusion. The text from the trilogy is analyzed to trace out the malicious generalizations that, to great extent, props Western perceptions against Islam through irreverent expressions. This chapter also sheds light over the enormous misrepresentations which are failed attempts to epitomize viciousness of Pakistanis'. This study squabbles with innuendo and malice inflicted by Bergsma vehemently to castigate an entire indoctrination with inaccurate over-generalizations. The study also debunks the much-trumpeted lackluster demonization and intellectual trenches dug by Bergsma to adulate readers. The images, drawn by Bergsma, are rigorously distorted, controversial and despicable. He has deliberately produced fictitious images to misrepresent Pakistani society for imperialist purposes. Frivolous and pernicious depiction of Pakistani society seems to contradict conspicuously with the actual reality.

In fact, there is lack of accurate and profound knowledge to understand Islam in the West to judge Islam fairly. These misrepresentations dispel the Orientalists extrapolated and vitiated depictions. The anti-Muslim images are constructed to penetrate hatred against Muslims and Islam among common European through negative depiction and representation. . To great extent, ordinary Europeans accept these negative and distorted images of Muslims and Islam and develop an unconscious contempt for Muslims and develop the expected negative image of "Muslim Enemy". The highly controversial anti-Muslims depiction and racism has been the most powerful tool in the hands of political pundits to gain political interest in Europe and as well abroad in



extending imperialism. For recondite political purpose, they use pop media and fiction to stir up hatred.

Harold Bergsma, a Neo-Orientalist, follows the footprints of these pseudo-intellectuals in depiction of distorted images of Islam and Muslims. He extends the legacy of Orientalist to portray Islam as monolithic and sexist. Ascribing self-created precepts of Islam, Bergsma vitiates Muslims to be violent, timeless, anti-modern, anti-Christianity, and anti-West. In a make-believe setting, through his trilogy, he cultivates distorted image of Pakistan to reinforce mendacious images produced in Pre 9/11 world. Bergsma's iconography of Pakistani society as sensual society where multiple sexual indulgences and sex slavery are frequently entertained brings forth his disruptive nuanced expressions. He has failed to understand himself Islam and Muslims to educate his readers in a deeper and better way. He incessantly lambasts on Pakistani society and produces lascivious images to dispel the image of brute Muslim. Bergsma's trilogy seems to be a litany against Islam and Pakistan.

Bergsma portrays Muslims as monsters, sexist, listless, malefactor, futile and misogynist. He synthesizes every aspect of Islam, Pakistan and Muslims to putrefy everything ascribe to this over-arching enemy. For him, Pakistan is having a despotic society for woman to exploit and victimize her through both culture and religion while man is highly privileged by both. He also depicts Pakistani man as philistine. Bergsma has skillfully recreated these highly controversial images of Islam and Muslims in a more dangerous way. Demonization of Islamic teachings and dehumanizing of Muslim society can be seen frequently in the trilogy. These negative images of Neo-Orientalist have been given vibrant coverage by media to construct an abominable image of Islam and Muslims in the West in an impertinent language.

Being a Neo-Orientalist, Bergsma has tried to revile to demonize every aspect of Islam to portray it as unusual and different from all other cultures and religions. Islam, For Neo-Orientalists, either shows astonishing ignorance or quite horrifying indifference to the truth. He recreates the Western long lasting images of Islam as heresy faith. His trilogy serves as mirror of misconceptions, over-generalizations, hatred and contempt. He takes a character, having devilish characteristics, and over-generalizes his lapses to entire Islamic society. Such misrepresentations flare up the existing prejudice, contempt and

hatred and that exacerbates the existing racism. A majority of Western people rely on this inaccurate knowledge about Muslims and Islam as they do not have adequate knowledge of Islam to judge it fairly and impartially. The upshot of this ill treatment swamps humanity in the grave of expediency. From the trilogy, it can easily be understood that either Bergsma has random knowledge of Islam and Pakistan but he understands next to nothing of them or he deliberately and knowingly dabble the mud over Pakistani society.

The trilogy of Bergsma portrays the traditional ignominious conflicts between East and West, dictatorship and democracy, modernity and Orthodoxy, enlightenment and backwardness. The Neo-Orientalists disfigure the existing over-generalized and stereotyped image of Islam and Muslims and rebuke scornfully to venerate their Orientalist ancestors. To deface the image of an entire religion due to acts of few is an unfair use of literature. Bergsma's depiction does not merely misrepresent the Pakistani society but he also churns out inaccurate knowledge of Islam to make it despicable. Such enormous misrepresentations, distortions and inaccuracy debunk the effrontery of Neo-Orientalists. They, Neo-Orientalists, try to problematize and complicate the commonly held malicious generalizations and stereotypical views about Muslims. The perilous obtrusiveness of Islamophobes to excoriate the Islamic precepts is conspicuously desecration lapse. The self-created phobia is compendium of entire Islamophobic discourse.

In this chapter, Bergsma's three novels (trilogy) have been analyzed to debunk his diabolical Neo-Orientalist and Islamophobic intentions. The researcher deals with Orientalist themes of the novels and separately evaluates classical and Neo-Orientalist perspectives. In the analysis, the most prominent themes like women and barbarism, misandry; veil and harem, lusty male, women and culture, veil as symbol of oppression religious demonization, polygamy, temporary nikah, violence, Islam, Muslims are monolithic, Muslims are sexist, slavery, binaries, stereotypes and over-generalization and Queer attitude have been critically evaluated. Researcher has selected trilogy of Bergsma "*One way to Pakistan*", "*An Oath of Vengeance*" and *The Opium Eaters*. These novels are examined and critically evaluated under various thematic headings in this chapter.

#### 4.1 NEO-ORIENTALISM AND RELIGION

There has been an obsession in mainstream media, political debates and academic discourse pertaining Islam in the Europe in general and in the United States in particular. This negative portrayal has been tinged with distortions, malicious generalizations and highly negative depictions. The Western pop media and fiction have tried to problematize and complicate the commonly held malicious generalizations and stereotypes about the Muslims. The Western media has been creating images of Muslims as “violent, sexist, fanatical, bigoted, or as extremist and terrorists’. At the same time, media has been presenting Islam wicked religion. Furthermore, they show Muslims as primitive, unruly and uncivilized who operate without having any moral and ethical values.

The image of Islam and Muslims has been portrayed highly negative in the West. Islam-bashing seems to be the most powerful tool in the hands of these political, religious and academic pundits for power politics throughout this long journey. They portray Islam and Muslims as wild, sensual, exotic, intolerant, listless, and lascivious in nature, malefactor, violent, monolithic and sexist. It has been the legacy of Orientalists to propagate that Islam has spread through violence and sexual perversions. The religious texts of Islam are presented as catalyst for violence, irrationality and Islam is portrayed as a religion that encourages its followers for violent actions. Muslims are portrayed monolithic, irrational and unchanging.

Sharia law is vibrantly discussed as demonic and black law that victimizes women in literary writings of mainstream media, pop fiction and in pop culture. Polygamy is rigorously misrepresented as if the entire Muslim world indulges in it. Orientalists and Neo-Orientalists demonize the polygamy as a tool used by Muslims for conversions. The West has been producing such mendacious and rancorous images of Islam and Muslims since beginning to demonize the precepts of Islam but the post 9/11 world witnessed more dangerous production of knowledge about Muslim world. Their purpose is to prove Islam as false religion that does not amass its followers at platform to titillate them to embark on the way to accept modern predilections. Initially these hostile images of Islam and Muslims were perpetrated to putrefy contempt against Muslims during crusades and re-conquest and then used for colonization. After 9/11, these images were recreated through pop culture, fiction and media to disseminate hatred against Islam and Muslims.

Throughout this long history, political, religious and academic pseudo intellectuals have been mobilizing anti-Islamic sentimental to advance their larger agendas.

In the novels, Bergsma has made the most of these distorted and lurid images of Islam and Muslims to inculcate highly negative image of Islam among his readers. He has depicted every aspect of Islam and Pakistani Muslim society in a very despicable way to venture that compels his readers to implode the rubble of hatred for Islam and Muslims. Had Bergsma had a deeper and better knowledge and understanding of Islamic precepts and Pakistani culture and society, he would have depicted it in a better way. The trilogy relies a whole lot on demonization and dehumanization of Islam and Pakistan. Bergsma churns out depraved images of Islamic teachings to baffle his target audience. The trilogy seems to be litany of Pakistani society.

#### **4.1.1 MUSLIMS (ISLAM) ARE INHERENTLY VIOLENT**

Immediately after 9/11 incident, sales of Holy Quran shot up “dramatically in the United States”. People of United States turned to Holy Quran to find the explanations for the terrorist attacks of 9/11. What has prompted the automatic association between violence and Islam is the question goes unanswered. Arguably no one studied or turned to Bible to understand the reason of bombing a federal building in Oklahoma by Timothy McVeigh. If Timothy’s actions are not associated to Bible, then the actions of few lunatic Muslims should not be associated to Islam and Holy Quran.

The association of violence with Islam has a long history. Present –day violence has archaeology, but the ontogenesis of it in post 9/11 world is more than dangerous. Violence has always been inextricably associated and ascribed with Islam and Muslims. Throughout the history in the West, Islam has been dubbed the religion of violence, a faith which has abandoned “true spirituality by sanctifying violence”, war and intolerance among its followers. It is the image of Islam in the West that has dogged Islam throughout the history in the West. Even in today’s popular fiction and media frequently produce such unpalatable images like, “Rage of Islam”, “Sword of Islam”, “Sacred Rage”, or “Holy Terror” to create vicious images of Islam and Muslims. The Western Islamophobes have been churning out depraved images Muslims as warlords, brandishing their swords in order to impose Islam in the entire universe by force.

The selected Islamic teachings are misrepresented, misquoted and misinterpreted to prove it as violent religion. For orientalist, Islam instigates blatantly its followers to vent their wrath against followers of other faiths. They justify their argument by taking some text of the Holy Quran and call it religion of ferocious teachings (taking selected text without context becomes ferocious). The Quranic texts are presented as catalyst for violence. For the West, Islamic teachings and sharia law preach and promote violence among the Muslims. This misconception and misrepresentation has not been confined to media and politics but it also has greatly affected the fiction too. Through fiction, the Western writers demonize Islamic teachings. Harold Bergsma is one of those pop fiction writers who have not left any stone unturned to misrepresent Islam and Muslims. Bergsma presents that the proclivity and predilection among Muslims towards violence is due to religious teachings.

Jihad (Holy war) is one of the Islamic props that have been highly misrepresented by Western pseudo intellectuals. These western critics of Islam develop their argument that Islamic texts have laudatory script to produce propensity towards violence and Islam urges its followers for actions of violence through Jihad. They imagine Muslims as warlords who spread their religion by brandishing their sword (violence). Their discourse egregiously implies that Islam came into being with the help of violence. As Bergsma states in *An Oath of Vengeance*, “Resigned to Allah’s will, that they would reach their destination, they would prepare to drive the infidel from their land; confident that their Jihad was sanctioned by heaven” (45-46).

It is fact that all the religions do allow acts of violence. Islam also allows act of violence when it becomes important to maintain peace through violence, to bring justice to a society or to create an equitable society. It is an obvious fact that violence is not the central prop of Islam but it remains an obligation for all staunch believers to stand and struggle against injustice, inequality and exploitation of poor and bring an end to injustice. It has been misrepresented by Bergsma to portray Jihad as central prop of Islam to demonize the actual reality. Bergsma reinforces the long-standing Orientalist misrepresentation that Muslims are despotic and depraved ‘other’ that are congenitally predisposed to commit violent actions.

At the same time violence has been the weapon for few lunatics in the contemporary Muslim world. But it is very unfortunate that the West associates entire Muslim world with violence. Bergsma uses this tactic of over-generalization to associate violence to entire Pakistani society. The discussion of American soldiers with Maria portrays how Bergsma tries to depict a distorted image of an entire Pakistani society. He states in *The Opium Eaters* as:

Did you ever hear about the activities of the Taliban (American soldier to Maria)? Maria laughed hollowly. I lived with them. I guess Atiqullah was one of them. Anyone who was a student of freedom was one. They led their lives and practiced their religion and hated what American was doing to them and they all talked about someday their country would not have these infidels anymore. I lived with them. I ate with them.... I think you would call them all Taliban. (68)

Violence is condemnable in every condition without any 'if, so and buts'. Being an Orientalist, Bergsma condemns the violence of Muslims and portrays them extremist and fundamentalist but at the same time he beautifully justifies the American so called war on terror as positive move to bring democracy in the Muslim world. Bergsma covers the American actions of violence enveloped in democracy as he portrays in *The Opium Eaters*, "Yes, all the time all of us were aware of the force from America that was trying to occupy and destroy Afghanistan while seeding democracy" (68). Bergsma draws the comparison between Muslim violence American positive sides of violence to seed democracy. He dehumanizes Muslims, he diatribes the Holy war to justify war on terror. He portrays the Muslim actions of violence as diabolical whose objective seems to spread violence and hatred. His animosity can be seen through hazardous distortions and over-generalizations of Muslims.

Through his efficacious rhetoric, he dangerously distorts the actual truth about Islam and Muslims. When Chamuk is brought to the house of sahib-ji, she is threatened not to talk to any man, if she does, she will be punished by Islamic rules. She is further told that she will be stoned to death if she looks at any man. Bergsma writes in *An Oath of Vengeance* as, "You are now the possession of a new master who will have you stoned to death if you as much as look at another man or even talk to another man as he passes"

(96). The punishment of stone to death on looking someone cannot be found anywhere in Pakistan, but Bergsma misrepresents the social life of Pakistan by distorting the facts. He deliberately misrepresents that Muslims practice stone to death even if a woman looks at a man or talk. Such stereotypes cannot be accepted for their obvious agenda to justify imperialism. The feckless misrepresentation of Islam and Muslim feigns the readers. Neo-Orientalists, like Bergsma try to extenuate the increasing importance of Muslims and Islam in the west.

Bergsma excoriates every aspect of Muslim society to portray them as violent which is inculcated by religious teachings. Tur Ali, a fourteen years old boy, goes for Jihad against America. He is trained in the terrorist's camp and he is told that,

Our Jihad is to ensure that we and our children will see the day when not one cursed American walks our soil... I will tell you the stories of our people and how they drove out the British, killed them in their forts, women and children alike, all the infidels. [] we are proud followers of the Prophet (PBUH)... Every death of our people by infidels seeds their own death, one hundred to one. Every one of us is willing to die for the cause.

*(An oath of Vengeance 119)*

The schematic generalization of Bergsma is contradicting. Islam does not allow killing children, women and old people during war while Bergsma tries deface this real face of Islam by portraying it as violent towards all indiscriminately. He does not seem to be serious about actual teachings of Islam but creates a self-created knowledge to portray Islam and Muslims as inherently violent. He does not let any stone unturned to unfold Islam and Muslim as violent and tolerant. Bergsma onslaughts the teachings of Islam about peace, tolerance and equality, he rather presents Islam that encourages being violent. He states that religious leaders convince young's to wage war against democracy in the name of religion. As Tur Ali is told by the leader that, "you would be Allah's perfect and most beautiful vengeance against the ugly Americans" (*An Oath of Vengeance 121*).

Bergsma further demonizes Islam by stating that Islam encourages its followers to take vengeance. He again and again states through Muslim Religious characters that "vengeance is sweet" "blood for blood" and "life for life". He neglects the forgiveness of

Islam which is highly appreciated. Islam does allow for taking revenge for justice but lauds and appreciates its followers to forgive. Bergsma's contentious demolition of Islamic precepts fulminate the Muslim world with outright disdain.

To denounce the argument that violence is a mental state not act of a society or religion, Bergsma skillfully portrays the image that Muslims train their children for violence. Bergsma distorts the image of Pakistani society for his Neo-Orientalist agenda. His trilogy describes the Pakistani society encourage their children to learn to use guns during days of their early age. His barefaced attempts to authenticate the violence as part and parcel of the Muslim society are Charlatan depiction that unveils his antipathy for the people of a specific region and religion. He portrays it through characters of Tur Ali and his father. Tur Ali's father says to him that;

When your first beard appears I will take you to the council and you can learn to keep secrets and kill with gun". Ali picked up the both of the rifle and wiped it carefully and then put a drop of oil into the hole where the firing pin was housed. He handed it to his son who slid the bolt into the rifle, holding down the trigger mechanism to allow the bolt to seat. .... I will take you out into the hills behind us and setup targets and you can learn. (*One way to Pakistan* 351)

It is distortion of a truth because few Muslims are indulged in terrorizing but actions of handful extremist cannot be applied to an entire religion. But the fact is that through such over-generalizations Neo-Orientalist spread hatred for Muslim World and Islam. Western media plays pivotal role is propagating these ideas. Through media, they draw images of Muslim with bombs, swords and weapons. In fact, this association of violence with Islam is not much more than a myth. They do not cast a spotlight on nonviolent moments in the majority of the Muslim societies. The nonviolent behavior of majority of Muslims is deliberately sidelined to represent a distorted violent image. It has been a great trend in the west to associate religious affinity with Muslims' act of violence. When Ali Syed is buried, his son vows to kill Americans because of Holy war (Though his father was killed by his own companions). Bergsma states through the character of thirteen years old Tur Ali as, "The katyushas of my share I am going to keep. I want to be ready to blast the unbelieving infidels to hell. It shall be my own Jihad" (*One Way to Pakistan* 391).



In fact Islamic precepts urge Muslims to disseminate peace and prosperity. The word 'Islam' itself means peace but it is the contempt of the western Islamophobes who try to quash Islamic teachings and its access to Western people. Islam preaches peace and commands Muslims to venerate peace around the globe for impel Muslims towards a prosperous society. Contrary to the fact, Western writers, media persons and political pundits ambush Islamic precepts to berate irreverently. Bergsma further states in the same novel as, "Allah is with us in the beginning of our Jihad...We have a blood oath" (355).

The objective of advancing such argument is only to prove that Islam is violent religion and "Muslims have a predisposition towards violence". These distortions and over-generalizations of an entire religion are unthinkable. The western media and pop fiction are continuously embarked on to dub Islam as religion of sword and violence "a faith which has abandoned true spirituality by sanctifying violence and intolerance" (A Biography of the Prophet (PBUH), Armstrong, 168).

The phrases like "Rage of Islam", "sword of Islam", and "sacred rage or Holy terror" are commonly used in mainstream media and in pop fiction and culture to portray "Muslim mind". They are busy in producing ingrained hatred of Muslims and Islam. Bergsma does not spare any aspect without making that suspicious. He present as every religious person is supporter of Taliban (terrorist). The conversation between Sher khan and James Bernard about religious leaders of Muslims (even to spit towards a mullah is blasphemy and all the religious people are supporters of Taliban) clearly shows the purpose of Bergsma to portray every religious Muslim as fanatic and Taliban supporter (*One Way to Pakistan* 223).

The intolerance is described as part and parcel of Muslim societies where they get fire for minor things. It is very unfair to associate such rubbish things to people of religion who preach love and peace unconditionally. Bergsma portrays the practicing religious Pakistani Muslims as extremists, fundamentalists and uniquely violent for silly things. The scene of violence occurs when Maria and Gretchen (two American ladies) visit the market in Lahore. The slip of scarf from head of Gretchen is taken as violence against Muslim society. People gather and protest. Bergsma pens down the story in *One Way to Pakistan*:

They came upon the scene of the other two women standing behind Dosht looking upset. A bearded mullah stood in front of them shouting. As Gretchen came into the circle her head scarf slipped from her shoulders and the mullah screamed louder and pointed at her, moving toward her he spat on the ground near her feet but missed and the spittle hung on the lower hem of her loose flowing trousers. .... He (mullah) looked at the crowd for support and at the word “Allah” they all echoed “obscene”. .... The cleric was shouting for the need to reform, to support the Taliban. (187)

It is unbelievable thing that how Bergsma exaggerates the things to make it actions of violence. Lahore is the cultural city of Pakistan where every new trend of fashion is practiced. It always has opened its heart to all sorts of dresses; modern to fashionable. In such a city, where every trend in fashion is practiced, one can expect that just for slip of scarf from head for a moment will be taken as violence of Islamic law and Muslim society. The reaction of people cannot be so violent for such a minor thing. This is simply a way to demonize the entire society. The frequent caricatures of Muslims are found as terrorist and bloodthirsty mobs in trilogy.

In short, violence of handful people of a society cannot be generalized to all and it is the phobia from religion to associate acts of violence to it. To defend Muslims and Islam against the blame of violence, Karen Armstrong is defines Islam in her book Muhammad (PBUH) a biography of the Prophet as, “The very word Islam, which denotes the existential ‘surrender’ of their whole being to God which Muslims are required to make, is related to salaam, peace” (14). How can such a religion be violent that keeps a title of peace. The terms like “terrorism”, “violence” and “fundamentalism” are catchall terms for depicting the Muslim world. The violence and extremism are presented as having an unleashed violent wave of “...uncontrolled maniacal Muslim masses obsessed with raging jealousy and fanatic hatred of the West, ready to vent their wrath against the peace-loving, rational, democratic, civilized world” ( Haddad 2001).

These so called experts have churned out literature in a very efficacious way to unfold the violence in faith of Muslim world. Islam condemns violence of all kind without using words like ‘if’, ‘but’, and ‘so’.

#### 4.1.2 “MUSLIMS MIIND” IS UNCHANGING (MONOLITHIC)

“Muslims and Islam in the American and Western media, most of it characterized by a highly exaggerated stereotyping and belligerent hostility” (*Covering Islam*). When the “image of Muslim enemy was beginning to crystallize”, few Western scholars made attempts to understand different aspects of Islam and Muslim society. The actual reason to study Islam by these scholars was to expose Islam as a false and plagiarized religion. They did not spare much time to study Islam rather their concentration was confined to portray Islam negatively in a paranoid way by propagating self-created knowledge. They started propagating Islam as a monolithic religion that does not encourage any change but makes everything fixed. For this purpose, they misquoted, misinterpreted and misrepresented the Islamic teachings to justify their arguments through speeches, debates, media and pop fiction.

The distortions which were made by orientalists are now recreated by the Neo-Orientalists in a new but more dangerous way. Neo-Orientalists vacillated pitfalls in representation of Islamic world piques a scorned image of over-arching Muslim enemy that further exacerbates the existing contempt for Muslim world. Their desecrated and abominable discourse draw a diabolical image of Muslim that they have some certain “Unchanging characteristics”. The Neo-Orientalists discourse berates Muslims to be irrational, anti-democratic, violent, sexist, anti-modernism, anti-women education and so on. Researcher has taken few excerpts from Bergsma’s fiction to critically analyze.

The Muslim woman is one of the most highly exaggerated entities in the Neo-Orientalists discourse. There is no any other aspect of Islam that is given more importance than Muslim woman in the discourse of post 9/11 world. There is conglomeration of self-created knowledge presenting Muslims as monolithic and the way Muslims treat woman spells out unchanging and monolithic perspective of Islamic world. Islam is ascribed to be the root cause of this unchanging attitude among Muslims because Islam controls every aspect of Muslims’ life. The discursive point here is that whatsoever Muslims do is not Islam.

Bergsma makes sweeping generalizations about the “narrow minds” of the people of who live in Muslim world, who because of their adherence to Islam are monolithic towards woman. For Bergsma, Muslim Pakistani society is totally patriarch where

women is silenced and put behind the limbo or bar (wall of home) to oppress her. Bergsma's racist assertions about Pakistani society show the people of this land as intellectually barren who do not have mind to encounter their religious orthodox views. The discussion among Maria, Gretchen, George and Sher khan brings forefront the intentions of Bergsma to portray the image of "unchanging minds". Sher khan is well educated and is responsible police officer but Bergsma presents him as unchanging man having orthodox ideology and backward in thinking. "Bergsma states through the character of Sher khan in the *One Way to Pakistan* as, "We hold our women in deep respect and carefully guard them from eyes and hands of men who exist everywhere" (222).

It is a common practice for Neo-Orientalists to "concentrate on Islam as holistic culture". They make "reductive and negative generalization" of Islam and Muslims for imperialist purposes. Islamophobes and Neo-Orientalists like their Orientalists counterparts, have been propagating the myth that Islam is monolithic that can be fully comprehended and understood through its class text and precepts. They, Neo-Orientalists and Islamophobes and orientalists, believe that all Muslims share a 'hive mind'. Bergsma, through his quixotic text, asserts the myth that Muslims and Islam are inherently irrational and are lacking of reason. The inexplicably self-created story of Bergsma about irrational reactions to just slipping scarf from head of an American woman in Lahore is an insatiable and disruptive fictional depiction only to show Muslim world as monolithic. The unfortunate incident occurs in Lahore. The scarf slip from the head of American lady makes thousands of Muslims angry. People gathered there call it blasphemy and asked for a punishment to American lady. There is no one to demurral or raise question about such ridiculous reaction except one who dares to defend the lady. Dohst comes forward to question the mullah's wrong statements about American females, the mullah responses to Dohst in the typical 'Muslim mind' way that does not appreciate change,

The mullah glared at the young beardless man and sneered. "Faithless person... Turd of a pig! What are you doing protecting these infidels, these lewd females who dishonor our faith? Step aside or you will be

charged with blasphemy. Take care you do not challenge me, a servant of Allah. In the name of Allah, the beneficent, the merciful, step aside! Dog dung”. (*One way to Pakistan*, 187-88)

Bergsma deliberately ascribes this blur with a religious clergy to propagate the unchanging mind setup of the Muslim world which is totally controlled by religion. He castigates Pakistani society through his own concoctions which are unknown to native Pakistanis. The malice and rampage of Bergsma strengthens his intricate Islamophobic doctrine to chalk out Muslims for something they are unfamiliar. He further reinforces the unchanging mind of Muslims as;

...Another infidel female with her head uncovered. Look, tight pants that only men could wear, look, her toes, painted red! Her mouth, red. Allah! Obscene. Officer arrest this one as well! I will personally testify their unseemly public conducts. (*One Way to Pakistan* 187)

The clique of Islamophobes blatantly ascribes despicable things to Muslim world to label them to be monolithic. Blasphemy law has nothing to do with slipping of a scarf. It is conspicuously illogical that the people of Lahore would gather to chant slogans against the woman who scarf was slipped for a while. It is also strange to believe that religious man verdicts the women of blasphemy for slipping scarf. It is also not possible to believe that police arrests a woman for uncovering her head. Lahore has been cultural city for centuries and it has given place in her lap for all sorts of people. There have been millions of woman in Lahore who have never covered their heads. It has been and it is quite normal not to cover head in Pakistani since its inception. There is acceptance for all kinds of dresses and fashion has been the Lahore’s identity. Bergsma misrepresents the cultural and religious practices of Pakistanis. Blasphemy is a totally different aspect of Islamic precepts that cannot be applied on the way one chooses to dress up.

The purpose of blasphemy law is to denounce and punish the offenders who try to desecrate the sanctity of religious precepts or good name of Allah Almighty and His Prophets, or commit similar offense against the sanctity of religion. There is no doubt that “blaspheming against holy persons and entities is indicative of a lack of sensitivity and regard toward religious communities”. However, at the same time people like to have debate whether the offense warrants penalties as life imprisonment and sentence to death,

or even any at all. Bergsma exploits the religious precepts by ascribing application of blasphemy law even on slipping of scarf. If it is the proof of monolithic attitude, then the West is more monolithic than Pakistan. Pakistanis enjoy all sort of modest dresses whether eastern or Western but in the Muslim women cannot enjoy wearing head scarf or abaya. Even some countries have officially banned to wear hijab in the concern societies. The western Governments have made policies to uncover Muslim women while there is no such code forced by Pakistani government. In comparison to the West, Pakistan as a state is more moderate. It does not have any law to band wearing pants or western dresses in Pakistan. Bergsma, like all Islamophobes, quotes holy Quran to demonize and label Muslims to be monolithic. He shows it as, “What the correct role of women was to be as in the Holy Quran: modest and subservient to her husband, a good mother of children, properly and modestly clothed and covered, and righteous before Allah” (*One way to Pakistan*, 35).

Another argument Islamophobes make to depict Muslims as monolithic is that they argue Muslims to be anti-democratic and worshipers of dictatorship and monarchy. For them, the subversive Muslims uphold the laudatory for dictatorship. This notion of “oriental despotism” was developed in the beginning of 18<sup>th</sup> century by authors like Montesquieu, who developed the concocted argument that the “hot climate of the East made Orientals supine and submissive and thus unable to resist tyranny” (Deepa 55). The Neo-Orientalists, followers of Orientalists, gave the academic credibility to this concocted theory by stating that despotism had been one of the core values of “Islamic civilization”. This Neo-Orientalist argument is used in different forms and guises by imperial powers and intransigent Islamophobes to spread mendacious standpoint about Islam. Bergsma seems to be highly infatuated by this concocted theory of his ancestors.

A large majority of people in the Muslim world laud democracy to flourish in their countries. In reality, the United States and the West do not seem to be interested seeing democracy in the Muslim world. The United States has a long and sordid record of toppling and wrecking democratic movements and helping dictators to rein. Even many progressive movements to bring change in the Muslim world have been squashed by US-backed dictators in the Muslim world. Bergsma endorse the 18<sup>th</sup> century representation of

Islamic to have tilt to tyranny. The conversation between Afzal and Dohst brings the hatred for democracy forefront as, “Taliban students who would learn to fight against the American infidels who had invaded their country in a crusade, bringing their aggressive doctrines of democracy” (*The Opium Eaters*, 245).

Another myth propagated by the American and Western political pundits and media persons about Muslims is the stigma to be premodern and backward. For Orientalists and Neo-Orientalist Muslim societies are suffering from coagulation. Bergsma portrays such incredible images of Muslims which are solidly invalid. The conversation of Atiqullah with his friend shows how Muslims treat the working women and how they think of this change where men and women work together. Atiqullah and his friend call them prostitutes Bergsma states in *An Oath of Vengeance* as, “I have heard that the infidel women are all whores, like all the women in American military. .... They wear army uniforms during the day and drive jeeps and even carry weapons but at night sleep in special tents so that the soldiers can go in and plow their tilths” (71). Through such succinct expressions Bergsma manages to create consummate stereotype of Muslims.

The Islamophobic discourse can be studied in a holistic, profound and serious way because of Neo-Orientalists’ vicious and vindictive hatred for Islamic world. These Neo-Orientalists manufacture fictive enemies out of their fanciful delusions. A nuanced and extensive analysis of this discourse purports the standpoint of their mendacious discourse. The deftly arguments unearth the genealogy of Islamophobes’ self-created hatred and contempt for the Islamic world. Another flawed argument take up by Neo-Orientalists to ascribe Muslims with monolithic notion is the reluctance of Muslims to let the woman work in offices. Bergsma takes up the same stance in his trilogy. For him, it demystifies the unchanging Muslim mind. The central argument of this debate is to show the home as a limbo for Muslim women where she is pushed to live without her consent. But in reality, Pakistani women work in every filed of life along with man. Through the discussion, Bergsma misrepresents Muslims to portray as anti- modernist. He further writes,

The Taliban are right. Cover them (Muslim women) up from head to toe, keep them busy and pregnant at home. Don’t let them go to school so they

got the ideas like flying in airplanes and becoming soldiers and serving the needs of all the men who stare at them. (*An Oath of Vengeance* 71, 72)

For the Western so-called intellectuals, Islam as a social system has been completely failed to maintain justice. The degradation of women in the Muslim world is a canker and they, Islamophobes, blame Islam to be cause of it. Muslims are incredibly repressive and oppressive toward women and Muslims foreclose everything from woman and treated her like slaves. It is very systematic way to construct Islam as sexist religion. They make argument that Islamic world is sexist and patriarch where women are not allowed to get education. Bergsma has widely discussed women rightsizing and plight in Pakistan. He portrays Pakistani society as abhorrent to educate women so they could not raise their voice for their rights. Bergsma shows the sexist attitude of Muslims as,

Your father and I disagree about the need for a woman to be schooled. When they do they talk too much they create trouble in the home with too many ideas and they attracts the attention of man....Allah has placed women in our cure. Men must watch out for them because of their instincts to... (*An Oath of Vengeance*, 67)

Bergsma presents solidly invalid and perfectly illegitimate information to distort actual reality. The false attributions he associates to Islam and Pakistan are invalid. The pop fiction pundits like Bergsma churn out the amount of literature to demonize Islam and Muslims. First thing, Islam does not Islam discriminates any gender. Women are not just allowed to get education rather it is obligation to get education. Education (knowledge) is compulsory on both men and women to acquire. The first verse of the Holy Quran revealed to get education. "Read in the name of thy lord". It is not confined to a gender but compulsory on both men and women to get education.. Secondly, it is a minor population that is against women education in Pakistan but majority appreciates, so due to acts of few individuals, an entire religion and society cannot be blamed.

#### **4.1.3 MUSLIMS ARE UNIQUELY SEXIST**

The sexually repressed Europe has always presented Islam as sexist religion They seem to be obsessed with Muslim women to lament on Muslim society While looking at the European's obsession with Muslim women, a scholar said as there "is no subject connected to Islam which European have thought more important than the condition of



Muslim women” (Quoted by Deepa Kumar in *Islamophobia and the Politics of Empire* 44). It has been the dominant narrative to depict Muslim women as “severely subjugated oppressed and little more than slaves”. It has been dominant argument of the westerners that Muslims treat their women as slave and Muslims depots tyrannize their subjects. Muslim men presented as they severely subjugate and tyrannized their wives and their daughters. It is the bitter fact that the European writers who wrote about suffering of Muslim women have no or little access to Muslim women to verify their assumptions. Bergsma steeps in a long list of generalizations to libel Islam as sexist religion. Bergsma’s characters speak for him. Chamuk considers her society as canker because it does not give women anything but it makes women property of men.. Chamuk reads out the poetry to lament her society in the novel *An oath of vengeance* as, “As she is mine. I may dispose of her: Which shall be either to this gentleman, or to death, according to our law” (3),

Bergsma demonizes the sharia law to proof it sexist. He distorts the actual teachings of Islam and portrays Islam as a religion that deprives woman from her rights. Islam gives much more right to women than any other religion, culture or society but the objective of such flawed representations of suppressed Muslim women is for imperialist enterprises. They want to demonize the Islamic culture by making over-generalized statements and persuade into imbibe the true spirit of western civilization. Bergsma exaggerates all the characters to make fascinated depiction.

The story narration of the story of Chamuk when she goes back to school to complete her middle classes is demonization of Islam. Chamuk asks her principle to let her to sit in the class. The principle denies because Chamuk was having blur of being abducted. Bergsma demonizes it by presenting the image that whether a girl elopes or abducted, she is taken as culprit and Islam punishes woman even if she is abducted. Such misrepresentations are deliberate distortions. Chamuk continuously makes requests to discuss her case in school board but the principal threatens Chamuk as; “They (board members) may decide to report you to the religious authorities who have no mercy for women who have had been men outside of a marriage because of the hudood ordinance (*The Opium Eaters* 268).

The hudood ordinance and sharia law are presented as demonic law that victimizes women. The Hudood ordinance targets only women as Bergsma states “no

mercy for women”. Through such demonic representations these Orientalist try to relate that Islam and Muslims are very repressive towards their women. Bergsma steeped in sexist assumptions by misrepresentation, In fact Hudood ordinance is not for punishment but it was for promulgation of Islamic teaching for both male and female. Sharia law has never been promulgated in Pakistan but Bergsma only betrays his readers through flawed information. He first distorts the actual reality than demonizes Islamic teachings as sexist. Bergsma portrays the image of Pakistan where the character of Chamuk tells the story to Maria. He states in *The Opium Eaters* as, “In my own village, I heard that they stoned a girl to death who had talked to men who was not her husband” (228).

Neo-orientalists deliberately create relation between Islam and sexism to ensure that their readers see Muslims and Islam through the prism of sexism. A handful people may practice such violent and anti-Islamic practices in their ignorance but Neo-orientalists tempt their reader by depicting that Islam regulates Muslim society from top to bottom. It is true that Muslims consider Islam a complete way of life but whatever Muslims do is not the Islam. Mingling acts of gender discriminations about Muslim and Islam to present as sexist are not just in mainstream media, pop fiction and pop culture rather it is a systematic way to construct a comparison between our civilized world and their savagery.

Another point Neo-Orientalists associate with Muslims societies to portray as sexist is birth of a girl. Their discourse sends a message that Muslims become unhappy for the birth of daughters. Bergsma narrates these stories through his characters to prove Muslims as sexist. When Ankh gives birth to a baby girl, Dosht Muhammad, father of the girl, does not show any affection for her. He does not love a girl baby but expresses his wish to have a son. Ankh sheds tears over negative thinking of her husband for baby girl. Through Ankh, Bergsma states in *The Opium Eaters* as, “He wanted a son, he got Bipta a little female, a liability and burden/ He hardly looked at her, his own daughter” (47).

The argument Orientalists make is “Muslims are incredibly repressive towards women” can be seen frequently in Bergsma’s depiction. Before advent of Islam girls were buried alive. It was Islam that had strongly condemned such barbaric practices towards women. Islam gives maximum rights to women and encourages its followers to provide women their rights and forbids depriving them of their rights.

Orientalists demonize every aspect of Muslim society to portray it sexist and discriminate towards women. The aspect they raise to depict Muslim societies sexist is woman attire (veil). The Muslim women attire (veil) has been the subject of controversy in the West. The veil has been seen as symbol of oppression and suppression, therefore many European countries have banned, and scorned veil. They portray Muslim women as voiceless victims of veil imposed by men. They initiate the argument that Muslim man and Islam is forcefully imposes veil on Muslim women against her will, therefore both Muslims and Islam are sexist. On the basis of their argument they argue that Islam is uniquely sexist as it oppresses women behind the bar (veil) against their will. Bergsma oscillates to present the Muslim world orthodox and extremely rigid regarding women through his trilogy. In the novel *An Oath of vengeance*, Bergsma states, “Pakistan was her prison was her jailor, her gender was her chains, and her ability to read and do sums her liability... or to her death according to our law” (277).

Bergsma does not let any stone unturned to portray Islam as sexist religion. He pretends to unfold the women suffering in the hands of Muslim man and Islam. The depiction of Chamuk’s doubt brings forefront the intentions of Bergsma. Chamuk is portrayed as brave girl who stands against sexist and patriarch Muslim society. Chamuk is portrayed as extremely anti-Muslim sexist practice. Through his mouthpiece character Chamuk, Bergsma states in *An Oath of Vengeance* as, “Forgive me but I am afraid that Allah will be on the side of my uncle who is mullah” (25).

In short, Bergsma portrays the over-generalized, stereotyped and distorted images of Muslims and Islam to present them as sexist and oppressive towards women. Islam punishes the one who exploits women rights. Deepa Kumar responds to these allegations of West against Islam and Muslims to be sexist in her Book *Islamophobia and the politics of Empire* as “In reality the great liberal western tradition is not only mired in sexism but even has played a part in curtailing woman’s rights in the East” (56). Islam is neither sexist nor misogynistic. It grants the same rights to woman as to men.

#### **4.1.4 SHARIA LAW**

The sharia law is legal framework of Islam and promulgation of religious teachings of Islam for betterment of society. But the enforcement of Sharia law has been ‘surrounded by such a thick mist of misgivings that a mere reference to it raises a storm

of criticism.’ (Maududi, *The Islamic Law and its Introduction in Pakistan 2*). Sharia law has not only been misinterpreted and misrepresented by Westerners but also by a liberal fraction of Muslims. Islamophobe cult has been using derogatory phrases like, ‘black law’, and ‘law of women’s right violation’ for sharia law to libel it with innuendo and malice. Such misrepresentations have been concocted attempts to demonize the sharia law in a demonic way. Bergsma, being a Neo-Orientalist, has notoriously misused the sharia law to inculcate the hatred for Islam. Such castigated depictions reinvigorate fresh turmoil. Falsehoods about Islam abound, many of them have even no connection with Islam. Listening to voices of these Islamophobic pundits it seems that the West is on the verge of switching to an entire new law (sharia law).

The objective of promulgation of sharia law is to protect every single member of society from devils. Sharia law provides justice to the victim to create an equitable society but unfortunately it has been misunderstood, misinterpreted, misrepresented and misquoted not only by Islamophobes but, to some extent, by a fraction of Muslims too. In the discourse of Neo-Orientalists and Islamophobes, woman is depicted to be the victim of sharia law. Bergsma, enormously following the legacy of Islamophobes, also berates sharia law to be a law of women victimization. Bergsma unequivocally vitiates and disparages sharia law in the preface of *An Oath of Vengeance* as,

...honor, shame to the family for having a daughter who was violated, turns the family against the survivor as does the sharia law of the land which frequently condemns such women and prosecutes them under the Hudood Ordinance, which in many cases seeks a death penalty for such a girl who has been raped. The victim is blamed. Freedom attained from the immediate sex slavery results in becoming a victim once again, this time with family, society and the religious laws of the land. (i)

Many Western critics of Islam believe that sharia law is inherently violent and hostile to women due to its marriage laws and laws of punishment. But the fact is that Islam protects woman and her right. In this regard, Islam can be fairly described as feminist as it provides more rights to her. Sharia law provides justice to the victim and punishes the culprit but Bergsma conspicuously subverts it. Anyone having a little knowledge of sharia law will recant Bergsma’s purposive misrepresentations. Sharia law offers

punishment for the rapist not for the one who has been raped. Bergsma defaces deliberately the sanctity of sharia to be a black law that victimizes women in every condition. This dubious production of self-created knowledge contravenes to sharia law. The depiction is neither respectful nor reverential but it is pedantic way to demonize.

In the West, the Islamophobes have been producing images of Islam to be hostile towards women because of marriage laws. For this cult of critics, Islam has horrendous approach to treat women. Therefore, West has been demanding to put a stop to the violation of women rights, degradation of women in Muslim societies, subjugation of women for men's honor, and even to kill women as practiced ritual at the behest of men." Sharia law is presented as the law against women rights. As Marshal Frank (2013) writes in his article *Barbaric treatment of women in Islam* as, "...nearly all executions for adultery are against women. If a woman claims she has been raped, sharia provides that she must produce four witnesses to confirm, and they must be male. Otherwise, she can be found guilty of adultery"(2). The western manufactured knowledge of Sharia demonizes it. For the Western critics of Sharia, it is a black law that victimizes woman even if she is raped.

Such self-created and concocted misrepresentations have given birth to hatred against Islam and Muslims across the globe. Islam does not victimize any gender but punishes the culprit for violating the law without any gender discrimination. Bergsma, being an Islamophobe, has presented Sharia law as a way of violating woman and victimizing her for being women. He narrates the story of Piari, an eleven year old school girl, is raped by Ikbal, a news reporter of the '*The Dawning*'. Piari reports the rape to the police of Lahore; instead of helping her, police blackmails her for being indulged in adultery. Bergsma states in the novel *An Oath of Vengeance*,

.....another document was signed by Sher Khan himself. It was a copy of a statement for his office to the parents of Piari that the evidence was strong that the girl has been a willing partner in the sexual act, and that if the matter pursued further that the girl herself would be charged with a number of civil and Sharia laws placing her in jeopardy of being tried with possible dire consequences to her, perhaps even death. (173)

Bergsma misrepresents and misinterprets the Sharia law to demonize it. It is a matter of fact that Sharia law allows corporal punishment for extramarital sex but it comes with an extremely high evidentiary burden of proof: four eye witnesses who are devout, have never been found guilty of any wrong thing, they must be regular in prayers and have never told a lie. It is almost impossible to produce such four eye witnesses. There are other reasons too through which one can understand Bergsma's false and inaccurate representations. First, sharia law has never been practically implemented in Pakistan. It is just a myth associated by Bergsma to Pakistani society. Secondly, the death penalty is given for fornicator and adulterer who are married. Piari is an eleven year girl who is single. The law of death penalty cannot be applied on her due to her unmarried status and her age. Thirdly, there is contradiction in Bergsma's depiction. He, on one side, tries to associate it with sharia law and on the other side he himself discloses the misuse of sharia law by Sher Khan, a police officer based in Lahore, who deliberately associates the rape as willing sexual indulgence by taking money from culprit Iqbal. In Islamic society, Islam encourages Qazi (judge) to see such sensitive matters deeply to give justice.

The discourse written about stone to death is frivolous. Stone to death is a deterrent then to be a punishment. It abstains to commit sin. For the punishment of stone to death, it is important to have four solid eye witnesses who offer prayers five times and who have not been seen committing sin. It is not virtually possible to have such four witnesses. There has not been a single case of stone to death in Islamic history unless incessant self-confession or any flaw in justice system. Sharia law allows corporal punishment like stone to death, flogging or limbs amputation to culprits but it does not punish innocent people for perceived transgressions, its application is restricted.

A common man can understand the objectives of such distortions and (mis)representations in very succinct expressions. Bergsma incessantly produces incongruous images to lambast on Islamic world. It is a fact that whatever Muslims do is not Islam but it can be an individual's lapse. Such iconography of Islam is only to present a diabolical image in a egregious desecration. Bergsma further confiscates the image building of Islam in the same novel *An Oath of Vengeance*,

...because of the Hudood Ordinance that Zia could be charged against the girl with dire consequences. Her accusation of rape, zina biljabr

against him could not be tried because it required four male witnesses to prove the offence. (219)

It is a matter of common sense that a girl of eleven years cannot be indulged in sexual relations willingly with a man in his fifties. Sharia law safeguards women from animalistic desires and uncontrolled lascivious nature of man. It does not victimize women blindly. Even if a girl or woman is found indulge in adultery cannot be punished stone to death if her marital status is single.

Stone to death applies only on those who are married and four trustworthy, solid, devout and completely practicing Muslim eye witnesses to witness it. Unmarried people who indulge in zina are punished with hundred lashes (flogging). The penalty of stone to death cannot be applied on single and unmarried people. Qazi is advised to study rape cases deeply so the victim could be given justice and culprit could be punished. Another point here is that Bergsma not just demonizes Islam through such misrepresentations but he also misrepresents Pakistan. The practicality of Sharia law in Pakistan has never been possible but Bergsma takes it as a routine practice. Bergsma deliberately defaces the teachings of sharia law for his Neo-Orientalist objective to spread hatred against Islam and Muslims. Sharia is for the safeguard of all from evil without any discrimination.

The cases of abduction can be found frequently in Bergsma's representation of Pakistan. He associates these abductions to Muslim society and Islam because, as for him, Islamic teachings punish only women so men are not afraid of violating women.

Reading Bergsma's purposive misrepresentations of sharia law, it seems the sharia law is introduced to victimized women but the remains else. Sharia law renders much more right to woman and can fairly be described as feminist religion. He narrates such a story of chamuk, a Pathan girl from Peshawar. She is abducted by sahib je and it is obviously known to everyone in her area that she is not eloped but kidnapped. Despite knowing her innocence, Chamuk will get punishment. She will be accused of adultery and will be inflicted corporal punishment if she comes back. . Bergsma states in *An Oath of Vengeance* as,

she will be accused of zina, adultery, if she returns and since she has been in the news the mullah, the Taliban, all the fundamentalist believers will cry for her to be tried under the hudood ordinance . . . she is unclean now

. . .whose virginity was taken without agreement, without marriage, without compensation for adultery. (253)

Bergsma seems bent on depredate the teachings of sharia. It is obvious that if a woman is raped, she is innocent and she will be given justice. But Bergsma vitiates the true spirit and teachings by digging self-created intellectual trenches. Gritty portrayal of Bergsma tends to show predilection of sharia law is to be anti-woman. For Bergsma, women are victimized in every condition under the Sharia law. It is only the hatred for Islam that compels him to misrepresent. Islam punishes the culprit indiscriminately of gender. Chamuk was abducted by sahib je, so he is the culprit and he will be punished for abduction and for forced sex under the sharia. In the novels, it is shown whether woman indulges in sexual activity willingly or she is forced but she is the victim of sharia law for being indulged in adultery. His unique misrepresentation of Islam can be seen in the novel *The Opium Eaters* where Ankh describes a story of a girl in her village as, “in my own village, I heard that they ( people of the area) stoned a girl to death who had talked to a man who was not her husband.” It has been already discussed that stoning to death is the punishment of illegitimate sexual relations for those people who are married and have been witnessed by four devout witnesses. To talk to someone is not the adultery: so it neither comes under punishment of stone to death nor to flog. The practices of Taliban have been rejected by majority of Muslims. A handful rather less than a few have been fascinated with the practices of Taliban. The acts of a few extremists cannot be applied to an entire religion.

The Westerns so-called scholars who pretend to have expertise on Islam fascinate their audience and readers through misrepresentations. Sharia law is a common term now in mouth of media persons and Islamophobes but the fact is that so far there is no such book of sharia law that can be taken as modal. West imagines it and spreads fear among its masses. The misrepresentation of Sharia law is common thing that can be seen in Islamophobic circles. Bergsma vibrantly misrepresents and misinterprets Sharia law and portrays it as barbaric law violating women’s rights and freedom. It is very impressive to note that people like Bergsma, despite having no knowledge of Islam and Muslim societies, they pretend to have insight knowledge. Such production and diffusion of knowledge plays an important but destructive role.



#### 4.1.5 CONCUBINAGE AND SEX SLAVERY

The word concubine is defined by dictionary of Merriam Webster as “a woman with whom a man cohabits without being married: such as, a one having a recognized social status in a household below that of a wife, b: mistress”. The term ‘concubinage’ generally refers to a woman slave who was owned by a man through selfdom, or by being a war captive. This was a practice in the past and now ceases to exist under the law of abolishing servitude. The trilogy of Bergsma represents Pakistani society as highly sensual, living in an erotic society with every single man having an army of concubines in his bed to satisfy his surfeit (sexual) desire.

Bergsma, being Islamophobe, ascribes concubinage and sex slavery to Pakistani society to vilify. The discussion of Dosht with his friend reveals that his father has many concubines. In the novel *An Oath of Vengeance*, Bergsma states through a friend of Dosht as, “I met with her when she was the new concubine of . . . of your father, Sheikh Mohammad” (263). This association of Concubinage to the contemporary Islam and Muslim society is not more than a white lie. It is fact that not only the common people in the West but a large number of scholars who write about Islam and Muslims have inadequate knowledge to discuss it fairly.

Bergsma deliberately and frequently creates the images of sex slavery in Pakistan that is purposive misrepresentation. The people having even little knowledge about Pakistan know that there is nothing like sex slavery exists in Pakistan but Bergsma churns out such hideous images. The American girl Maria, who was abducted by Sher Khan, becomes a slave girl of Sher Khan and after his death she becomes slave of Atiqullah. Bergsma states through the character of Maria in the novel *The Opium Eater*, “I was fed, clothed and given a places socially as Atiqullah’s woman, his dhimi, and slave girl” (67)

Bergsma mendaciously demonizes the Muslim society and he associates such practices to Pakistan which have never been known to Pakistanis. His objective seems to distort the ground realities on flimsy grounds. He skillfully distorts the actual reality by mixing up sex slavery and concubinage. Concubines were those who used to become prisoner of war. But this practiced has been putrefied in the history. Maria, American girl, was abducted and made slave girl, it even defaces the age when it was practiced. But to link with contemporary Muslim society is not more than hatred. Bergsma speaks through

Maria novel *The Opium Eaters*, “I was his prisoner his newest sex slave” (149). The word “newest” shows that Atiqullah had many more sex slaves. When Chamuk is at Sahibjee’s home, she thinks of her father when she heard sex moaning. In the novel, *An Oath of Vengeance*, Bergsma states as; “hearing sexual sound of moaning. She had heard sounds many times in her own household from her mother and other women her father kept. “The phrase “other women her father kept” shows that to have sex slave is a common practice in Pakistan which is a white lie of Bergsma. Bergsma becomes blind in hatred while portraying Pakistan in his novels. Sex slavery is a myth which cannot be found in Pakistan.

Another instance of Ankh can be seen. Ankh says in the novel *One Way to Pakistan* as, “The young woman reported that she was a slave and had been abducted by the mute driver of Sher Khan” (362). Bergsma’s ignominious transfigured depiction and scorned representations impel against Islam. Torpor entrapments of such Islamophobes sternly rebuke the Muslim world as a brute world which promotes sex slavery. But the fact is contradictory to Bergsma’s perilous fulmination because, in Islam, freeing a captive is praised to be most virtuous and charitable acts. Karen Armstrong in her incisive book *Muhammad: A biography of Prophet* venerates Islamic teachings how to treat a slave. She writes, “It has Muhammad say: you must feed them as you feed yourselves, and clothe them as you clothe yourselves, and if you should set them on a hard task, you must help in it yourself” (180).

Abduction is a universal issue that is to be dealt with. But association of it with a particular society is a blatant crime. Few girls are abducted in Pakistan every year but as a whole Pakistani society and Islamic teachings strongly condemn such lurid actions. Bergsma even presents widows as sex slaves. He states in the novel *One Way to Pakistan* as, “you know our customs with slave widow” (317). Widows are considered to be symbol of honor and dignity in Pakistan. They are treated with love and care but depraved portrayal of Bergsma shows his rancorous objectives.

In short, slavery was an economic institute and lucrative business of Arabs in Pre-Islamic era. In the past when slavery was not abolished, Islam gave human rights to female slaves and encouraged manumission. Islam gradually abolished slavery and

concubines, now these are in the dustbin of history. Marriage is the only legal and moral option for sexual pleasure for a Muslim. Islam encouraged its followers to buy and free sex slaves and concubines so they will be rewarded in life after here. The sex slavery and Concubinage are just myths in the discourse of Islamophobes like Bergsma. It is just an incendiary way to disparage Islam conspicuously. In Islam it is the greatest virtue to free a slave and it is the greatest sin to make slave a free person.

#### **4.1.6 CONTRACT MARRIAGE (NIKAH URFI AND NIKAH MUTTA)**

“Nikah mutah is a private and verbal temporary marriage contract that is practiced in Shiite Islam in which the duration of the marriage and the Maher must be specified and agreed upon in the advance.” And Nikah urfi is also defined as temporary nikah in Sunni Islam (it does not exist). Nikah mutah was practiced in initial period of the Islam but was ceased to be legitimate on conquering of Khyber. In Sunni Islam now there is no concept of temporary marriage but in Shiite Islam, to some extent, it is allowed to be practiced on some conditions but it seems impractical even in Shiite school of thought. The Islamophobic literature is having abundance of such misrepresentations of Islam. Bergsma, being a Neo-orientalist, has created an image as that all the Pakistanis( Sunnis and Shias) practice the mutah and contract marriage without any condition to fulfill their sexual desire.

Father of Chamuk (Sunni Islam) had contracted marriage and was about to be father. In Sunni school of thought there is no such concept of temporary nikah in Islam (hidden contract or Nikah urfi). It is the only misrepresentation to associate such marriages to Sunni Islam. Bergsma states in the novel *An Oath of Vengeance* as,

Two of the younger women had been taken under the Nikah mutah marriage arrangements. Their status was most insecure as well as that of their children. The newest young woman, a seventeen years of age, had been brought under a hidden contract, the Nikah urfi arrangement and was pregnant. (175)

Father of Chamuk belongs to Sunni school of thought and in this school of thought contract marriage is prohibited. It is common sense that Mutah is practiced by Shiite school of thought while Nikah urfi (does not exist) is associated to Sunni Islam. Father of Chamuk practices both at a time which unfolds Bergsma’s mala fide intention to distort

and over-generalized the actual practices. In Pakistani society, even Mutah seems very impractical among Shia community. It is the only misleading of Bergsma to portray Mutah as commonly practiced in Pakistan. Thirta, another character reveals that she is also a contract marriage wife of Chamuk's father. She says in the novel *An Oath of Vengeance*, "nothing Chamuk. Nothing for me. Your father took me in a hidden contract and now what will happen to me?"

Bergsma produces flawed information to express his ingrained hatred for Islam and Muslims. These extreme misrepresentations and generalizations become blur to artistic expressions. Contract marriage does not exist in Pakistan but Bergsma steeps in the arguments of justification through his text. Every minor or major character is indulged in contract marriage. Bergsma's prejudice is very blatant in trilogy while depicting the images of Pakistani society.

Dost Muhammad is a character who frequently indulges in contract marriages. He signs a contract marriage with his cousin, Pagali and her caretaker Maher Jamal. When Dost talks to Meher Jamal about his sexual relation with Ankh, a slave girl of Dohst in sukkar, he says: "I have given you a marriage contract. I have not given her such a contract" (*An Oath of Vengeance*, 242). Bergsma stigmatizes Islamic teachings and Pakistani society through these unacceptable and disturbing portrayals which do not have any existence.

Aziz Shabash, a Sunni character practices hidden contract marriages, nikah urfi and mutah. When Aziz crawls into bed of his cousin, she gets pregnant. To solve it, Meher asks him to have a contract marriage. Bergsma writes in the novel *An Oath of Vengeance*, "then I will write a temporary marriage of contract for her . . . yes, I will write the contract a Nikah urfi contract or the Nikah mutah allowed by Islamic juridical law" (173). Nikah mutah or Nikah urfi are presented as alternate sources to fulfill sexual desires. These impractical practices are not found and they damage the facts and real face. Throughout the trilogy, it has been notoriously over-generalized to demonize an entire society. Aziz further tells it in the same page as,

My father told me of it. He had two women under nikah urfi which he called the unregistered or hidden contract marriage, and this allowed him

to still have his quota of four legal wives for whom he paid mahr, the dowry. (19)

The contract marriage, hidden marriage or temporary marriage concepts do not exist in Pakistan. The unregistered marriage is violations of Islamic teachings if it is practiced anywhere. Bergsma stereotypes the Pakistani society to portray as it is having the strange and barbaric practices which are unknown to civilized world. Bergsma further distorts it through Meher Jamal and Aziz Shabash. He states in *An Oath of Vengeance*; “It is good that she will be your wife of hidden marriage. You are feeding her, providing her clothing and care and that is her mahr” (20) Aziz marries his cousin in a hidden contract and Meher Jamal becomes their witness. In few lines later Aziz also marries Meher Jamal on the basis of a contract. He offers Meher as,

You have done much to keep this house going. I hope you will continue to work as well as you did before. I cannot offer you a regular marriage, but a Nikah mutah marriage, but I will pay a token dowry and request a marriage contract for you as well. (*An Oath of Vengeance*, 261)

To be sure that, such representations are not only outcome of hatred for Islam but also sheer ignorance with Islamic teachings. Orientalist like Bergsma knows nothing about Islam but his representations are labored under strong prejudice. Bergsma betrays the readers who are bereft of any knowledge of Islamic teachings. Bergsma extremely misrepresents the actual teachings of Islam. Islam does not allow any temporary or hidden marriage. Bergsma, only to demonize Islam, misinterprets the ceased practices. If someone indulges himself in a hidden contract marriage, that is exploitation and violation of Islamic teachings. Secondly, Aziz is portrayed as a Sunni character. It is known for all that Sunni school of thought considers Mutah as haram “illegal”. How is it possible for the people to practice anything as part of religion which has been declared haram? This is just misrepresentation for demonizing. Aziz writes his contract as, “ I Aziz Shabash agree this day to marry my orphan cousin called Pagali. This is an unregistered hidden marriage contract and I will pay no dowry since I care of all her needs” (*An Oath of Vengeance*)

In short, contract marriage is an unknown and illegal entity which is associated to Pakistani society. Bergsma violates the Muslim law to distort the image of Islam through

such barbaric practices like hidden contract marriages. The state of misrepresentation has not come as bolt from the blue; it is the culmination of a gradual process.

#### **4.1.7 POLYGAMY**

The history of human being witnesses that in each and every society, the legal relationship of marriage existed. The way of marriage may be different but every society and religion has practiced it. Self-evidently, every religion and society encourages this legal relation to be practiced to avoid any illegitimate relation between man and woman. Islam is the religion of nature that facilitates human beings in every aspect of life. To protect human dignity and honor Islam has given complete code of life for family life to comply. This beautiful life starts with the most sacred agreement of ‘Nikah’. Islamic Jurisprudence has given detailed rules and regulations under the "family laws". Allah and Prophet Muhammad (PBUH) have urged Muslims for marriage. Allah says in the Holy Quran as, "Marry those among you who are single, or the virtuous ones among yourselves, male or female: if they are in poverty, Allah will give them means out of His grace: for Allah encompass the all, and he knows the all things."

Polygamy is the “practice or custom of having more than one wife at the same time”. Under the Islamic marital law, men are permitted to have more than one wife (up to four) at a time. Allah Almighty says in the Holy Quran, “And if you fear that you will not deal with the orphan girls, then marry those that please you of [others] women, two or three or four. But if you fear that you will not be just, then [marry only] one or those right hand possesses. That is more suitable that you may not incline [to injustice]”.

Nikah is not just a source of satisfaction and comfort but it also brings mutual kindness, affection and goodness. To obtain these sacred objectives, Islam has permitted a man to have four wives at a time. To marry more than one woman is called polygamy. Islam just does not allow man to have four wives but has instructed man through rules and regulations to avoid injustice with woman.

Polygamy is allowed almost in all religious scriptures. Islam allows Muslim man to have four wives but it is rarely practiced in the Muslim world especially in Pakistan.

Polygamy has long roots in history. Almost all societies and religions have allowed and practiced it. There was no limitation to have many numbers of wives in Judaism. Jews, Christians and Arabs have unanimously and undisputedly practiced

polygamy and all followers of all these religions believe and respect the Prophet Ibrahim (AS). According to Bible the Prophet Ibrahim (AS) had three wives i.e. 1. Sara, 2. Hajira and 3. Qatoora. Similarly Prophet Jacob had four wives simultaneously. It is also mentioned in Bible that Prophet Solomon had thousand women and the Prophet David had married nineteen wives. There is no restriction in Hinduism to have number of wives simultaneously. And Arabs did the same.

From above discussion it can be concluded that Islam was not the inventor of polygamy but it was an old practice. It also can be concluded that it was not restricted to have any number of wives in the past but Islam restricted it to four marriages. Islam just does not allow man to have four wives but it has put obligation on man to provide same things to all wives to maintain balance and justice. Allah says: "Marry women of your choice, Two or three or four; but if ye fear that ye shall not be able to deal justly (with them), then only one, but the same verse says: if ye fear that ye shall not be able to deal justly (with them), then only one".

The Orientalists have been demonizing this institute of Islam as well. The Orientalists believe that "Islam entices its followers through sexual indulgences" (through polygamy, sex slavery, hidden contract marriages and concubine). It is the reasons Orientalists ascribe polygamy with uncontrolled sexuality of Muslims. Interestingly, polygamy is depicted as choicest practice in Orientalist discourse. The trilogy of Bergsma bears more than thirty major and minor male characters. Each male character is indulged in polygamy. Besides having four wives, the characters also have concubines; sex slaves, hidden contract marriages and most of them frequently pay visit to brothels and prostitutes. Such over-generalizations and distortions of a truth trampled the iconography of an entire religion. The discussion of Meher Jamal with Aziz Shabash about father of Aziz unfolds the extreme lust and sexuality of Muslims. Aziz states as, "My father told me of it. He had two women under nikah urfi which he called the unregistered or hidden marriage, and this allowed him to still have his quota of four legal wives for whom he paid mahr, the dowry"(*An Oath of a Vengeance*, 19).

Moreover, the horrendous depiction of Bergsma unfolds that it is obligation of every Muslim to fulfill the quota of four wives along with sex slaves, concubines and hidden contract marriages. Such malicious generalizations transgress from the actual

reality. It is the modus operandi of Orientalists to be quixotic by entrapping their readers. Cunningly, Bergsma upholds the perilous portrayal to another Character Sher Khan. The narrator narrates the story through Dost Muhammad in the novel *An Oath of Vengeance* as, “I just heard his wives (Sher Khan’s) talk about him. But I met an American woman there who was his sex slave” (12).

Sex slavery, contract marriages, concubinary, and polygamy travel together in fiction of Bergsma. All these practices are ascribed to be part and parcel in Muslim Pakistani society under Islamic law which is extremely biased. The fact is that polygamy is religiously allowed but it is rarely practiced, rest of the things Bergsma associates to Pakistani society are ceased to be practiced long ago. Bergsma incessantly produces sensualist and lascivious images of Pakistanis to quash practice of polygamy to fulminate it.

Sahib-ji, another barbaric character, whose objective of life is to exploit young girls sexually to fulfill his uncontrollable and maniacal lust. He makes the most of contract marriages frequently. Sahib-ji loves to have sex slaves, hidden marriages despite having four wives. Sahib-ji is portrayed in the novel *An Oath of Vengeance* as, “...but even his wives (wives of Sahib-ji) and servants called him Pad behind his back. Sahib-ji lived for three things, food, young girls and money” (8).

Bergsma portrays Muslims as sexual perverts, extremely lusty and sex addicts. He demonizes the polygamy as sexual addiction of Muslims. His all Muslim characters in the trilogy are characterless; either they are busy in sexual activities or they imagine of it. The conversation of Atiqullah and Jalaludin shows the sex addiction and frustration of Muslim men despite being indulged in polygamy. Jalaludin has three wives but when he is away from home for a while, he thinks of sex and indulges in dirty talks about other women. Atiqullah describes Jalaludin in the novel *An Oath of Vengeance* as, “You have been away from your wives for two days and all you can talk about is women”(71).

Ikbal, the Dawning newspaper reporter, also discloses his practicing state of polygamy in the novel *An Oath Of Vengeance* as; “Personally, I have been content with my wives” (111). Feroz Hakim, the deputy superintendent of Lahore police is also depicted to have four wives. As the narrator narrates; “His second wife gave him a glass of sweet spiced tea” (*One Way to Pakistan*, 314). The purposive over-generalizations of



Bergsma irreverently vitiate public opinion about Islam especially of those who go through Islamophobic fiction to have an insight of Muslim world. Bergsma's astonishing self-created images associated with Pakistani society and his purposive misrepresentations are quite horrifying indifference to truth.

Polygamy, a rarely chosen option has been expanded to be the choicest preference and practice. Through such over-generalizations, Neo-Orientalists distort the actual practices. Bergsma's accusations are far away from the reality. Such incendiary concoctions and generalizations are used pejoratively to libel Islam.

## **4.2 NEO-ORIENTALISM AND GENDER**

Gender misrepresentation has been the most powerful too in the hands of Islamophobes to propagate anti-Islamic sentiments. Strange characteristics have been ascribed with both Muslim man and woman to demolish the sanctity of Muslim world. Muslim man has been depicted as lascivious, sensualist and sexual pervert while Muslim woman as slave, victim of man's hatred, sensuality and patriarchy. But the Neo-Orientalists and Islamophobes have been much obsessed with Muslim woman than anything else. Deepa Kumar in her book *Islamophobia and the Politics of Empire* (2012) debunks the Western obsession by quoting a scholar saying that there "is no subject connected with Islam which Europeans have thought more important than the condition of Muslim Women" (44). Bergsma travesties this aspect of Muslim world with more horrendous and egregious discourse. He presents Muslim (Pakistani and Afghan) women as "Severely subjugated, oppressed, suppressed and presents women as severely slave.

### **4.2.1 MUSLIM WOMAN AND BARBARISM**

The Muslim woman's status is the most prominent themes in the post 9/11 representations of Muslim world. Western and American pop media and fiction have been churning out extremely negative images of Muslim women to present her the victim of Muslim man. Anti-Muslim prejudice is consciously constructed and deployed by Islamophobes, pop fiction writers and Media persons to draw a negative iconography of this part of world.. These so-called intellectuals unleash their maniacal intellect to portray Muslim world a brute world where barbarism occupies everything. Hamid Dabashi

(2017) quotes Weekly Standard in his book *Post-Orientalism: Knowledge and Power in a Time of Terror* as,

The subjection of women in Muslim societies—especially in Arab nations and in Iran—is today very much in the public eye. Accounts of lashings, stoning's, and honor killings are regularly in the news, and searing memoirs by Ayaan Hirsi Ali and Azar Nafisi have become major best-sellers. One might expect that by now American feminist groups would be organizing protests against such glaring injustices, joining forces with the valiant Muslim women who are working to change their societies. This is not happening"—Christina Hojf Sommers, "The Subjection of Islamic Women: And the Fecklessness of American Feminism. (Weekly Standard, May 21, 2007 quoted by Hamid Dabashi, p 209)

Most of the cultural practices of the Muslim world have been either presented as barbaric practices or these practices have been depicted to have predilection to brutality and they chalk up Islam by producing this lethal propensity in Muslims. These practices are strange and unacceptable for the Western world. Bergsma pays his ostrich intellect to this segment to depict Pakistani society as barbaric. The researcher has taken various excerpts from Bergsma's fiction to analyze the trilogy. For instance, Neo-Orientalists depictions of Muslim world through over-generalization, stereotype, misrepresentation and demonization of Muslims and Islam have been discussed critically to see how Bergsma has used Neo-Orientalist depiction to fulminate Muslim World and Islamic precepts.

In *One Way to Pakistan*, Bergsma depicts a quixotic story about women trade in Pakistan to rebuke Pakistani society. Bergsma purports mendacious standpoint as, "Sheikh Muhammad, his father watched both his son and the women for an instant and thought of the newest acquisition to his compound, a young almond-eyes slave girl called Ankh who he had recently acquired from Swat" (4). The despotic acquisition of woman forcefully to make sex slaves is a barbaric practice and such inhumane practices have been outlawed centuries ago; now these practices can be seen in the dustbin of history. But Bergsma still sings threnodies of barbaric practices ascribing to Muslim world to construct malicious images of the Muslim world.

Booty, acquisition of things and human beings as war prizes, has been one of the practices of Islam during the periods of Holy war. The prisoners and other goods were divided equally. But Islam encouraged Muslims to free these war prisoners to venerate them but contemporary Islamophobes and Neo-Orientalist portray it as woman trade without having any hindsight. In his trilogy, Bergsma portrays such sort of inhuman and barbaric events as common practices not only in Pakistan but also in entire Muslim world. Bergsma further describes perilously to disarray Islamic precepts as,

... Afghanistan border and some tall bearded bastard Pathan who paid a bundle of money for her has now already 'welcomed' her into his walled compound and his bed. (One Way to Pakistan, 225)

The selling of women and to make them sex slaves is not a part and has never been part of Muslim society. Such sort of negative and barbaric actions of individuals are strongly condemned. Transfiguring Muslim world and practices is the actual butt of Islamophobes; this corpulent and quixotic depiction has been marring the bonhomie of among people of different parts of the world. These barbaric practices which have been strongly condemn by the Holy Prophet (SAWW). In several chapters of the Holy Quran, Allah (SWT) guides human beings about women's status and rights. Allah has revealed a complete chapter in the Holy Quran with name of Surah Nisa regarding women rights and their status in Muslim society. The cases regarding women rights violation could happen around the world. It is very unfair to link such barbaric actions to Islam and Muslims. Such barbaric acts of violence of women right have been witnessed throughout the world where sexual assaults rapes and violation are common to be seen. If on the basis of such inhumane act, the entire west cannot be blamed so why to blame entire Muslim world for acts of a handful people. Infanticide is common in the West in the name of family planning but they completely neglect their negative sides rather justify it to be better for society to reduce population.

In the novel *The Opium Eaters*, Bergsma narrates a very egregiously unfamiliar story of modern times Pakistan through character of Ankh. Ankh spells out a horrendous a story full with barbarism and savagery towards woman in Pakistan as, "In my own village, I heard that they stoned a girl to death who had talked to a man who was not her husband "(228). Neo-Orientalists decorate the Muslim world ascribing such

heinous and erratic practices to castigate Muslim world. As for as female agency of barbaric age is concerned; they were treated miserably. With the advent of Islam, such barbaric evils were eradicated from social practices. It was Islam which rendered the rights to women since the first day. The western media and Neo-Orientalist discourse still portray the Muslim women as miserably subjugated. Bergsma depicts Muslim women are sexual toys for Muslim (barbaric) men who are rigorously lusty and over sexed. Bergsma over- generalizes in the novel *An Oath of Vengeance* as:

In Pakistan there are hundreds of reports daily by young women of assaults by men, not by some aggressive stranger, but close relatives, acquaintances and even family friends are accused. .... The girls in most cases girls do not wish their names to be known... (89)

The depiction of Bergsma unfolds the image of Pakistan where women know to expect no concession from man. Woman is powerless and the immediate victim of barbaric practices. Despite being the citizen with all constitutional and human rights and freedom, her status is reduced to be a chattel on the basis of her gender. To surprise, such inhumane actions and practiced are defended. Such negative portrayal of Bergsma blatantly contradicts with Pakistani society. The outrageous association of such hideous practices to entire society is not more than a libel.

As far as barbarism is concerned; Islam condemns it. The sacred scripture like the Holy Quran or the sayings of Prophet (SAWW) have unambiguous instructions against inhuman practices. For instance, if such practices are performed in any specific Muslim country, other Muslim countries should not be associated with it because it is derogative to directly criticize any religion because of the follies of handful ignorant people. The point here is that the lapses of someone should not be applied to whole society or to the religion he believes in. As Bergsma, over-generalizes it to entire Pakistani society that “Pakistani swallows up women” (*One Way to Pakistan*, 267)

There have been more than thirty male characters (Major and Minor) in trilogy, Bergsma does not portray a single male character who could be considered good, who would love and appreciate education, who would have respect for women and who could be moderate and logical. Bergsma further accuses Muslims to be sexually brute towards women to satisfy their libido as, “Times had changed, he has said and young

unmarried women in Pakistan were a constant target for men seeking sexual favors” (*An oath of vengeance*, 4). For such Islamophobes, Muslims women are survivors of rape in a country rape victims can themselves be prosecuted through state justice system.

The images of Muslim men in Western media are brutal, barbaric, over-sexed and uncivilized towards women. The West has been perpetuating distorted and generalized images about the Muslim world since beginning without a moment of delay. Even in the 21st century’s oriental writings are full of depreciatory portrayals that proclaim the oriental woman are still being treated inhumanly. The people of Muslim world are still stick with their barbaric and cruel culture practices. In the novel *The Opium Eaters* Bergsma jots down as, “Or give me chance to punish her my way for a couple of months and then you can have her back and cut off her head for committing Zinnah” (132). Cutting off head of a woman is blatantly barbaric practice that cannot be tolerated to be part of any culture. Chalking up of these practices to Muslim world is also condemnable practice. Pakistani society neither accepts such barbaric practices nor does the culprit go unpunished.

The detractors of Pakistani society cannot find such lurid practices to be common but Bergsma digs up the stone to find lapses to stir up hatred for this part of world. Despicable depiction of Bergsma to indict Pakistani society with barbaric practices is the only rabble of hatred. He laments the religious and cultural practices of Muslim world which are strange to the West. Many of these practices are self-creations of Bergsma to strengthen his anti-Islamic standpoint. His threnody (trilogy) is a peregrination of scorned effrontery. Bergsma conspicuously misrepresents and over-generalizes Pakistani society ascribing concocted practices.

#### **4.2.2 MUSLIMS ARE RELUCTANT AND ABHORENT TO WOMAN EDUCATION**

It has been most prominent theme of Neo-orientalists to label Muslims to be reluctant towards women education. “Muslim mind” does not get changed. They are abhorrent to enlightenment and education and are very repulsive. Muslim women cannot play and does not play an effective role in public, government and in other spheres of life. Muslims confine their women to only study teachings of the Holy Quran and Hadith. These stereotypes have been vibrantly discussed in the west about Muslim world. These

preconceived notions about Muslim world are on fire and are still unchanged. For the west, Muslim world still lives in the age of ignorance and is far away from modern technology. It is fact that as compared to the west, Muslim world is behind in technology but the situation has never been that much worst as it has been portrayed. Pakistan has many great scientists who are well equipped with the knowledge of modern technology. Technology is flourishing day by day in Pakistan.

In the novel *An Oath of Vengeance*, Bergsma portrays many distorted images and generalized them to entire Pakistan. He portrays the character of chamuk, a girl from Peshawar, who is outstanding in studies. She is forbidden to continue her education by her uncle who is a religion man (mullah). “Her uncle, who was older, long bearded, supported the Taliban and had been against girls being schooled” (6). The critical point here is, Bergsma tries to deface the religion. As he draws the image of a man who has beard is against women education. His objective to ridicule religious people with blame of being conservative is apparent. A large majority of religious people having beard supports women education in Pakistan. This seems a deliberate depiction to defame Muslim society.

The Muslims always have been presented as quite reluctant to accept the modernity. They are unable to accept the change and therefore Muslims are monolithic and unchanged-Bergsma repeatedly uses the words “Zar! Zen and Zamin” to show that Pakistani society is an orthodox society. It does not change itself with the flow of time. Bergsma says that Muslims want their women to shut their mouths and do not want to render women right to speak therefore they are reluctant to educate women. As he says through the character of Mullah (uncle of chamuk, who threatens chamuk to shut her mouth). He says that “sit down! Be quite and do not speak schooling has given you no right to speak time like this. You are wrong in everything say” (6).

Chamuk continuously resists against the out-dated impediments of Pakistani society where women is not allowed to get education. The Mullah is shown as vibrant activist against women education. Chamuk a thirteen years old girl begged her uncle to let her go to school. She says “Please let me go to school where all the girls are behind walls, carefully cared for while they get an education. Please, I beg you. She got on her knees and crawled toward her uncle”” (*An oath of vengeance*, 67). The Orientalists

depictions of oriental women are over generalized and stereotyped. There have been a small segment that resists against women education but there is a large number of Pakistani women work side by side men in every field of life.

In novel *An Oath of Vengeance*, Bergsma speak through the character of Mullah (uncle of chamuk), that “your father and I disagree about the need for a woman to be schooled. When they do, they talk too much, they create trouble in the home with too many ideas and they attract the attention of men. In the long history of our tribe our custom has been to have women who remain behind the walls of man’s house, secure and away from the eyes of other men” (67).

The Islamic texts the Holy Quran and Hadith encourage the indiscriminate and fair treatment with men and women to get access to education. When the Holy Quran says “Read! In the name of thy lord”, it is not confined to a gender rather it is for both men and women indiscriminately. The Prophet of Allah is reported to have said about the importance of education that “Acquisition of knowledge is obligatory to both men and women”. If both the Holy Quran and Hadith encourage getting education, how can the followers of the religion resist against? It is only a tactic of Orientalist to portray Muslim society as an extremist in every walk of life. Bergsma speaks through the character of Atiqullah in the novel *An Oath of Vengeance* that; “Don’t let them (Pakistani Muslim women) go to school they get ideas like flying in airplanes and becoming soldiers and serving the needs of all the men who stare at them” (72).

#### **4.2.3 MISOGYNY**

Misogyny is “dislike of, contempt for, or ingrained prejudice against women”. It involves extreme hatred toward women for a particular reason. The reason of this hatred is that the women do not act in accordance with beliefs the misogynists have about how women should think and behave. The diabolical western media, pop diction and culture have been ascribing the misogyny with Muslim societies. Muslim societies are portrayed as patriarch, sexist and misogynists in the pop media and media that blatantly deface the image of Muslim world. The pop media and fiction have played the notorious role in depiction of such distorted image of the Muslim world.. The modern Muslim world is full of educated and sophisticated people who know the importance of women in the society

and women is being highly appreciated too. A society as a whole cannot be devoid of men who love and respect women.

A critical insight of Bergsma's novels unfolds a society where monsters and savage wander all around in form of father, brother, husband, or family member. They just take women as sexual toy or business commodity and hate women at the same time. There is not a single Muslim character in all of three novels who display love and respect for women. It is a ridiculous paradox that Muslim men want for wives but love none. At the same time Western men have been presented as cherubic, loving, caring and modest who ambivalently love women. Such fulmination impels perilous view about Islamic precepts and Muslim world in the West. Furthermore, Bergsma spells out religious characters to be more misogynists than other common masses. These clergy men make faces with hatred whenever a name of women comes in front of them. They consider women as foundation of all sins and disturbance in society.

Being a Neo-Orientalist, Bergsma tries to put this blame on Islam to make its followers misogynist. Jimmy, An American, who is now converted to Islam, is the character through whom Bergsma speaks as; "Since I began to study Islam I have come to hate what happens in my country. Women are too open. Women are not modest. Women are a problem in my country" (*The opium Easters* 25).

Many of the Western scholars (Orientalists and Neo-Orientalists) share this Orientalist attitude to greater or lesser degree; Neo-Orientalist use teachings of the Holy Quran, Hadith and other Islamic precepts in distorted form, to justify their concocted argument to depict Muslims as misogynist. The Neo-Orientalists interpret allegorical scripture with malicious literalism to demonize Islamic teachings. They distort the meanings of religious precepts that obliterate the actual meaning. In fact, these western writers and pop media persons disregard the precepts that equalize the sexes to avoid any exploitation. Islam, after its advent, challenged the status quo and gave a complete way of life and fixed the unlimited power of men which was used to victimize women. In Bergsma's trilogy, Muslims image is of a hate monger who just knows how to hate a woman. Muslims are rapist, anti-feminists and reluctant to trust woman. Their misogyny is depicted to be inherited as legacy from ancestors. The characters Bergsma introduced



are highly misogynists one way or the other. All these characters use Islamic precepts to subjugate and oppress their woman.

Bergsma's pretends to be a voice for Muslim women and tries to engage his readers through different misogynist stories about the Muslim world. From beginning to the end, Bergsma's trilogy reinforces the image women victimization in the hands of men who are privileged by their religion to be disruptive toward woman to suppress her. Contrary to Western depiction, Islam commands its followers to display love and compassion and asks to treat her generously with benevolence. Bergsma defaces the history of Islam in his novel *An Oath of Vengeance* as, "Muslim men have throughout Islamic history taken slaves and had slave's women in their homes" (pre-face). Slavery has been abolished by Islam but Bergsma falsely ascribes it to Islam to make women slaves.

The disparaged Orientalists discourse propagates subverted images of Islamic world that rigorously misrepresents Muslim world. Even a cursory view of the trilogy unfolds Bergsma's contentious demolition of Islamic practices. Islamic world is extremely misogynists for Bergsma because Bergsma believes that Muslims take woman as devil and evil. In the novel *The Opium Eaters*, Bergsma speaks through a Muslim character (who is a servant of tribal leader) that "remember that shaitan come in many disguises, most of them in the form of women" (55). In fact, it is Christianity that considers woman as devil's gateway to evil. Such distortions and misquotations blatantly contradict with Islamic teachings which render woman a high status in society. Bergsma arrays his readers through such fictive depictions..

Chamuk, a girl from Peshawar, always tries to have love of her male family members but the misogynist Pakistani male's looks down their female progeny. Fathers look at their daughters with contempt and think to have lucrative businesses by selling their daughters. The hatred of these men often gets extremely violent toward woman. In the novel *The Opium Eaters*, Bergsma unfolds the hatred for woman as, "... He would take his time removing small pieces of flesh from the ears (of chamuk), from the neck and from the breasts" (55). In the same novel when Meher (A contract marriage wife of Dohst Muhammad) asks from Dohst that how much he loves Piari (wife of

Dohst), he responds with hatred by saying that “she would be always nothing more than nanny, a bed partner...” (101).

Islam is not misogynist religion rather it renders high status to woman in society to spend a congenial life. The self-created western generalizations about Islamic world veer out the true spirit of an entire religion. It is just myth disseminated by Islamophobes to call Muslims misogynists and brute. They produce new stereotypes and distortions to express their ingrained hatred of Islam. Bergsma’s inflammatory representation is scapegoat that unremittingly piques anti-Islamic sentiments. The trilogy of Bergsma does not only show the hatred of men to woman but it shows its extreme form. They hate to the extent that they even do not feel reluctant to kill women for their minor mistakes. The men of sahib ji express their hatred for Chamuk when she leaves the house and goes away. They express their hate in the novel *An Oath of Vengeance* as “The demon girl must be caught. Do we kill her when we find her? No! No! Bring her back here, you fool... we will behead her” (272).

#### **4.2.4 LUSTY MUSLIM MAN**

It has been a long history of the West to characterized Muslim men as lusty and spiritually corrupt throughout centuries. The orientalist indict Islam to entice its followers through sexual indulgences and perversion. These inexorable onslaughts distort the actual facts about Muslims and Islam. Muslim man is associated with lust; this association is not more than accusation. The legacy of creating distorted images of Muslim men can be seen throughout the trilogy. There is not a single male character in the trilogy out of thirty six Muslim male Characters who is not indulged in many sexual relations. Religious characters have been shown as lusty through polygamy, Concubines, sex slaves, and with temporary nikah while rest of all characters are indulged in polygamy, extra-marital affairs, rapes, temporary nikah, frequent visits to brothels or through woman trade. Surprisingly, all the Western characters have been portrayed as infallible and very positively who are loyal to only one wife and having no affair or sexual relation. They are productive while Muslim men are sex starving and savages for fulfillment of their sexual needs. The most incredibly noticeable point in the trilogy is that Bergsma does not find a single flawless and infallible character from Pakistan and Afghanistan and at the same time he does not find any flaw in any character from

America. This inept onslaught razes the impartiality of Bergsma. Every Pakistani and Afghani is vibrantly lusty. Their sex starving nature does not let them do anything except having sex or thinking of sex. Dohst Muhammad, is one of the leading characters, perpetually thinks about women not only about women he has relations; he also gets sexually crossed about women of his father (*One way to Pakistan*, 9). It signifies that Pakistani men are uncontrollably lusty and they always want to consume woman. In the novel *One way to Pakistan*, Bergsma narrates; “As they drove down the road, they listened to the man sing a song about a prostitute who loved him and wanted him to carry her off.....” (6).

In the Neo-Orientalist writings, the Orientals are depicted as fond of sex and blind for it. The confinement to one wife or one female does not satisfy their lust. Such distorted images fuel the fire in misrepresentation and stereotype of the Orient Muslim. Sher khan, a police officer in Lahore from tribal areas, is presented as an extremist, weapon supplier to Taliban; on the other side he is portrayed as corrupt, blackmailer and lusty. His exploitation of women for his sexual urges is incredibly insane. He buys girls to fulfill his desires and as well he gets abducted women for pleasures. In the novel *One way to Pakistan*, Bergsma presents him as,

Sher khan also collected highly attractive, very young females, particularly ones from low caste Hindu backgrounds, from non-Muslim treble areas and even from far away Sri Lanka, usually Tamil speaking girls of dark skin who moved like bagheera, like black leopards. He had found that to acquire trouble with families and religious leaders. Once he had a girl in his possession, usually through payment of money, the girl became a non-entity to her family as she was swallowed up in his high wallet compounds. (31)

In Orientalists and Neo- Orientalist writings, the Muslim Society is presented as easy society for acquisition of women. The depiction of Muslims is more than stereotypical, full with prejudice and even it is more blatant. They cultivate a very negative, distorted, over generalized and inaccurate view of Islam and Muslims. The outraged of these Neo-Orientalists can be seen in their writings. Bergsma further writes in *One Way to Pakistan*

that “Already he had two women in his compound, one he married, the other he had acquired on one of his trips to Lahore....” (33).

It is presented as it is almost impossible for Muslim men to calm down their lust. They indulge in polygamy, buy women for the fulfillment of their untended sexual desires and lust, have sex slaves, contract marriages, have many concubines, and they keep on visiting prostitutes as well. For the desire and lust not only Muslim Men’s nature is blamed but Islam itself is presented as it lauds the sexuality and lust. Bergsma portrays sarcastically in *One Way to Pakistan* that “The Holy book enjoined all Muslims not to neglect their women and that the husband was required serve each of his filths at least every four months” (33).

The Muslim men bear a devil inside them. Because of their filthy minds, they consider every western woman as slut, whore and prostitute. Bergsma, through character of Sher khan uncovers his Neo-Orientalist attitude as “More filthy! American whores, infidel sluts” (49), and “infidel dirty women!” (53). He does not stop here. He continues this filthy mentality and lusty nature of orient in other novels as well. In the novel *An Oath of vengeance*, Bergsma goes on with character Atiqullah (An Afghan) and states “I have heard that the infidel women are all whores, like all the women in the American military” (71).

It has been the most complex moral assault by Neo-Orientalists against the oriental world to stereotype them. The Neo-Orientalist has produced an aggressive and defiant religiosity to dismount the perception of Islam in the west. For such inappropriate depiction Muslims bewilder by this hostility and rage.

In the Neo-Orientalist portrayals Pakistani man does not only get pleasure from women but gets pleasure from pornographic images and sex magazines. They fulfill their lust from these magazines. Bergsma portrays both Pakistani youth and older that how they buy playboy magazines and porn movies to intensify their libido and fulfill their lust. In *One Way to Pakistan*, Sher khan finds the playboy magazines and porn CDs from Sheikh Mohammad and his son Dohst Muhammad’s luggage. The naked women and men pictures have been shown in these playboy magazines. Bergsma tries to unfold that how lusty male of Pakistani society overcome their sexual desires. These sorts of vilifications and distortions have dogged Muslim image in the West. It is difficult rather

impossible to believe that the portion of world which has millions of inhabitants and they all have same lusty, barbaric and devilish nature. Such images are beyond the acceptance of human mind. These depictions are just nightmares not realities. A single Pakistani, having a human loving heart, cannot be seen from every aspect of life in Bergsma's fiction. One can only feel profoundly distressed with such strange portrayals. The knowledge seems brazen, stereotyped and full of bigotries. The reality is distorted to legalize the imperial agenda. Bergsma indirectly convinces white people to come and shoulder their burden and confront with these evil Pakistanis and save the life of miserable women enslaved behind the veils.

Bergsma portrays the lusty of men from every field of life. The story of young school girl, Piari is the story of brutality and devilish lust. Iqbal a journalist of Dawning newspaper deceives her and takes her in a desert to get pleasure. His lust makes him blind; he tears the clothes of girls to rape her for the fulfillment of his devilish lust. It is the gripping way of Bergsma to present savagery to betray people which cannot be accepted by postcolonial critics, scholars and researchers. Bergsma mentions in *An Oath of vengeance* as,

The girl, Piari, reported that Iqbal had driven to a deserted area near the Bari Doab canal, parked the car and got in the back seat with her. He then began to fondle and kiss her. She had shouted and resisted, however, he was very strong. He removed her lower clothing and raped her. Then while she was crying and trying to dress herself again, he smoked a cigarette and told her to take off her blouse and bra. She refused. He told her that she had no choice. Weeping, she obeyed. She stated that soon after that she was raped again. (50)

It has been a long history of Orientalists to use such venomous language for the Muslims to circulate misconceptions about Muslims and Islam in the West. Neo-Orientalists follow the footsteps of their ancestors and go ahead with their legacy presenting Muslims as lusty, sexually promiscuous and adulterers. They even criticize Islam to attract its "followers through sexual deviance and perversions. Such outrageous distortions circulate in apocryphal stories of Neo-Orientalist writers. They construct Muslims as debased and dangerous. Bergsma artistically defaces Muslims and generalizes this

demand habit of lust to entire Pakistani and Afghan societies. He, through the characters of Atiqullah and Jalabuddin who are brothers and religious extremists, demonized the lust of religious people. He states in the novel *An Oath of vengeance* as; "... American Pakistani woman who sits on the roof with clothes off in the sunlight with breasts like melons" (75).

He further states in next lines,

Maria returned and both men watched her every move as if she was totally unaware of their stares. They were surprised when she tired of their staring and made a face at them, raising her eyebrows like a monkey. They looked at each other and laughed but continued to stare, undressing her with their eyes. (75)

The story of the trip to Sukkar shows the lust of Pakistanis who, all the male family members talk about sex and sexuality. Haider is planning to visit Sukkar but he sits and thinks about the sexual discussions with his father. Bergsma portrays it as a common thing to discuss about sex in tribal areas. As Bergsma states in *The Opium Eaters* as; "Fathers and brothers talked about the intimacies and intricacies of their sexual activity" (256).

Pakistanis are characterized as emblem of evil and savagery. Such misrepresentations do not only distort the reality of Muslim but also of their religion. Dohst Muhammad's lust for his disable cousin, his illegitimate relations with Meher Jamal, he frequently visits prostitutes, he owns a sex slave girl in Sukkar, his intention to have sex with American girls, he possesses pornographic CDs and playboy magazines are extremely qualities of a notorious lusty man. The rape of Pyari by Journalist Iqbal, rape of Ankh by many Pakistani men, rape of Chamuk by sahib gee, Sher Khan's sexual relations with many foreign women are distorted images of Pakistani society to portray negatively. Bergsma deliberately applies these notorious characteristics to entire Pakistani society which cannot be accepted. Every single male of Pakistani society becomes victim of Bergsma's Neo-Orientalist rhetoric. Through this vicious body of knowledge, he stereotypes entire society.

The depiction of Muslim's lust is not just confined to this world. Bergsma portrays Muslim's lust for life after here. As the discussion between boatman and Dohst

shows that how much they have lust that cannot be fulfilled in this world, so they are making mind to get pleasure in the paradise. In the novel *An Oath of vengeance*, Bergsma portrays as; “Allah with take us to paradise where once again the fields will be filled with young virgins with purple eyes and we will be eternally young and potent” (263).

The Muslim orient is unable to control his lust. His lust gets intensify and makes him blind to get pleasure. Muslims are prone to have sex with many as it is appreciated by religion through allowing polygamy, slave sex and concubinary-such distorted images only create a gulf between the west and Muslim world for true understanding. Iqbal Sufi, a journalist, rapes a little school girl and pays frequent visits to brothels. One night his wife smells the fragrance of prostitute in his dress and kicks him out of bed. Bergsma mentions it in the novel *An Oath of vengeance* as,

His wife leaned over and sniffed his hair, then began to scream. “Get out of my bed. Out of this room. You go to filthy whores and then expect that you can come back to me. Get out!” she held her nose. “You smell like prostitutes”. He could hear his wife weeping and muttering in the room next to him that she would kill him rather than living with the shame of husband who was insane for sex. (268)

#### **4.2.5 MYTH OF WOMAN TRADE**

Human dignity and status lays a firm basis for the building of society. Before the advent of Islam, the condition of woman was perilous. She was commodity of man who could do anything her. Woman received great respect, dignity, love, care and compassion after the advent of Islam. Woman is the symbol of chaste, delicacy, Islam proselytizes its followers to treat women with love, care, and compassion, but it has been western tradition to stigmatize Muslim society with barbaric treatment with women. Bergsma, being a Neo-Orientalist, rigorously distorts the actual reality of oriental world (Pakistan). The women trafficking has been a problem in the entire world but Bergsma relates a very sheer depiction of Pakistan society where people sell their daughters, sisters and other female relatives for the sake of lucrative business. Such idiosyncratic relevancy betrays the readers of Neo-Orientalist writers. Western media along with pop fiction demonizes the Muslim world by stereotyping and over generalizing the unpracticed are rarely

practiced things to entire society. Bergsma brings forefront a strange theme of women trade as common practiced things in Pakistan which cannot be accepted by postcolonial readers and scholars.

Pakistani society is shown as socially criminal and marauding. Kidnaping, killings, spying, and selling women is shown as accepted and common phenomenon. Pakistani society in general has been depicted as degenerated, vulgar, archaic and bawdy. Sheikh Muhammad, the mouthpiece of Bergsma, is a character who frequently buys and sells girl. When Sheikh Muhammad travels with son toward Afghan border, he thinks of the newest girl he acquires. Bergsma states in one way to Pakistan as,

Sheikh Muhammad, his father, watched both son and women for instant and thought of the newest acquisition to his own compound, a young girl almond eyed slave girl called Ankh who he had recently acquired from Swat. (4)

Using the words “news acquisition” Bergsma makes an over-generalized statement as it is a well-practiced bus mess in treble areas. The contradiction in Bergsma’s trilogy is obvious on one side, he portrays Pakistani society very harsh for women who oppress her behind the walls and even they do not tolerant any other men to call out name of their women, on the other side these people sell out their daughters. This contradiction brings it forefront that Bergsma forgot to pay attention to these contradictions in hatred towards Pakistani society. Secondly tribal areas men have been portrayed as religious extremist and fundamentalist, Bergsma’s purpose of portray such distorted image of people unfolds his phobia with practicing Muslim.

The prejudice of Bergsma flares up as he moves on to depict the practicing Muslim Society. We can find anti-practicing Muslim backlash in his writings. The discussion between Ali and a traveler demonizes the image of people of Peshawar. Bergsma associates the barbaric practice of women trade to Pakistan. It seems to be a complete litany about Pakistani society and Bergsma seems to be fascinated while depicting these inhumane practices to Pakistani Muslim society. Bergsma says in *One way to Pakistan* as,

Look Ali, I don’t have to go all the way to Peshawar to do business. Look at the hills around you. Do you think they grow millet in those little green



valleys? There is a drug business and women business to be had almost everywhere, if you have an eye or hand for it. (9)

The women trade or business has been presented in such a way that a Non-native can easily be convinced about these distorted images of Pakistan. The women trade is not just confined to Pakistan; it is so attractive that Pakistanis buy girls from other countries to get pleasure. Sher khan, a police officer in Lahore from treble areas, is a monster who exploits and acquires girls from Non-Muslim backgrounds fulfillment of his lust. Bergsma states,

Sher khan also collected highly attractive, very young females, particularly ones from low caste Hindu backgrounds, from non-Muslim treble area and even from far away Sri Lanka, usually Tamil speaking girls of dark skin who moved like bagheera, like black leopards...He had found that to acquire non-Muslim girls, low caste or foreign, precluded trouble with families and religious leaders. One he had a girl a girl in his possession, usually though payment of money, the girl became a non-entity to her family as she was swallowed up in his high walled compound. (31)

The purpose of Bergsma to portray such stereotype and distorted image is legitimizes the drone attacks of America in tribal areas. These Neo-Orientalists fully support the invasion of us troops through their pop fiction to bring change and freedom for the oppressed women. The parents sell of their daughters in treble areas for drugs. It is such a strange thing which cannot be seen in practice. Bergsma writes through the discussion of Ankh and a police officer where Ankh discloses that she was sold out by her own father. Bergsma portrays as; “She laughed derisively. “Slave. Not his wife. I was first slave to Sheikh Muhammad, sold by my father to him for drugs” (393).

The dirt of women trade has stigmatized to the level that even father’s sell out their daughters for getting material benefits in the name of marriage. Father of Piari agrees to marry his daughter to a land owner Aziz if he is ready to transfer his land to him. For getting benefit and business of it, Piari’s father makes his son in law indulge in opium trade and destroys his land (*An Oath of Vengeance*, 207-20). Fathers’ consider

their daughters as business commodity and they sell out for the sake of money, opium and weapons.

The selling of daughter is a lucrative business to earn money easily for Pakistanis. As we have discussed above about the Ankh whore father sells her for drugs acquisition. Bergsma distorts the jihad through it as well. Chamuk, a treble girl whose father supplies arms to Taliban, is also sold out by her father. Bergsma says through character of Chamuk as; “My own father sold me to an old man, an arms dealer”. (*An Oath of vengeance*, 26). The depiction Of Muslim society and disseminated knowledge seem to be biased, over-generalized, and stereotyped. The actual image and reality of Pakistani society is damaged to legalize Neo-Orientalist agenda. The portrayal of Bergsma is full of bigotries. He compares Pakistani society with Europe through Chamuk to lament the ill practices of Pakistani society. Bergsma states in *An Oath of vengeance* as; “Did the English also receive money for their daughters” (4).

This is how Bergsma distorts the Pakistani society by propagating negative images to show the superiority of West over Muslims.

#### **4.2.6 VEIL AS SYMBOL OF OPPRESSION AND PATRIARCHY**

Female Islamic attire is the most debatable issue in western media. The words like, naqab, hijab, burqa, abaaya and veil have been highly politicized not only by the pseudo-religious scholars, media persons and pop fiction writers but also by “native informants’ (secular Muslims). The Neo-Orientalists have discussed it widely in their discourse presenting it as symbol of oppression and suppression imposed by men. It has been agenda of western media, religious pundits and NGOs to unveil Muslim women through the slogans of women rights. The Afghan and Iraq war have been justified by westerners as women liberating war from oppression. The west wishes to moderate Islamic world. Bergsma advocates this imperial agenda by depicting veil as symbol of patriarchy, inequality, suppression and of women slavery.

In the novel *An Oath of vengeance* Bergsma utters a line through Chamuk that unfolds his hatred for veil. He states; “Pakistan was her prison, pardah was her jailor, her gender was her chains.....” (277). The line is appealing to colonial and imperial powers to get her free from her jail and prison. On the base of such over-generalized and distorted knowledge, Neo-Orientalists present veil as liability imposed by Muslim men

on their women: In views of Bergsma's rhetoric, to jail a women behind the bar of veil is against fundamental human right of freedom. Veil makes women faceless and worthless in Bergsma's writings.

It is perception in the Europe and USA that Muslim women are forced by men to wear burqa. If Muslim women freely wear veil and express their views in favor of wearing veil, these women are labeled as extremist. Neo-Orientalists become bias and partial when Muslim women practice it freely. These writers want Muslim women to display their beauty and entertain the lusty eyes of men. The group of US Army men, in the novel *An Oath of vengeance*, expresses their hatred for veil because it does not let them see the Body of Muslim women. Bergsma writes in *An Oath of vengeance* as; "How in the hell will you tell if they are cute. They are all covered, head to toe in big black or blue bags with holes cut out near the eyes" (319).

Another point that is controversial in Neo-Orientalist writings is that veil symbolizes backwardness and poverty. The women behind the veil are presented as uneducated and poor. Bergsma makes the most of this controversial point throughout the trilogy by portraying veil as dirty, torn, soiled and unwashed. In the novel *An Oath of vengeance*, when Maria wears burqa, American soldiers laugh at her for this strange attire, "The men laughed as they walked by and waved at her, (she was) draped in a worn and dirty pashmina shawl" (321).

For expressing the hatred for burqa, Bergsma again and again points it as "Soiled cloth burkah", "old soiled burkah", "her old rags" (*One way to Pakistan*, 266,267, 207,276). Bergsma further exploits this religious attire of Muslim women by portraying it as "Suraj saw the old, dirty, tattered burqa hanging on a wood peg in the corner of the room" (*One way to Pakistan*, 276). Such depictions stereotype the veil as compulsion to wear. The over-generalized depiction of veil brings forefront the prejudice behind this hateful portrayal.

Muslim world is considered as patriarch and male dominant where men can enjoy everything freely without any restriction but women even cannot take a fresh breath. The veil is very uncomfortable burden that deprives women of breeze. The narrator of the novel *One Way to Pakistan* portrays the condition Ankh behind the veil as,

Ankh sweltered under her covering. She dripped perspiration and then glanced at driver who was intent on the rutted road. She pulled up the heavy garment to the level of her knee to allow a small breeze from the open window to enter and cool her legs and inner thighs. (208)

The veil is an impediment in the life of Muslim women to get free. The men forced women to wear veil in Muslim society. This attire is a burden on women imposed by men. Muslim society becomes reluctant to accept other dress for women other than burqa. Bergsma presents that in Pakistan women are not treated well at offices and are not welcomed if they are not dressed properly (if they do not wear burqa and hide their bodies). When Gretchen, An American women, goes to traffic office Lahore, she is asked to wear proper dress. Bergsma states through police officer as “come tomorrow with husband and proper respected dress for women” (*One way to Pakistan*, 65).

Bergsma draws comparison and creates binaries to depict the veil as oppression of Muslim women. He portrays Muslim society and Islam as sexist and are discriminated towards women. Women of other religions are free from any imposition of wearing any dress except Islamic societies. When Ankh does not wear veil during her travel to sukkar, he states “she does not need to be in purdah because of her religion” (*One way to Pakistan* 347). This line unfolds his contradiction of portraying Pakistani society as stagnant. In the previous quote, Bergsma states that no women is allowed to wear any modern dress even this was imposed on Gretchen who was Christian but here he portrays Ankh (a Christian girl) can wear anything. Such self-created contradictory knowledge brings forefront his intention to demonize.

Apart from symbol of oppression, veil is also portrayed as a cruel practice that burdened women against their will. Veil is used as something heavy burden over women that make things difficult rather impossible. Orientalists portray it is symbol of impossibility. The narrator states in *One Way to Pakistan* as; “It felt to Chamuk that a veil has been lifted from her face, the heavy thick veil of impossibility of ever having a life that was normal and hopeful” (266).

The trilogy of Bergsma unfolds the story of land where women is burdened, oppressed and deprived of her rights by devil men by forcing her to wear veil. Veil makes everything impossible for women to do. Bergsma becomes very biased while portraying

image of Muslim women. The fact is that Islam is the first religion to recognize women status in society as mother, sister, and wife. If we look at the history, Muslim women have been playing their positive roles in construction of their societies. . Hazrat Khadija (RA) was having her own business before and after marriage to Hazrat Muhammad (PBUH). On the other hand, Hazrat Aisha (RA) was one of the scholars of Islamic teachings. Her guidance was highly regarded and still being regarded. A wide range of Hadiths have been noted by her. She was consulted when something difficult was faced by Muslims.

#### **4.2.7 FEMINISM**

Women rights is one of the most incredible concerns of Neo-Orientalist discourse. The image of Muslim women in the Western pop fiction is “subjugated, oppressed and little more than slave”. The narrative of subjugated Muslim women has been used to wage wars on Muslim countries for regime shifts by the Western powers. While justifying war waged on Afghanistan, Laura Bush morphed into feminist crusade who is quoted by Deepa Kumar in *Islamophobia and the Politics of Empire* (2012) saying “Because of our recent military gains in much of Afghanistan, women are no longer imprisoned in their homes. They can listen to music and teach their daughters without fear of punishment. The fight against terrorism is also a fight for the rights and dignity of women”(45). Muslim woman, for the Western Islamophobes, is being degraded and Muslim man is greatly repulsive towards her. These arguments are intricately woven to justify “Western men could ride off in their jodhpurs and pitch helmets” to rescue the Muslim women from the hands of tyrants. The objective of such Orientalists discourse is to persuade Muslim world into “imbibing the true spirit of the West”. The situation of women in Muslim society is shown to be worse than animals as women do not have an identity rather they are possession of men. Bergsma, in the novel *One Way to Pakistan*, notes that:

Sher Khan also collected highly attractive, very young females, particularly ones from low caste Hindu backgrounds, from non-Muslim tribal areas and even from far Sri Lanka, usually Tamil speaking girls of dark skin who moved like bhageera, like black leopards. Once he had a girl in his possession, usually through payment

of money, the girl became a non-entity to her family as she was swallowed up in his high walled compound. (31)

Taking an example and generalizing to entire society is the offense. Islam renders much more rights to woman than any other religion or society but, to some extent, some Muslims who are not acquainted with Islamic precepts swallow the rights of women. Such acts of a handful people cannot be generalized to an entire society practicing a religion that commands to fear of Allah when it comes to rights of women. The highly distorted images shown by Bergsma are biased and partial. Woman rightsizing in the form of trade is incredibly unacceptable for all those who have some information about Pakistan. Woman trafficking is a horrendous international issue that must be dealt with but its association to Pakistan demystifies the Islamophobic intentions of Bergsma.

In the post 9/11 world, a main debate over Islam is about women situation in the Muslim world. These debates are revolved around the themes that Muslim woman is victim of Islamic faith. President Bush won the public support through feminist crusade in 9/11 world. Feminist perspective has not been only taken up by political figures but also by pop media and fiction to win support of the western audience against Islamic world. Bergsma makes the most of this aspect too to formulate a negative image of Muslim world. For Bergsma, women rightsizing is untreatable canker in Pakistan. In a make-believe setting, Bergsma incredibly stereotypes and over-generalizes various characters to bring forefront women sufferings and plight. His imperialist feminist attitude defaces the actual reality of Pakistani society. In the novel *The Opium Eaters* Bergsma speaks through his mouthpiece Naomi (a Christian girl) that,

I have found many programs in Pakistan that helps girls. I have not come across one that helps girls who have been abused, abducted, burn by acid maimed. Perhaps they are so terrified that they that they have no voice.  
(300)

It is the tradition of Neo-Orientalist to portray Muslim women as oppressed and voiceless and who have no say anywhere. Muslim woman is being muted and silenced to speak. She is not allowed to speak up of her wishes and she is treated as commodity of man, such incredibly inaccurate images reinforce the existing hatred for Muslims in the

Western world. In such a lovable world, if a woman stands against the social, religious and political patterns, she is presented as super heroine. Chamuk is the character who stands against this orthodox orient society. She displays courage and speaks against men. The woman is zipped to utter anything against decision of male members but she speaks when her father decides to get her married to an arm dealer. She speaks as; “Did the English also receive money for their daughters? Did the father have right to give them to other without the girl’s consent?” (*An Oath of Vengeance* 4). Bergsma not only laments Pakistani society through this character, but at the same time, he creates binaries between West and the East to degrade the Muslim society.

She laments the patriarch society and questions the male dominancy and becomes a mouthpiece of imperial feminism. Bergsma portrays a country like Pakistan as extremely oppressed for women but the fact is that Pakistan is one of the few countries in the world who have entrusted women to run the state affairs. Benazir Bhutto was elected twice as Prime Minister while the so called big claimers of the women right champions are still failed to provide this opportunity to any women. These negative images of Muslim women service the imperialist enterprise.

Moreover, it is also argument of the Islamophobes and feminists that Muslims are abhorrent to woman education and she is being deprived of her right to acquire education. Such unremittingly demurrals are used by the Western media, fiction and political figures to entrap Western public for their political agenda. Bergsma draws an image of Pakistani society about in the novel *An Oath of Vengeance* as, “Don’t let them (girls) go to school they get ideas like flying in airplanes and becoming soldiers...” (72). In fact, it is very wrong perception to believe that Islam stops woman to get education. In the Holy Quran it is said by Allah Almighty that “Read in the name of thy lord!” the verse is not about a specific gender rather it impels all to get education without being biased.

The women attire veil has been the most controversial subject in the western world. Veil is shown as limbo for woman that makes her mute. Seen ubiquitously as symbol of subjugation and suppression of Muslim women, therefore it has been banned in many Western countries and at the same time it has been scorned. The Islamophobic discourse vehemently shows veil to be attire forced by woman. Bergsma says in *An Oath of Vengeance* as “Cover them up from head to toe, keep them busy and pregnant at

home” (71-72). It is fact that Islam does suggest modest dress for women and Muslim women freely practice it. But a large majority of women in Pakistan does not wear veil and they are not being forced to wear it all by anyone in the society. It is the veneration for Muslim woman to wear hijab. The facts and figures quash Bergsma’s self-created knowledge about Pakistan. Bergsma further misrepresents Pakistan where woman are even instructed by stranger man to wear proper dress. She cannot wear of her choice. Through character of a police man, Bergsma jots down in the novel *One Way to Pakistan* as “Come tomorrow with husband and proper respected dress for women” (65).

Images of Islamic world are highly visible in pop fiction and media in post 9/11 world. a main focus of fiction, media and polemic debates over Islam concerns the situation of women in the Muslim world. They make efforts to make it believe that Islamic text is misogynist. Islamophobes and Neo-Orientalists are basically the neoconservatives who use women rights as an excuse to legitimate the War on Terror led by the United States and they also legitimize presence of American troops in the Muslim world to support the war to in the name of women rights. Gendered representation and woman status are the central props of this unjustified war.

In short, Bergsma has misrepresented every aspect of Pakistani society and has vibrantly demonized religious teachings of Islam for the purpose of projecting Neo-Orientalist agenda. He presents Muslims as extremely reluctant to women education and enlightenment and he also depicts Muslims as stagnant and unchanging. Throughout the trilogy, Bergsma portrays the veils as burden on Muslim women through which Muslim men have oppressed them. He also over-generalizes the polygamy allowed in Islam. He misrepresents the fact by distorting the actual reality. Bergsma presents the Sex slavery and contracts marriages are part and parcel part of Pakistani society which are no more than myth created by Islamophobes to distort the religious teachings. Bergsma creatively demonizes every aspect of Muslim society and Islam through his trilogy.



## CHAPTER 5

### CONCLUSION

This study has been conducted to find out Neo-Orientalist elements in representation of Islam and Muslims in Harold Bergsma's trilogy. The researcher has been looking into Bergsma's pop fiction through the lens of Neo-Orientalism in representation of Islam and Muslims. The researcher has critically evaluated the text to reach to answers of raised research questions that to what extent Bergsma has perpetuated the Neo –Orientalist (mis)representations in his trilogy.

It has been studied how the Islamic teachings and practices have been demonized, dehumanized and misrepresented to trigger Islamophobia through intransigent standpoint. It has been analyzed through text that Bergsma has manufactured the black and white images of Pakistani and Afghani societies like the people here are still practicing barbaric and orthodox traditions, they are still unchanged, brute and violent. Muslim societies are still sexist and practice barbaric religious teachings. Muslims suppress their women and treat them like slaves in a most possible despicable way. He imposes indictment on Pakistani society to be preposterously discriminate towards women through religious and cultural practices. Woman is presented to be the only victim of Sharia law exacerbates the lackluster and intricate lives of women through ferocious and incendiary teachings. Bergsma has depicted Muslim women as victim of Islamic violent faith. The researcher brought forth the objectives through critical textual analysis by interpreting various themes, misrepresentations, stereotype and demonization of Islamic teachings and Muslim society.

Bergsma has followed the footsteps of his ancestors in demonizing Islamic teachings, practices, Muslim culture by distorting the actual reality. He has harbored

patronizingly offensive stereotypes of Muslims and Islam through his trilogy. Bergsma has been obsessed with Muslim women and their religious and culture attires. Veil is the most misrepresented and distorted attire of Muslim women. Bergsma presents the veil as dungeon and religious limbo for Muslim women in which they incarcerate their lives. He conspicuously disparages this Muslim women attire by portraying it as forcible wearing. The women behind the veil have been portrayed as sensual and passive. Bergsma has constructed veil as an emblem of Muslim women's oppression and suppression. Neo-Orientalists have been taking it their obligation to get free Muslim women from this tranny through their hazardous and disruptive nuanced expressions and discourse. Bergsma has vibrantly politicized and criticized the veil and has disseminated distorted images as Neo-Orientalists do. Such concoctions have castigated an entire indoctrination on flimsy grounds. Veil, for him, is sign of oppression and Muslim women are compelled by men to wear it against their willingness.. Veil has been one of the most misrepresented and well propagated themes in Neo-Orientalists rhetoric and discourse. Bergsma has made the most of this theme to demonize Muslim society that shows he is one the Neo-Orientalist and Islamophobe. The recondite effronteries behind such intransigent representations debunk and adduce the demagogic and moral degeneracy of these Islamophobes.

The trilogy of Bergsma seems to be a vehicle of fanatical propaganda against Islam and Muslims. Through the trilogy, Bergsma represents Islam as despicable religion; denounces the teachings and practices of Islam and every aspect of Muslim society, and ascribes sexual promiscuity to Islam and Muslims. As a whole, the entire trilogy offers a provocative and volatile analysis of an entire religion and its followers. It unequivocally props insatiable hatred that is just an unpalatable anomaly to bring forefront malcontent, indecipherable and silhouette images. Bergsma's trilogy is sinister of pitfalls that spells out shoddy stats and covers both libel and slander. Such Islamophobic rhetoric extends the longevity of current Islamophobic discourse in the West.

Harold Bergsma has manufactured Pakistani society as extremely abhorrent towards women education. He has presented Pakistani society where women are only allowed to memorize Quran in the name of education. Bergsma has not left any stone

untuned to portray Pakistani Muslim society as repulsive to women education and enlightenment. In his trilogy, he portrays Pakistani women as uneducated, illiterate and slave of men who have never seen a school. The men of this society are reluctant to be moderate to let their women get education. The Muslim women of the contemporary Pakistan have been depicted as women of Stone Age. It is fact that there is large number of Pakistani women who are not educated but the condition is not that much worse as Bergsma portrays. His negative representation brings forefront his Neo-Orientalist intentions.

Bergsma has defiled the essence of Islamic teachings and Muslim society. He has perpetuated dangerous misconceptions about Islamic teachings and Pakistani men and women. He has not portrayed a single character that could be considered civilized. Every Pakistani male is depicted as lusty, barbaric, untrustworthy, sexual pervert and anti-democratic. The male have been portrayed as repulsive towards women schooling and hateful towards women curiosity of knowledge and women has been presented as slave, a commodity in the hands of men and victim of cruel Muslim society. It is great Irony; Bergsma has portrayed Muslims as abhorrent towards education, on the other hand Holy Quran makes it obligation on every Muslim to get education and knowledge. The Holy Quran says “read in the name of the lord who created man from the clot of blood, read they lord is the most bounteous who taught by pen” (The Holy Quran, chap.96). In addition, Bergsma has stereotyped and over-generalized it to the entire Muslim world.

It has been tradition of Orientalists to create the logic of binaries in their discourse. Harold Bergsma has followed the footsteps of his ancestors to portray highly negative, distorted, smear and stereotype images of Muslims in comparison with the Western characters. Every character from the US is presented as humanitarian, well educated, civilized and loving and all the characters from Pakistan and Afghanistan have been portrayed as cruel, terrorists, prone to violence, massively corrupt, uneducated, and barbaric and anti-women. He has portrayed Pakistanis take daughters as burden and they sell them for the sake of opium while westerners respect, love and encourage their daughters in every field. The Neo-Orientalist Bergsma aims to bring forth Pakistani Muslim society as monolithic that can never be changed. Being Neo-Orientalist, Bergsma states Pakistani society as unchanged and stagnant. Bergsma sinks deeper into quagmire

of Islamophobia by associating such mendacious things to Pakistani society, Muslims and Islam.

Bergsma has disseminated inaccurate information about Islam in his fiction to demonize Islamic teachings. He has presented sharia law as barbaric law that only victimizes women for nothing. He massively misrepresents the Sharia law by narrating the story of an eleven years old girl who is stoned to death according to sharia law. Sharia law punishes stone to death to those fornicators who are married. Bergsma highly misrepresents Sharia law and Pakistani society where an eleven years old girl is punished stone to death according to sharia law. The second point here is, sharia law has never been practically promulgated in Pakistan but Bergsma present it as functional which shows his Islamophobic attitude. Neo-Orientalists betray their readers about Islamic teachings by misrepresenting, misquoting and misinterpreting. Bergsma has also misrepresented sharia to demonize Islam. His demonization of Islamic teachings clearly presents his Neo-Orientalist discourse. He takes one incident and over-generalizes it to entire society and associates such things to Islam. It is obvious that every action Muslims do is not Islamic teachings; it can be action of an individual.

Bergsma has ingrained hatred for Islamic teachings through his trilogy. He has drawn the most distorted image of Pakistani society where contract marriages and (Nikah mutah) are common practices. In fact, there is no concept of nikah mutah in Sunni school of thought. It has been ceased to be legitimate. The religious teachings of Sunni School of thought clearly discourages such marriages while in Shia school of thought it can be seen theoretically but practically it seems very impractical. Bergsma has portrayed that every Pakistani practices mutah. The majority of Pakistani society is comprised of Sunni school of thought. In Sunni school of thought mutah is ceased to be legitimate and it is strictly forbidden to practice. Bergsma has jotted down inaccurate information to demonize Islam and Pakistani society. His inaccurate information about an entire religion instructs his Neo-Orientalist intentions to demonize Islam.

Polygamy is one of the most distorted themes in Bergsma's trilogy. It is fact that polygamy is permissible in Islam yet such unions are not common in Muslim societies. There are more than thirty male major and minor characters in the three novels, Bergsma either has presented them indulge in polygamy or they have intention for polygamy. He

presents as every Pakistani has more than two wives that is distortion of truth. Polygamy is practiced by a very small number of people in Pakistani society. The portrayal of polygamy is orientalist's way to portray Muslims as sex pervert. As Deep Kumar mentions the Orientalists and Western way of thinking about Islam in her book *Islamophobia and the politics of Empire* as they think that "Islam attracted followers through sexual indulgences and perversion" (16). Bergsma, with his intentions of distortions, presents the indulgence in polygamy as a common practice.

Sex slavery and concubinage has a just history in contemporary Muslim World. Concubinage came to an end hundreds of years before but Bergsma has presented it as practicing in contemporary Pakistani society. Anyone, having a little knowledge of Islam and Pakistan can understand the ignorance, misrepresentation, inaccurate and distorted knowledge of Bergsma. At the same, Bergsma depicts sex slavery in Pakistan that does not exist at all. Through self-created information, Bergsma betrays his readers against Pakistan and Islam.

The association of violence to Islam has a long history in orientalist rhetoric and descriptions. Throughout the history of the West, Muslims have been seen as prone to violence. Bergsma has also presents Muslims as violent, inherent proclivity to violence and they are encouraged by religious teachings. There has been an endless (mis)representation in the West that Islam has a very dangerous proclivity to violence and it is inherently dangerous and violent faith. He has depicted that that Muslims propensity towards violence is inherent in their blood and in their religious teachings. Orientalists have been portraying Islam as violent and Muslims tilt toward violence. This association of violence to Islam and Muslims is highly and vibrantly propagated myth by Neo-Orientalist. Bergsma depicts this theme to step into the queue of Neo-Orientalists whose intentions are to defaced demonized Islamic teachings through his pop fiction. Bergsma presents this phenomenon as integral part of Muslim society. There is a minority of lunatics in every religion who misinterpret their religious teachings for their own interest. It is not fair to judge an entire religion and followers of an entire religion on the base of some actions of few individuals. Islam does allow war to bring to peace, equality and justice to a society but it rejects violence against any innocent without any 'if, so, and 'buts'. Bergsma distorts the real and actual face of Islam and Muslims. In fact both Neo-

Orientalists and Islamic fundamentalist are on the same page in this regard because both believe Islam is a religion of violence. Bergsma, being an Islamophobe and Neo-Orientalist, reinforces the long-standing Orientalist stereotypes and misrepresentations that Muslims are xenophobic, despotic and depraved “Other” who are congenitally predispose to commit violent actions.

The theme of unchanged Muslim mind is also seen in trilogy of Bergsma. It has been great tradition of orientalist to propagate Islam as monolithic (All Muslims share a hire mind). The unchanging characteristics that are associated with Islam and Muslims are violent, antidemocratic, sexist, and abhorrent to education and enlightenment and so on. As Edward Said points out the Orientalist depiction of unchanging Muslim in his *Orientalism* (1995) as “...Islam is that it never changes” (317), and he further describes the Orientalist attitude as, “...Islam does not develop, and neither do Muslims...” (317). Bergsma has taken the homogenization of Islam and Muslims for granted. He has portrayed Islamic culture as holistic and made many negative generalizations. Bergsma, throughout the trilogy, produces heaps of such distorted images of ‘unchanging Muslim Mind’. Either its religion or social life, political life or economic, Muslims are depicted to be unchanged. Such invidious representations throw him to flack of Islamophobes.

The demonization of Islamic teachings and Muslim society through his trilogy unfolds that Bergsma is an Islamophobia and Neo-Orientalist who misrepresents Islam, Muslims and Islamic Culture. His portrayal of Muslim women as salve of Muslim men and his depiction of women as the only victim of Islamic sharia law unfold his Neo-Orientalist perceptions of presenting Muslim World and Islam. He over-generalizes, stereotypes and vibrantly misrepresents Muslims and Islamic teachings which bring him to the line of Neo-Orientalist and Islamophobes. Bergsma distorts the facts by portraying that every Muslim male is totally free from any religious restriction while woman has to suffer from the Islamic laws. Bergsma’s trilogy proves him to be an Islamophobe and Neo-Orientalist. Bergsma’s invidious representations trigger fresh cycle of anti-Muslim sentiment, contempt and hatred.

Bergsma has cultivated a distorted image of Muslim society by making binaries. He represents absolutely no change in Muslim society where premodern practices are dominant. He further associates Pakistanis with lechery and bloodthirsty dishonesty. The

despicable association of preposterous, invidious and incendiary misrepresentations debunk the moral degeneracy of Bergsma whose effrontery in presenting and producing inaccurate knowledge and distorted images of Islam, Muslims and Pakistan confirm his Islamophobic and Neo-Orientalist intentions. His blatant misrepresentations unveil his recondite intentions to demonize and dehumanize an entire religion and society.

The most ridiculous misrepresentation in his trilogy is depiction of Muslims as extremely lusty and oversexed. It has been customary way of representation of Orientalist to associate “sexual indulgences” with Muslims for centuries. Muslims are portrayed as ‘perverts’. Bergsma follows the foot step of his ancestors to create such distorted images of Muslims and Islam. He presents every single character in his trilogy is sexual pervert who frequently indulgences in sexual relations in the form of polygamy, contract marriages, sex slavery, having concubines, or indulges in rapes. Despite having all these sexual intimacies, his most of the Muslim characters frequently pay visit to brothels to satisfy their desires. Such over-generalized and misrepresentation for his Neo-Orientalist agenda makes him fall in the Queue of Islamophobes and Neo-Orientalists.

Bergsma produces a solid Neo-Orientalist and Islamophobic oeuvre that concentrates on Muslims as violent, monolithic, and backward and Islam as holistic and violent religion about which, from *One Way to Pakistan* to *The Opium Eaters*, he continues to make negative generalizations. He depicts Muslims as aberrant, underdeveloped and inferior. The Modus operandi he uses to mare the image of the Muslim world and Islam piques ignominious perception about Islamic world.

Summarily, the study has provided the answers to both the question that were put forth while initiating this research project. The first question regarding the misrepresentation has been resolved through the ample textual material from the selected texts. The second question about the interfacing of Bergsma’s fiction and the larger Neo-Orientalist discourse has also been resolved by explaining the nexus through textual evidence.

## 5.2 RECOMMENDATIONS

The exploration further leads to the following research ideas:

1. It shows the continuity of the Islamophobia in the 21st century. Contemporary American and Western writers are producing conspicuously hazardous works about Islam and Islamic world that gather lots of attention around the globe. These disruptive works subvert the actual reality on flimsy grounds through distortions, misrepresentations and misinterpretations. Most of works are set in the backdrop of 9/11 tragic incident. These works misrepresent, distort and over-generalize the Muslim world and Islamic precepts. To encounter these intellectual trenches, the works can be researched through the lens of Neo-Orientalism and Islamophobia.
2. It shows the presence of socio-political perspective in Harold Bergsma's fiction. Bergsma's trilogy enormously mares the socio-political way of life of Pakistan and Afghanistan. To develop a much better understanding of Bergsma's contention demolition of Pakistani society and politics through distortions and misrepresentations, the trilogy can be researched from a socio-political angle. Due to the volatile issues, Pakistan has received much-trumpeted representation in a negative and paranoid way. To encounter such putative and contentious demolition discourse, the future researchers can carry out researches to response.



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