

A POSTCOLONIAL APPROACH TO THE STUDY OF *MAPS FOR LOST LOVERS* BY NADEEM ASLAM

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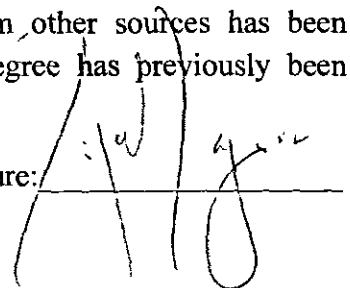
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ABSTRACT

This research is a postcolonial analysis of *Maps for Lost Lovers* by an expatriate Nadeem Aslam. This study is a textual analysis that evaluates Aslam's representation of Islam and Muslims in the aforementioned novel. Edward Said's theory as given in *Orientalism* has been taken as a model to analyze the text. This research explores how Aslam has portrayed Pakistani Muslims or how characters have been portrayed to represent Islam. This study explores what image of Islam has been created in the text.

This study demonstrates that Islam and Muslims have been misrepresented by the writer. Aslam shows that Islam is a totalistic and fundamentalist faith and its believers are fundamentalists. Aslam has dispersed stereotypes of Muslim men and women in the text. His portrayal suggests that Islam is an inherently a faulty and outdated religion. It does not offer solutions to today's problems such as issues concerning diaspora communities. In Aslam's novel, Islam is the cause of Muslims' grievances within Pakistan as well as abroad. It is the reason for personal and communal dissatisfaction among Muslims.

The first chapter consists of introduction to the study. The second comprises the literature review. It includes introduction to postcolonialism, issue concerning representation and briefly discusses stereotypes. Moreover it reviews the related researches and the novels. The third chapter explains the theoretical framework for the present study. Fourth and fifth chapters consist of detailed textual analysis based on Said's theory and argue that Aslam has constructed negative image of Muslims and Islam. The major part of the analysis covers Aslam's characterization. Final chapter has the conclusion of the research and also suggest further researches.

DEDICATION

In the loving memory of:

Ch. Ghulam Muhammad (my nana)

Saman Sarfraz (my elder sister)

Fatima Begum (my nani)

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TABLE OF CONTENTS

Abstract.....	ii
Dedication.....	iii
Acknowledgements.....	iv

CHAPTER 1: INTRODUCTION.....1

1.1	Introduction to the Study.....	1
1.2	Statement of the Problem.....	6
1.3	Research Questions.....	6
1.4	Rationale.....	7
1.5	Significance of the Study.....	7
1.6	Methodology.....	8

CHAPTER 2: LITERATURE REVIEW AND THE THEORETICAL FRAMEWORK OF THE STUDY.....9

2.1	Introduction to the Term Postcolonial, Criticism and Literature.....	9
2.2	Representation from Plato to Present and Question of Transparency.....	13
2.3	Said and Representation in Colonial Discourse.....	19
2.4	Origin of Stereotypes and Stereotypes of Orientals.....	24
2.5	Images of Muslims, Past and Present.....	27
2.6	Cultural Clash and Review of Related Researches.....	29

CHAPTER 3: METHODOLOGY.....36

CHAPTER 4: STEREOTYPES OF MALE CHARACTERS.....40

CHAPTER 5: STEREOTYPES OF FEMALE CHARACTERS.....70

CHAPTER 6: CONCLUSION.....89

WORKS CITED.....96

CHAPTER 1

INTRODUCTION

INTRODUCTION TO THE STUDY:

Postcolonialism is a method/approach to subvert the assumptions held by colonialism. Postcolonialism challenges the colonial and neo-colonial representations of non-Western nations. It is a form of cultural confrontation to so-called civilized values of colonizers and contemporary neo-colonial structures. Hence it denotes a politics of confrontation to unfair and uneven forms of political and cultural hegemony of Europe and America over non-Western nations. Postcolonialism is required to battle continued cultural alienation because Western exploitative ways of representation are still prevalent.

Postcolonial approach involves strategic reading of texts to disrupt Eurocentric biases inscribed in them. It brings into play thoughts such as equality, liberation, and democracy so as to combat domineering formations of prejudice, bigotry, and manipulation (Nayar, "Postcolonial Lit", 17). Postcolonialism stresses the need to replace traditional reading practices and proposes to reconsider our reading habits (McLeod 33-4).

Reading is a key term in postcolonial studies. Reading is considered as a political act because to read is to resist the colonial discourses. Postcolonial reading of the texts

reveals how texts are used to spread ideologies of colonialism (McLeod 33-4).

Postcolonial studies show that in colonial writings certain discursive strategies have been used persistently to demean the natives. Therefore a postcolonial approach to the texts critiques the discursive structures of colonialism. Moreover it challenges the Eurocentric ideologies and elucidates whether a text favours or opposes colonial prejudices.

The present research deals with representation of Muslims and Islam by a Pakistani writer, Nadeem Aslam. Representation is a complex term and has remained debatable for centuries. The word representation means to describe people and places in specific ways. Representation is a procedure of constructing meaning. It mainly constitutes mental impressions of things or ideas and signs or language to signify them. Moreover, representations are located within context and that context is discourse. Representations make the world meaningful to us. Not a single thing can stand without its representation. That is, every object, person and subjectivity needs some sort of representation. A representation can be anything: a name, a symbol, a word, and a picture. In brief, representations are languages (Nayar, "Intro to cultural", 25).

Representations are symbolic of real world. They can work as 'stand-ins or substitutes' but are never original. Texts or representations are made up of language and language is not a value free medium to convey images or thoughts. Hence representations are also laden with values of people and culture that make them. Moreover language/representation can also be misused to make specific images of people. People of a particular culture understand the world through similar representations and thus meaning is collectively understood by all. No one, who works with literature and language, can deny the fact that it can easily lead to differences between what has been

written and what has been understood (Varisco 240). Disagreements can be even greater if a representation is produced by a different society or culture.

There are three prominent scholars who are accredited with formulating the postcolonial theory of representation. They are Edward Said and, Gayatri Spivak . Said in his *Orientalism* (1978) exposed the misrepresentation of Eastern cultures and people and introduced the issue of representation in postcolonial studies.

Similarly Spivak (1988) in dealing with representations explains that social, economical, cultural and historical position of an intellectual has direct association with his/her representation. She demands that intellectuals should be cautious in representing subalterns and avoid portraying them as other (Spivak 24-8).

Edward Said has identified regular discursive features in colonial texts (Said "Orient" 58). His insights provide a useful framework with which one can easily expose the construction of stereotypes in literature. Said's thoughts on representation are somewhat similar to postmodernists. Like them, he views language as a cultural system and doubts any possibility of natural depiction of reality through it. According to Said, a representation can never be a 'delivered presence' of the original but is merely a 're-presence or re-presentation' (21). Therefore he disregards study of representations on the basis of their comparison to their originals to know their truthfulness and suggests analysis of "the text's surface or exteriority" (Said, "Orient" 20-1, 5). Moreover his concerns are representations, more representations, and their relation to each other within Orientalists' discourse.

Concept of exteriority is very important in Said's discussion of representation as it allows studying what a text's surface describes about the subject. Hence it allows the study of stereotypes constructed within a text. Said asserts, "Orientalism is premised upon exteriority, that is, the fact that an Orientalist [...] makes the Orient speak (20-1). In other words, in describing East an Orientalist holds no doubt of West's superiority over it. He knows that he belongs to a powerful block and feels superior to his Oriental subject material. Hence when Orientalists write of East, they keep on portraying "European supremacy over Oriental backwardness" (Said, "Orient" 7).

Making use of Foucault's view of discourse (1972), Said gives his understanding of Orientalism as a discourse. Discourses can simply be defined as a knowledge generating mechanisms. They are modes of expressions or system of meaning which are both formed by, and committed to, the perpetuation of powerful social structures. Discourses are made of many texts, many representations, and many utterances (Foucault, *The Archaeology of Knowledge* 100-25). In his work, Said shows how writings of Orientalists construct the East through fictional representations such as in novels, through apparently accurate portrayals such in travel writings and through claims to knowledge about Oriental history and cultures as in history and anthropological writings. Collectively all these types of texts build a discourse--a system of making utterances/representations about East and its cultures.

Discourses are highly regulated cognitive systems which direct thoughts of people. Hence they control and restrict the approach to representations in a given society. Likewise Orientalism as a discourse fashions a 'style of thought' which establishes certain ways of thinking about East and its people (Said, "Orient" 2). Said showed that

writers who wrote of East were conditioned by Orientalism's discursive structures. Therefore they produced more or less same images/representations of East, for instance, Orientalist were typical of discursive activities whenever they assert the right to describe silent and incomprehensible East and in doing so, persistently constructed it as the degraded 'Other' of West.

Said intends that representations of East does not rely on eastern realities but they are more depended on representational techniques of Orientalists. Therefore Said was able to find many common features in Orientalist's texts. He identifies stereotypes as a major strategy for creating negative images of nations outside West. To create stereotypical images of Orient and its people, certain representational techniques are common in Orientalists' texts, for instance, generalized statements, constricted words, use of 'is', and type characterization. In Orientalists' traditions Islam has been usually represented in negative terms and these techniques are regularly used in representing Islam and Muslim world. Orientalism has ended now but its influences are still prevalent in Western representations of the non-Europeans. The most visible effects can be seen in continued stereotypical representations of Islam in Western media and literature (Said, "Orient", 26).

Nadeem Aslam is currently residing in London. He migrated at the age of fourteen from Gujranwala. He has spent a large part of his life in London and has been educated there ("Nadeem Aslam: Biography"). Therefore the present research attempts to analyze how an expatriate writer of Pakistani origin has represented Islam and Pakistani Muslims. His portrayal of Muslims will show whether he has become a Western construct or as a postcolonial writer he is corrective to negative stereotypes of Islam.

His novel *Maps for Lost Lovers* (2004) is chosen for the present research as it appeared after three years of 9/11. At that time Euro-American media was showing negative images of Islam. Pakistan was also facing severe backlash from international community. Pakistan's image was totally deteriorated because it was considered a terrorist producing country. In this novel, all major characters are Pakistani Muslim. It is important to analyze the images generated by a postcolonial text because postcolonial literatures challenge the negative stereotypes of ex-colonized nations rather than confirm them. If they confirm, they will intensify these negative images because in international community they have usually been recognized as representatives of formerly colonized countries. Hence it is important to analyze a postcolonial text that was published after 9/11.

1.2. STATEMENT OF THE PROBLEM

In the light of Said's theory of representation as given in *Orientalism*, this postcolonial study attempts to analyze how Aslam as an expatriate writer has represented Islam and Muslims in *Maps for Lost Lovers* (2004).

1.3. RESEARCH QUESTIONS

- What is the relevance of Said's theory to study representations in the postcolonial context?
- How does Aslam represent Pakistani Muslim characters? Does he stereotype Muslims as fundamentalists or does he subvert them?
- How does Aslam represent Islam as a religion?

1.4. RATIONALE

The topic of representation is of fundamental importance in postcolonial literary studies. Postcolonial approach to literary texts not only examines how non-Europeans have been represented by colonizers but it also analyzes how writers from the ex-colonies try to challenge the misrepresentations of their people, religions and cultures. For centuries, Islam has been misrepresented by Western representations. Lately, Islam and Muslims have been named as fundamentalists and Pakistan has been dubbed as a country of fundamentalists. In this regard, this study seeks to analyze representation of Islam and Muslims by a writer of Pakistani origin. This study examines whether Aslam has tried to dispel the stereotypical image of Muslim as fundamentalists or he has confirmed it. This research also investigates what image of Islam has been created by the writer.

1.5. SIGNIFICANCE OF THE STUDY

Pakistani literature in English is an emerging field that provides considerable areas of research. Therefore this study will enhance the existing reservoir of knowledge.

Postcolonial approach provides a theoretical framework to understand the functioning of ideology. A postcolonial reading examines whether a text supports or resists the manipulative ideas of colonialism or neo-colonialism. Colonialism has usually portrayed native religions in negative terms and this negativity persists in neo-colonial representation of Islam. Pakistani literature comes in the category of postcolonial literatures in English. Postcolonial literatures are considered to be subversive of colonial and neo-colonial representations of non-Europeans. The significance of this study lies in

the fact that it provides insight into the ideological aspects of a Postcolonial novel in relation to Islam. This research is important because it create awareness about the construction of images of Islam and Muslims in a Pakistani novel.

1.6. METHODOLOGY

This is a qualitative research and involves close textual analysis. Postcolonialism has provided the theoretical framework for the present study. In the postcolonial theories, *Orientalism* offers a challenging theoretical framework to analyze representations of non-Western nations. Therefore Orientalists' techniques of representation as identified in Said's *Orientalism* provide the theoretical postulations of the present study. These strategies include generalizations that is making sweeping statements about non-Western cultures and people, use of 'constricted words' (44), typecast characters which stand for a whole class and represent it as an essence (38), use of copula is to capture non-Europeans in eternally static conditions (72), and negative discursive attitude towards their Oriental subject as east is always described in negative terms (306).

This research seeks to explore whether Aslam has used these strategies to represent Islam and Muslims and retain the Orientalist's negativity in his portrayal or he subverts such stereotypical images of Islam.

CHAPTER 2

REVIEW OF THE LITERATURE AND THEORETICAL FRAMEWORK OF THE STUDY

This chapter reviews the literature related to the present study. Firstly it provides a brief introduction to postcolonialism. Secondly it provides a brief history of representation in literary studies and their relevance to present study. Then it discusses the representation in postcolonial context with reference to Said' theory of discourse with special focus on stereotypes. Moreover it briefly introduces diaspora literature and discrimination of Muslims on the basis of religion. Lastly, it reviews the similar studies and shows how they are relevant to the present study.

Introduction to the Term 'Postcolonial', Criticism and Literature

The word 'postcolonial' has been a debatable among literary circles since its origin in 1980s (Lazarus 6). Each new scholar describes it differently. Lazarus (2004) informs that initially, it was used by Alvi and Saul in its literal sense to refer to the post independence period (2). In contrast several theorists including Ashcroft and Ahluwalia (2001) have rejected this literal sense of the word and argued that 'post' in the term refers to the beginning of colonization rather than the end of it ("Edward" 13). Ashcroft, Tiffin and Griffith (1989) propose that postcolonial takes into account the culture which is influenced by the processes of imperialism from the 'moment of colonization' till today

(Empire Writes Back 2). This is one of the earliest descriptions that identifies the cultural aspects covered by it and also recognizes the continuity of imperial processes in today's world. This view is further challenged by Childs and Williams (1997). For them, postcolonial does not refer to either the 'beginning' or the 'end' of colonialism. They contend that if postcolonial is an anti-colonial discourse to European writings then postcolonial does not begin with colonization because Europeans started writing about non-Europeans hundreds of years before colonizing them (Peter and Child). This term covers an extensive range of issues but problem with this word is that Western colonization becomes the only reference point to describe all non-Western societies as all non-Western cultures are positioned in history before or after the colonization. It is apparent from the above discussion that its meaning has close connection to processes of colonization. It also informs that colonialism does not just involve political/military domination of non-Europeans but has much more to it.

Apart from political domination, colonization was an enormous cultural and discursive project as Boehmer (1995) rightly names it 'textual takeover' of non-European nations (19). Colonial writings played double role in colonies. On one hand, it disregarded native cultures as backward and made the people think that colonization brought enlightenment/modernity to colonies (Viswanathan 20) and on the other, it concealed how colonization had bankrupted the colonies economically, plundered the rich cultures of Africa and Asia and killed thousands of natives mercilessly (Sharp 16-20). Therefore postcolonialism is concerned with this discursive/textual aspect of colonization.

Today 'postcolonialism' denotes a politics of liberation and seeks autonomy from cultural, intellectual, educational, political, and economic domination of West. It examines the history of colonialism, takes into scrutiny post-independence political conditions of ex-colonized states and also fights back forms of neo-colonization. Postcolonialism opposes forms of tyranny that are based on domineering ideologies such as racism as Gilbert explains that postcolonialism has become a suitable word to describe any type of struggle, particularly against race, class, and gender oppression (qtd. in Nayar 9)

Postcolonial criticism interrogates the ways in which English literature has been used to legitimize colonial rule (Gandhi 141-145). A postcolonial analysis may question the Western misrepresentation of native cultures and religions. Informed by theory, a postcolonial approach to texts inspects the colonial techniques of representation. Furthermore this kind of reading explores how racial prejudices are inscribed in texts. In this kind of criticism, literary texts are seen as site of colonial control over non-Europeans. Reading is imperative. It is a kind of opposition to colonial domination as it unmasks the colonial ideologies/assumptions embedded in texts. Quoting Tiffin and Lawson, Gandhi has valorized the role of the postcolonial critic and views reading as a strategy of resistance, "The Postcolonial is especially and pressingly concerned with the power that resides in discourse and textuality; its resistance, then, quite appropriately takes place in and from the domain of textuality, in motivated acts of reading (143)."

Postcolonial critics also take into account how colonization has influenced every aspect of colonized cultures: religion, education, lifestyles, and most importantly how it has marked the psyche of formerly colonized nations (McLeod 17). They may also

critique the Western standards of modernity and argue that they are not fully fit for formerly colonized cultures. In short, postcolonial criticism interrogates the 'cultural alienation' that has taken place in colonies (Nayar 38-40).

Postcolonial criticism also focuses on today's hegemonic agendas of super powers such as America. Relativity of postcolonial criticism is important today, because Euro-American methods of representations are now stronger than ever (McLeod 21). Their media and publication houses are busy in constructing images of non-Europeans and it is also known that political decisions have fairly been influenced by such images. Therefore postcolonial criticism examines the representations of once colonized people by colonizing nations.

Literatures from the ex-colonies have usually been referred to 'Postcolonial literatures' (Ashcroft, Tiffin and Griffith 2). These literatures are a form of 'self-representation' and 'cultural assertion' of ex-colonized people (Innes 4). Writers from ex-colonies incorporate elements from native cultures such as storytelling, customs, and music to show how rich their cultures are. These elements are included as political acts to mark the difference and assert their cultural identity. There is a conscious struggle on the part of the authors to redraft the history of their own people (Tiffin 95). Their themes and issues concern their own societies and people.

For the research at hand, postcolonialism provides the theoretical framework as well as the subject matter, because postcolonial criticism not only take into focus Western representations of ex-colonies but it also scrutinizes literature produced by the cultures that came into contact with the colonizing culture (Tyson 417-19).

Representation from Plato to Present and the Question of Transparency

The term representation has a variety of meanings and connotations. *Oxford Dictionary of English* describes it as, “the act of presenting somebody or something in a particular way” (“representation” def. 1). In this definition, “a particular way” informs that a representation of something/somebody does not give a mirror image of that thing or person. They are only symbolic of the world out there. All representations (whether films, paintings, and textual) are actually re-descriptions of their originals. They modify, distort or sometime altogether change the material reality; but, they are vitally important part of human societies. Representations are ‘alphabets’ of a particular community that are used by people to make sense of the world (Nayar, “Intro to Cultural Studies” 21). Representations are man-made or cultural creations. They are embodiments of ideologies of a society that constructs them. Analysis of representations can easily demonstrate how people of a culture understand the world around them and what they think of people belonging to other cultures/societies.

There are three major theories of representation which have always been related to literary studies. The first is reflective theory which is based on mimetic view of language. This theory says that meaning is inherent in the objects, persons or events of the world; and, language merely replicates the mirror-image of the already present reality. Here language has been considered as something neutral which works like a mirror to depict exact pictures. This theory ignores that language as a cultural construct has inherent potential to distort reality. Intentional view of language gives eminence to the intent of authors/writers in creating meaning. The final is constructionist theory of representation. Constructionists argue that in representations, we use sign, organized into

languages of different kind to communicate meaningfully with others. Representation is 'a human activity' to construct mental pictures of things, people and events in the so called real world. Hence there is no direct relationship between 'reality' and its representations (Hall 24-26).

Nightingale describes that issue of representation in literary theory goes back to Plato in 5th century B.C. It was Plato who gave the term 'mimesis' which means copy. In his *Republic*, he employed the term pejoratively, when he asserted that poets are merely liars who only reproduce 'the secondary' copy of metaphysical world that is not available to poets because they are doubly removed from reality. For Plato, literature was an essential part of social and political life. Thus Plato's theory recognizes social aspect of language. He rightly asserted that literary representation can adversely affect the audience therefore literature should be evaluated for its socio-political character. As an alternative to Plato's notion of mimesis, Aristotle puts forward his theory of mimesis in *Poetics*. He views poetic imitation as something valuable. According to him literature has its own 'heterocosm'; therefore, it should be judged for its artistic value (37-43).

These centuries' old writers are significant for the discussion of representation for three reasons. Firstly, it shows that representation and its truthfulness to reality has always been an issue. Secondly, affects of representation on audience has also been present since the time of Plato. Lastly their theories of representation further developed into two main schools of thought that encompassed the English Literature till twentieth century. Selden (1988) has divided these schools of thought as 'mimetic' that goes back to Aristotle and "idealist" which bears relevance to Plato. According to him, 'mimetic'

theory mainly includes classicism and realism or naturalism and idealist theory developed into romanticism and art for art's sake (8).

In eighteenth century, Romantic philosophers promoted the intentional view of literary representation. It says that language 'expresses' the mind of the author. It was believed that writer's mind is the source of thought. They believed that author creates meaning via language. The meaning is present in the intention of the author. Therefore, reading was to find what the author meant in the text. According to the Romantics, thinking takes place independently and language just represents thoughts of the author (Bennett 49).

In contrast to Romantics, 19th century realists support the mimetic view of language. At that time, people were highly inspired by scientific discourses such as *Darwin's Origin of Species* (1859). Revolution in science demanded a language that was purified from subjective biases to describe natural phenomenon objectively. Scientific attitude swept almost every field of life and literature was no exception. Writers used longer descriptions in novels, believing they are based on observations and language is only reproducing observed facts. Myth of natural or truthful representation through language reached its heights in this period (Habib 470-75).

Literature of Victorian period played a pivotal role in domination of non-Europeans. Macleod (2007) asserts that colonialism has been sustained by making the colonizing nation internalize that they are superior. Therefore it is rightful for them to rule, and by making the colonized believe that they are inferior so in need of help and guidance of the colonizer (18). English literary representations stereotyped non-

Europeans as culturally backward and racially inferior to Europeans and deemed them to be true representation of them.

Viswanathan (1989) informs that colonial administration established the English literature as an academic discipline in the subcontinent to gain superiority over natives (20). Their education incorporated in natives' mind that local cultures and religions are primitive and their knowledge system is out of date and it is the English knowledge and culture that can save them. Hence colonizing culture and education became the ideals to achieve for the colonized; therefore, instead of resisting the colonial authority they willingly succumbed to it (Nayar 39). Thus representations played key role in domination of the people.

Publication of *Course in General Linguistic* (1915) by Ferdinand de Saussure has been marked as a turning point from reflective and intentional theories to constructionist theory of representation. Saussure describes the nature of signs. He asserts that relation between word and referent is not based on some logic but is a matter of 'convention.' People decide on word-meaning relations by agreement/convention and there is no natural link between objects and language. Had this not the case; different languages would not have different words for the same objects. In a language system, meaning is produced by 'difference' among words and words do not refer to outside world but to their mental concepts or 'signified' (Bertens 56-60). Saussure argues that thoughts are incomprehensible 'muddle' without language and it is the language that provides a bond between thoughts and sounds. Then human beings are able to make sense of the world. Saussure's division of 'sign' undermined the referential view of representations once for all. It also gave a hard blow to intentional fallacy because Saussure asserts that

‘linguistic fact’ determines thoughts and thus dismantles the value of author as a sole source of knowledge (Saussure 114).

Sapir and Whorf (1921) advance the cultural dimension of language and asserted perception of the world is largely controlled by language that we use. In this hypothesis language is not merely a tool of communication but it also reflects the mode of thinking in a particular culture. It means that English language communicates the world view of English and not ours (Sapir and Whorf). These theories altered the naïve view of language as value free and proved that languages are cultural specific.

Later Poststructuralist and postmodernist theories of languages have presented radical critiques of reflective and intentional approaches of representations. Poststructuralists argue that human beings use an already existing language i.e. laden with the ideologies of a culture to express; therefore, individuals are not free but are products of their linguistic structures (Bertens 136). These theories replaced the ‘all knowing Cartesian individual’ with a subject who is made by language (Gandhi 39). Postmodernists argue that representations through language can never be transparent. All languages are linked to the issues of class, power and ideology. For postmodernists relationship of language to reality is not given since all language systems are inherently ‘cultural product’, that is why meaning depends “on vantage point, or on location, or on gender, or on class or on ethnicity” (Greene 207). Hence meaning is culturally specific and it can even change from person to person.

In *Archaeology of Knowledge* (1972), Foucault puts forward his theory of discourse which shifts the focus from language to discourse. He describes discourse as

“the general domain of all statements” (80) or to put it simply a discourse constructs knowledge about a particular subject at a particular time in history. It legitimizes certain ways of talking about an issue/topic and rules out other ways of talking/thinking about it. Each society has its discourses which bestow certain utterances to be true knowledge while others are kept at bay. They establish right or wrong of a society. Discourses set up standards for what is normal for people. People believe them as true or right behaviors and consciously guard themselves against divergences. Here knowledge and power become one because instead of liberating, knowledge becomes the cause of ‘surveillance’ (qtd in. Sarup 67). Foucault believes discourse provides a set of structures that he calls ‘discursive formation’, and in a particular period people cannot see beyond these structures. Thus societal discourses constitute their subjects (Mills, “Foucault” 62)

Theories of postcolonialism are highly influenced by these insights into the workings of language and discourse. Constructionist (Saussure and Foucault) and postmodernist approaches to representation displace realists’ proposition of true representation through language. These theories inform that languages are inherently cultural products. Each language is the embodiment of a worldview of the people who speak it. No language can have claims to be standard or to be representing universal values. These language theories also shift the focus from an individual’s being free thinking agent to a subject of language/discourse. Making use of these insights, postcolonial theory emerged and presented a devastating criticism of colonial and neo-colonial representations of non-Europeans.

Said and Representations in Colonial Discourse

In his polemical study *Orientalism* (1978), Edward Said brings in his theory of Orientalists' discourse. Said modeled his theory on Foucault's notions of discourse and power/knowledge nexus. Edward Said's views on discourse and representation initiated the postcolonial studies.

For centuries, Orientalism remained a prestigious academic discipline in Europe. In this discipline, scholars used to study the East. In *Orientalism*, Said gives his interpretation of this scholarly field as a discourse which propagates expected ways of seeing the East ("Orient" 3). For him, Orientalism is not simply an academic field but also a way to misrepresent non-Western people and cultures. Said explains that knowledge of non-Western culture provides methods to have power over them. Hence Orientalism is a way of controlling the East through constructing knowledge about it ("Orient" 12, 27). Said's work brings out the dehumanized aspect of such knowledge producing activities of West in which people belonging to East are seen as objects to be studied.

Orientalist's discourse puts restrictions on thoughts and controls what is thinkable and sayable about East. In the reading of Orientalists' texts, Said notices that writers are incapable of liberating themselves from constraints that Orientalism puts on them ("Orient" 43). Throughout the ages, Orientalists have produced certain regular characteristics of East in their books. He considers them as an evidence to prove that Orientalist's representations are based on discourses present within Western societies rather than on East.

In the analysis of representations, Said puts emphasis on analysis of “text’s surface, its exteriority to what it describes (20).” By ‘exteriority’ he simply means that an author, who is a construct of Western discourses, is portraying the East and its people. In writing about East, an Orientalist is never concerned with East and its realities. He is only concerned with what he says of East because “whatever he says and writes, [...] is meant to indicate that the Orientalist is outside the Orient (21).” Europeans writers are subjects of a discourse which inculcates that East and West “are ontologically and epistemologically distinctive entities” (2) and in this polarity, West is always superior to East. This gives the writers a sense of superiority while dealing with their Eastern subject matter; consequently, East has regular been represented as inferior to West in Orientalists’ texts. Such is the authority of this discourse that for centuries East is conceived in negative terms. It is identified as the antithesis or ‘the other’ of the West (“Orient”¹).

Said disregards any possibility of truthful representation via language. He recognizes that languages are immersed in ideologies, cultural biases and values of the speakers. He asserts that representations like all languages only deform reality. (“Orient” 272). Hence he rejects any possibility of capturing reality in written texts. There is no point analyzing representations of East by comparing them with ‘some great original’ because they are contingent on cultures that produced them rather than the object represented. Thus he contends that representation is only a re-presentation or distortion of reality rather than objective depiction of it (“Orient” 21- 22).

Said also suggests that representations are meaningful because they work within discourse. Discourses are narrow fields which provide context for representations to work

("Orient" 273). They do not have meaning outside it. Thus representation of East did not depend on some Eastern fact/reality but gained its respective meaning by being consistent with the notions that were customary within Orientalism.

Said has faced criticism by many for his notions of reality and representation. Said argues that truth itself is falsehood which leads to the nihilistic view of reality. It also implicates that there is no Eastern reality apart from texts. He further put theorists in a fix when he says, 'Islam has been fundamentally misrepresented in the West' ("Orient 272). This statement disrupts his own views because with this declaration he shifts to the truthfulness of representations that he was negating (Varisco 242).

Varisco defends Said and clarifies that Said is not negating reality of the East because Eastern reality is an obvious fact for him. To support his argument, he quotes *Orientalism* and asserts that Said calls it a 'brute reality obviously greater than anything that could be said about them in the West' (qtd. in Varisco 242; Said 5). He contends that Eastern reality is not the concern of Said's book 'but rather how representation reclaims that reality' for the Western audience. Thus he limits his study to texts and discourse that represents the Orient in the West. Varisco asserts that *Orientalism* should not be read as a philosophical debate on representation but as a critique of European textual praxis (242). Said's book has pitfalls but it has played a crucial role in setting of postcolonial studies by raising certain challenging debates (McLeod 39-41).

Some may contend that literary representations are non-political as they are harmless works of imagination. But it is known now that literature of Victorian era works hand in hand with the colonialism. Said challenged this apolitical view of literary

representation and rejects the realism's proposition that linguistic representation can provide natural reflection of reality. A representation does not depict the original but changes it altogether (21). This is true of both so called truthful books and imaginative literature. Explaining his point further, Said (1978) elucidates that an author is a construct of his/her own cultural discourses and consciously or unconsciously he induces the ideologies of his culture in representing others. Writers cannot transcend their cultural and historical milieu; therefore, literary representations cannot be considered apolitical as he argues, "No production of knowledge in the human sciences can ever ignore or disclaim its author's involvement as human subject in his own circumstances [...]." ("Orient" 10).

Said elaborated the non-political view of literature in his next work *Culture and Imperialism* (1993). Like Plato, he also saw literature as a form of cultural production i.e. deeply entrenched in political and social character of a society. His readings of the so called realist novels have shown how this literary genre has consolidated the vision of empire. It would be wrong to say that all the authors consciously misrepresented colonized people and society because in 19th century British Empire had become a larger than life phenomenon that 'convinced' them of their superiority and inferiority of natives ("Culture" 73, 120, 199).

Sara Mills also in his book *Discourse* (1999) views literature's link to truth and value as ambivalent, because, though it does provide a 'truth' about the human condition, but it does so within an imaginative form (23). Moreover a representation work within discourse and if a political vision such as 'Orientalism' has already been constructed, in this context "even anecdotal or fictitious information begins to accrue to

itself factual status” (Mills 109). She further asserts that negative representations of Orient were part of the so called truthful texts such as history, politics, and imaginative literature alike because it was one of the discursive features available to the writers within colonial context (114). Moreover representations work through continuous repetition. If a particular type representation of a person, community or culture keeps on circulating in discourse without check, it is a fair chance after sometime it will achieve a certain amount of authenticity in the minds of public as a genuine representation. And once an image is constructed in the minds of the public it becomes very difficult to see beyond it.

Spivak (1988) also offers critical insights into work of representations. Spivak recognizes the pitfalls inherent in the process of representation. Representations are influenced by the social positioning (socio-economic, gender, historical, institutional, geographical) of intellectuals. Representation of the ‘marginalized Third World’ is greatly influenced by expatriate intellectuals’ social positioning in the West. Therefore othering is inescapable. Spivak does not offer any solution to the problem. She only demands for higher sensibility/ cautiousness in the writers to avoid the othering of the marginalized groups which is otherwise inescapable.

Her essay mainly deals with representations of female subalterns. Spivak broadens the class-based concept of the term subaltern and re-describe it on the basis of gender. For Spivak, “Third world” women are marginalized people. She calls them subalterns and redefines them as the people “without the lines of social mobility” (28). The crux of her argument is that women cannot be heard as she writes, “there is no space from which the sexed subaltern can speak” (35).

Representation of Third World woman combines two connected but different meanings of representation: proxy and portrait. Proxy/speaking for someone comes in the political sense of the term and portrait is re-presentation/describing in the artistic sense of the term. Giving the example of the ritual *Sati* she shows how women's voices have been silenced in dominant discourses of native patriarchy as well as in colonial records. Hindu religious code represents widow as a heroine who is capable of performing the sacred act. In describing widow as a heroine it also speaks for her that widow actually wants to burn on the pyre. But widow's voice is unheard. In representation of her as a *Sati* or obedient wife, she is being redefined as her husband's possession. Hence the custom of sati is an official displacement of women as free subjects in terms of Hindu religious code. Colonial archives represent practice of sati as epitome of barbaric characteristics of Hindu religion. British abolished it. For them it is a civilizing mission which saves brown women from brown men. But widow's voice is again unheard. In Hindu version widow actually wants it. Thus in speaking for her they represent her. British version also silences her as it neglects its complicity in the process of representation. Hence both discourses patriarchy and imperialism legitimizes the othering of women (28-35).

Origin of Stereotypes and Stereotypes of Orientals

Said (1978) identifies stereotyping as one of the major representational technique in Orientalists' texts. Before Said, the term stereotype was not unknown to social sciences. This word is actually coined by Lippmann (1921). It is made by joining two Greek words 'stereos' and 'typos' which means 'solid' and 'a model' respectively. Collective they mean 'a solid model' which has implications of being stable and exemplary or identical of something (Schneider 8).

On the similar grounds, Lippmann (1921) defines stereotype as a mental process in which human mind squeezes this complex world into small and understandable form. He asserts that human mind cannot take new information all the time and understands it on the basis of previously held images in consciousness. Thus he defines the stereotypes as 'pictures in head' (1).

Lippman asserts that all cultures create pictures of other cultures. Reality of other than our own cultures is usually beyond ones approach; therefore, people usually accept whatever is already defined for them by their culture. According to him, we cannot fully comprehend the acts of others, until we know what they think they know. Thus imagination and beliefs handle such aspects that are away from our reach and difficult to understand. If someone has the chance to confront people or events of other culture, even then one will judge them on the basis of previously held mental pictures (3-10). Such representations are manufactured by all human beings and cultures.

Said (1978) and Lippmann (1921) maintain more or less same views on stereotypes. Said also contends that stereotype is a tool that renders non-Western world graspable to the West. Lippmann presents theoretical basis of stereotypes in general. In contrast, Said's work can be read as practical implication of Lippmann's theory on Western texts as he is specifically concerned with reading stereotypical images in Orientalists' texts.

Stereotype has been regarded a vulgar term because of its connections with cultural and racial stereotype. Stereotypes are key players in propaganda because they are related to human feelings and can arouse strong reactions in them (Morris 6). They are

dangerous because they have the power to change lies into truths. Negative stereotyping of people leads to discrimination against them.

Colonial enterprise made full use of stereotyping in constructing negative images of people. Said informs that that making stereotypical accounts of other cultures is a characteristic of human society but very few have the tendency to demean other people that is specific of colonial venture of Britain and France ("Orient 62).

In stereotyping, people are put into categories on some common grounds, for instance, as culture, religion, race or nationality and that trait becomes a marker of their identity. They are simplified mental images of people. Stereotypes arrange things into manageable terms.

Vocabulary performs a crucial role in formation of stereotypical images as Said informs, 'a type had a particular character which provided the observer with a designation' ("Orient" 119). Use of adjectives or descriptive vocabulary is inevitable for stereotypes. Said has discussed type characterization of 'Oriental' in detail (231). Said claims that geographical divide of East/West becomes the basis of stereotyping of non-Western people. The words East/West do not simply describe the geographical gulf but also draws demarcation between human beings. A man belonging to East is first an Eastern then a human who has his typical characteristics which are not adequate to be equal to any man from the West.

Said contends that geographical difference leads to the creation of specific words such as 'the Asiatic.' Such epithets classify thousands of people on the basis of region and represent them as a big 'mass.' Western scholars never talked of individuals but

always talked in collective terms. Major titles East/West led to other divisions such as 'Asiatic, Arabs, Jews, Semites' ("Orient" 231, 7, 154-55, 35). Diversity of humanity was hoarded under few names.

Scientific trends of late 18th and early 19th century brings in fashion of classifications. Racial stereotypes became the vogue of the time. colour and race became the marker of inherent difference among races. People were treated like products__ categorized and labeled. Now it was easy to handle them. Human were essentialized on the basis of genes. Thus non-Europeans were represented as naturally lesser beings than the white and were ruled (Said "Orient" 119-20).

In building typical impressions of non-Western people, characterization remains central. Type characters are typical of rest of the group/category to which it belongs. Human beings are quite complex but a type reduces them to few essences thus denying them the humanity. These few characteristics can be positive and negative. In making such characters only certain traits are highlighted while others are neglected or ignored. A single character stands for the whole class because 'discursive confinement' of that character makes him/her a standard type for rest of the community/group (66).

Images of Muslims, Past and Present

As Islam is the part of East, it has constantly been misunderstood and thus misrepresented. It has been regarded a menace since the time of Crusades as Amir points out that during Middle Ages, a Muslim was regarded as the ideal enemy (45).

"Orientalist" scholars represented Islam as barbaric and medieval and a continuous threat to the 'West. Edward Said questioned the Western stereotypes of Islam and states that

Orientalism promotes deformation of Islam and Muslim world because "Islam represents not only a formidable competitor but also a latecoming challenge to Christianity" ("Covering Islam" 4). He explains that in one way or the other Muslim countries have always remained a hurdle in the way of Western domination of non-Western regions. As compared to the rest of the nations, Muslim countries have always been unsolved problems for the West. Since the time of Crusades, Islamic regions such as Arab and Ottoman had many military confrontations with Europe and were quite successful in terrorizing Europe ("Orient" 73-74).

Islam has always been deemed as different from and an other of the West. Centuries long history is working behind the images of Muslims and an impression of being combatant is built in relation to their representations. In Orientalists' discourses, Muslims were usually stereotyped in relation to violence and bloodshed, for instance, Arab culture was described is based on revenge and warfare ("Orient 48). Muslims were represented as superstitious and non-modern. Position of Muslim women is never acceptable to West. Turks were described as having *Harems*. In subcontinent, women's condition is never quite like European women. Orientalists described Muslims as morally corrupt and sexually aberrant.

Orientalism is over but its effects are visible in today's representations of Islam. It seems that only terms or vocabulary has changed a little bit. Some new labels are added to the old archive of images of Muslims, for instance, fundamentalists and terrorists. Characteristics of Islam are still similar to the old images of it. Seen through Western eyes Islam is still a jingoistic religion so the Muslim the 'ideal enemy' of Middle Ages has now been named as Islamic fundamentalist (Amir 45). Again Islamic fundamentalism

is very hard on women, it does not allow freedom of speech (After Rushdie Affair), Islam has issues with Human Rights, it promotes repression of sex and more recently postmodern lives are so complex that Islam has no answer for them. In short, it is backward and barbaric and thus it is still poles apart and an other of the secular, liberal, humane West.

Cultural Clash and Review of the Related Researches

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Due to economic necessities, thousands of Asians are living in England and trying to cope with altogether different cultural situations. After the twin World Wars, Western societies such as England have seen the decline of organized religion but religion still holds a significant place in South Asian lives. With the migration Asian religions such as Zoroastrianism, Hinduism, and Islam have also reached the so called metropolitan centers. Therefore in diasporas cultural clash on religious basis is inevitable. Today in multicultural societies, there is a need to comprehend each other's cultural mores. Literature can play a significant role in bridging the gap among diverse cultures by explaining the different cultural mores to people. But unfortunately it is doing otherwise.

Till nineties, religion was a neglected aspect in postcolonial studies, but, after certain political events the trend has drastically changed. Now there is renewed interest in religion, especially Islam. Mirza (2009) finds out that in diaspora communities Islam has become a key player in defining identity and difference. According to her, Muslims are not satisfied with certain aspects of secular lifestyle and Islam provides "a counter-cultural marker against the relativism of the West" (274-281). Poole (2009) in her book

has testified that Muslims are the most marginalized groups in Britain because of their different cultural practices (31-6).

Today many postcolonial writers are living in diaspora and are products of Western discourses and education systems. Many such writers have portrayed various aspects of Islam and Muslims but the problem is, the image of Islam, which emerges out of their works offers a negative conception of Islam. Islam is frequently portrayed as a fundamentalist religion; thus, Muslims become fundamentalists who follow decrees of a written manuscript that does not allow change.

What could be the reason behind such portrayals? One likely answer could be that writers have become the subjects of Western discourses and education systems. Now they perceive their own cultures and people from the eyes of the West. In postcolonial theory, it has been assumed that knowing two cultures give authors a privilege position to write about such problems. Nayar sees postcolonial critic as a 'metonym of whole community' (70). The point to be considered is what community Nayar is talking about? Of course these do not represent mainstream British culture. They are considered the 'metonym' or insider of Asian communities of their origin. In the portrayal of religion, representation of an insider is even more significant, because if an insider's text is generating the negative images, it will confirm such portrayals as genuine/true. Therefore the important question with regard to these writers is to ask whether their portrayals are representatives of the society they are representing or does it reinforce the images West seeks.

Rahman finds (1999) the postcolonial turn in Pakistani English fiction with the publication of *Twilight in Delhi* by Ahmed Ali (29). Since Zia regime Pakistani literary

Kipling puts the praises for Raj in Indian mouth and just like him Aslam makes Muslims abuse Islam.

A central part of this study scrutinizes the characterization of Muslims. Most of Aslam's Muslim characters are uneducated and belong to villages such as Barra and Chota who are butchers, matchmaker, and Naveed Jamil who is a son of hookah maker. These characters are representative of Islam and Pakistan. One of the main characters that stand for Islam as well as the whole society is also uneducated such as Kaukab who had schooling till the age of thirteen. There are few educated characters such as Shamas, his brother Jugnu and his children but they are non-believers. They abhor Islam and dislike Pakistan. They can be called Aslam's mouth pieces to demean Islam.

Another common feature that Said identifies in the texts of Orientalists is to make typecast characters. He calls them discursively confined characters. He asserts that such characters do not represent themselves alone but are representative of a whole class. Aslam has also created many type characters. His characterization of Muslim clerics comes in this category. In media images, Islam has usually been associated with bearded figures. These figures, in relation to Pakistan and Islam, have become a negative discursive strategy in media portrayals of orthodoxy. Making of such characters by a postcolonial writer intensifies the Pakistan's image as a land of fundamentalism in which such people play a very important role.

Many clerics appear in the text. They are nameless characters which denote that all of them have the same characteristics. Although not much description of religious figures has been provided but whatever they are made to perform in *Maps* is enough to

inform what sort they are. Aslam has spread many images of Muslim fundamentalist priests in the text. All of them are caricatures. He makes use of exaggeration as he mentions a cleric 'with a beard large enough for peacocks to nest in' (186). In the text, he exorcises a girl supposedly possessed by djinns and kills her in the process. In the name of Islam and exorcism what the cleric has done to the girl creates an immensely perverse image of Muslim priests and leaves a defamation mark on Islam. He has assured the parents that she will not be hurt because it is the djinns who will actually be receiving beatings and not the girl. The imagery used in relation to the character of the priest provides a horrified caricature of the religious figure who is capable of immense violence; 'she was beaten, burnt, made to urinate on a heater, her chest was broken, arms were broken by a cricket bat, she wasn't allowed to eat anything' (186). Like his European counterparts, Aslam's narrative is also full of horror and repugnance at barbarism of Muslim practices.

Aslam mentions another cleric and informs only about the thunder like quality of his voice. It suggests the stern nature of the Muslim priests. A Pakistani who is residing in Norway consults him on drinking wine. Instead of providing help, cleric chides him in his thunder like voice that Allah knew the weather of Norway when He forbade wine. Another cleric inculcates in mosque not to marry white women as they are dirty and preaches abhorrence for sex.

The stereotyped clerics reign the world of *Maps and* Aslam silences all the liberal Muslims' voices. Type characters are made for two purposes: to criticize the social evils and to propagate negative images. It could have been contended that Aslam is criticizing anti-progressive clerics who are making fool of people. They are using faith as an excuse

to gain ascendancy/authority and Aslam is right in criticizing them. But the difficulty is that he does not produce a single educated religious figure. Exclusion is working in this text as it dislocates the liberal Muslim scholars altogether. His text provides essentialized images of Muslim leaders. Religious leaders are after all representatives of religion. Such clerics as representatives of Islam make a very bad image of it. Had he created some liberal scholars, the image of Muslims and Islam would have been much different in the text. Like an Orientalist's text, *Maps* silences such voices altogether.

Aslam shows that Muslim clerics are fraud, for instance, a cleric gives some salt to Kaukab to put it in Ujala's food. (Being a teenager Ujala sometimes becomes volatile and mother wants to keep him under his control.) Apparently he has read some holy verses on it to make him obedient but actually that salt is 'bromide' (304).

Aslam's representation consists of hearsay and distortion as he describes another fraudulent cleric who has told his followers that fairies come to present him gifts that he humbly rejects and is completely believed and revered by people. In a dream, he meets Prophet Muhammad (P.B.U.H) in a mosque who tells him that he is being chosen to convert the American President to Islam. According to the cleric that 'mosque is washed twice daily in rose water' (338). People, who believe him completely, are contemplating whether Allah would send djinns to shift some of America's famous buildings in London to make an impression upon the President. In accordance with the Prophet's order, he writes a letter to the US President to convert to Islam who refused. The people who knew that it was Prophet Muhammad (P.B.U.H) in the dream did not speak because to consider 'Muhammad can be wrong-- on anything-- was to risk a spiritual trauma' for Muslims

(340). Thus Aslam suggests that the Holy Prophet (P.B.U.H) could be wrong. Aslam views his people and religion with presuppositions in his mind.

Prophet Muhammad (P.B.U.H) as a character has not been included in the text but his personality has been discussed at certain places by certain characters. Although very few lines have been told about him but are enough to provide Aslam's view of him. Jugnu questions the Prophethood of Prophet Muhammad (P.B.U.H) by saying, "I cannot be expected to believe what an illiterate merchant-turned-opportunistic-preacher- for he was no systematic theologian- in seventh-century Arabian desert had to say about the origin of life" (38). What does it suggest about him? He was an uneducated fraud like the aforesaid priests. He was a clever man whose prophesy was nothing else but false and he was able to maintain his authority by befooling people. It suggests that he was not a Prophet at all. As Aslam has hinted that Muslims are not ready to contemplate that Prophet (P.B.U.H) can make mistake.

In Orientalist's traditions Islam has frequently been considered as fake version of Christianity and Prophet Muhammad (P.B.U.H.) is not more than a faker (Said, "Orient" 60, 63). Aslam's attitude is the same, for him Muslim leaders are fraud and pretenders and even Prophet Muhammad (P.B.U.H) is no different. Thus images of Prophet (P.B.U.H) and Mullahs become 'generic type' (Said 66) of fakers who use religion to gain authority over people. Thus he has slammed the whole Muslim race from the times of Prophet (P.B.U.H) to the present day. Instead of subverting the stereotypical image of Prophet Muhammad (P.B.U.H) and Islam, Aslam has 'contained' (Said 20) it and his attitude can be traced back to Orientalists' traditions. He has not done anything different from the European texts except he has put the condemnation of Islam in Muslims' mouth.

Sexual mores in Muslim societies have usually been a topic of discussion in European texts. Muslims have usually been described as vulgar and immoral. A full episode concerns a cleric about whom not much has been informed except for his child abuse act. Aslam claims that he has taken this situation from a real incident in which parents were threatened by the mosques authorities to stop them to give evidence against the priest (Brace, "Question" screen 1) and when he was sentenced to jail, Muslims thought it to be white conspiracy against Muslims and fully supported him. It could be argued that Aslam is criticizing what has been viewed as taboo in Pakistani society. For that he has even provided voice of Shamas within Pakistanis to criticize the priest. But he loses balance when he relates the same attributes to the personality of the Holy Prophet (P.B.U.H). After Rushdie Affair, discussion on personality of Prophet (P.B.U.H) has become a sensitive issue, therefore, not only the words but also the context has been included here. Sourya asks Charagh for marriage and to convince him says that age won't be a problem because Prophet (P.B.U.H) married Hazrat Khadija (R.A) at the age of nineteen and Charagh sarcastically thinks, "and he was in his sixties when he consummated his marriage with a nine year old" (132). This line appears abruptly in the text and nothing comes out of it in the rest of the book. It would be naive on the part of the reader to argue that Aslam has done it unconsciously when he has already made his characters question the prophethood. If a question is being raised about the integrity of his character, prophesy will become false that makes Islam fake religion. Time and again European scholars have attacked the character of the Prophet Muhammad (P.B.U.H). Even certain vulgar epithets have been attached to his character (Said, "Orient 62). Very strangely Aslam is unable to break free from the negative attitude that was built in

Orientalists' texts. He uses his marriage as a pretext to demean his character which is reduced to a child marriage. What has been told about Prophet Muhammad (P.B.U.H) propagates a very negative picture of Islam and represents Muslim priests and the Prophet (P.B.U.H) as a proponent of fake religion. In this light, his character becomes a type that represents his own kind. This is just one line but it is surrounded by other immoral acts of Muslim men such as the clerics' character. Prophet (P.B.U.H) is the source of revelation and knowledge, if something is attached to him, implication is clear i.e. Islam advocates such practices. Aslam has represented generalized view of Muslims. He disperses images of immoral habits in Muslims e.g. two women have been abused by their husbands. Jugnu's girlfriend has got a disease from a Muslim man in Tunisia but Kaukab does not believe that such practices exist in Muslim countries. Aslam says that Muslims think that white are 'lecherous race' (251) but in actuality many sick practices are going on among Muslims. Women have been denied sexual lives but men's sexual lives are not to be questioned. Chanda's brother can have an affair with a Sikh woman but the same life has been denied to Chanda. Aslam shows a discrepancy in describing sexuality in Pakistani Muslim lives. On the one hand, certain characters have been described to abhor sex such as Kaukab. On the other hand, he has related many incidents in which men have shown to be an embodiment of immorality and relates it to character of Muhammad (P.B.U.H) too. Instead of reprocessing the negative stereotypical image of Muslim he suggests that Muslims think that they do not have immoral habits but actually they do have such vices.

The denigration of native religions was a regular feature of Orientalist discourse. Superstitions in native societies are an evidence of their being 'primitive' (Said 247)

which underlies the modernity of Europeans. Natives were portrayed as superstitious (Ashcroft, Griffith, and Tiffin 188). On the other hand colonizers were described as rational. A rational mind makes use of logics and evidences in forming conclusion. It does not accept anything without proof/logic. *Oxford Advanced Learners Dictionary* defines superstitions as illogical beliefs in the presence of supernatural things (“Superstition” def. 1). They are unreasonable ideas and have no solid ground. Therefore superstitions connote an unscientific mind. Thus natives were characterized as credulous. They were described as unscientific and incapable of modernize themselves. Hence they were primitive in contrast to Europeans.

Islam also has remained a superstitious religion. Likewise Aslam represents his religion as superstitious junk. His representation shows that he has preconceived image of Islam. He describes Muslims to be believers of djinns in such a way as to make Islam inherently a superstitious religion. Aslam has misused certain concepts to demean Islam. All believers are superstitious in the text because Islam requires Muslims to believe in djinns as Kaukab tells, ‘Allah created them out of fire-it is plainly stated in the Koran’ (186). Aslam puts Quranic quotes in his characters’ mouths and spreads images of djinns in the text. It makes Islam a religion that inculcates superstitions and also undermines the authority of Quran as a holy scripture. There is continuous reference to djinns in *Maps*. Many small characters have appeared in the novel with reference to superstitions including clerics.

In Aslam’s text, Muslims are unable to reason out that erratic behavior of their daughters is not because of djinns but because of the end of their relationships with their boyfriends. A girl is in love with a Hindu and has been forcibly married twice to

Muslims. In each marriage, she is unable to tie nuptial relations with her husbands. Instead of providing help, cleric decrees that she is possessed and recommends exorcism. The cleric kills her in exorcism while the parents were reading Quran overhead. She was an English speaker but starts speaking in Punjabi because 'the cunning djinn inside her realizing that the holy man could not speak English' (186) and if she wants mercy from him she has to beg in Punjabi. Even then the cleric and her parents are unable to see reason because Muslim mind is superstitious. Her parents have not enough intellectual power to see beyond djinns because the words of the cleric are the authority.

Not only discursive confinement but repetition is also at work in the text which makes them typecast characters. His characterization works like motifs which have been spread in the text. Repetitions show that these characteristics are common to all Muslims. There is not just one cleric but many, not only parents of the girl but many others have similar traits because being believer of Islam requires them to be superstitious. Aslam has spread many examples of superstitions among Muslims. Another case is of a woman who does not have any children. When her husband dies, she is left alone in England. Loneliness results in her mental instability but Muslims believe that she has been possessed by djinns. The cleric has prescribed to cut down the tree, which is grown in front of her house, because it is the residence of '360 djinns' which have possessed her (186). In Aslam's text Muslims are so credulous that they cannot figure out that her reason of insanity is loneliness and not the djinns. A Pakistani Australian immigrant father has called a cleric to exorcise his daughter of djinns who cannot figure out that aberrant behavior of her daughter is due to end of her affair with a white boy. Novel shows that djinns are the ordinary topic of discussion for characters' as women's

discussion moves from cooking recipes to djinns. Thus Aslam creates a generalized image of Islam and its believers. In the novel, Islam is inherently a backward religion and Muslims are superstitious. Thus by demeaning the character of the Holy Prophet (P.B.U.H), making negative images of clerics and showing Islam a superstitious religion, Aslam represents Islam essentially a flawed religion and characterizes it in terms of want or deficiency.

Aslam endorsed certain fixed images of Pakistani Muslim men. Keeping with the tradition of Europeans, almost all of them have been described in relation to violence, crime and subjugation of women. All of them consider women to be guardians of shame and honour but they themselves can have many amoral habits. It is also worth mentioning that almost all of these characters are living in Pakistan and rest of them like Chanda's brothers are born and bred in Pakistan. Most of them have not been bestowed with names and physical descriptions. They are type representatives of Muslim men.

Chanda's brothers Barra and Chota come first in this class. Description plays an important part in deciphering the traits of people. Not much has been told about their characters except for their names and 'their butchering trade' (357). When the elder brother was born, he had 'a piece of clotted blood' (341) that refers to his blood thirsty nature. He is hot-tempered by nature. The younger brother is a drunkard. He also has relations with the Sikh girl but does not see anything wrong in it, but is inclined to punish his sister for the same reason. Both brothers are type representatives of male chauvinistic Muslim society in which a man is allowed to do anything but a woman has not the same freedom. They were also involved in bringing heroine from Pakistan to England.

They have been described as men who can abuse their sister/woman verbally and physically. Both of them thought that they have become the talk of the town because of their sister's divorces. They wanted her to wear 'burqa' (65) so that nobody can see her. It will redeem them of the disgrace that have been brought on them by Chanda. Their character shows that Muslims are the type of people who don't even allow others to take their women's name in public but they themselves have the license to talk and do anything with other women as both brothers and many other Pakistanis indulge in vulgar talk about women.

Even their names are unable to provide them individual difference. They only signify age difference because their characters are the same. Both are barbaric. Elder has broken her sister's neck and tells his dying sister to repent and the younger brother has brutally murdered Jugnu. Butchers by profession, they kill animals in slaughterhouse and they cut up their sister's body into pieces with 'two butcher knives, and a cleaver, a saw...an axe' (357) burn her and then bury the remains. Same treatment is meted to Jugnu, he is killed first, dismembered, burnt and buried. They cut up two human beings as if they were animals in slaughterhouse and Islam has provided them with the license to do so. They consider themselves to be 'Allah's 'sword' against 'sinners' (175). After killing them, they do not even have qualms about killing; on the contrary they have shown immense pride in acting honourably and in return have been patted by relatives living in Pakistan.

Maps suggests that brothers are not wholly responsible for the killing. It is Islam that inculcates shame in its followers because sex outside wedlock is forbidden in religion. Therefore it is abhorred and considered shameful by Muslims. Both brothers

have been raised on the principles of shame. They feel humiliation and disgrace by their sister and Jugnu's deed and revenge or the act of violence is inevitable to get rid of humiliation. They have thirst for Chanda and Jugnu's blood as they say, 'we will drink from your veins' (20). Thus whole society is full of such characters. They have been provoked by the taunts and comment of community people. Naveed Jamil has referred to Barra as 'shameless' (344). Another has commented, 'Had my sister set up home with someone that shamelessly, I would have dissolve them both in acid much sooner' (340). Kaukab supports them. This is what is required of them by their community to take action and redeem the society of sin and shame and restore honour.

Characters continuously relate killings to Islam. In Islam adultery is forbidden but that does not mean that Islam legitimizes such acts of violence. Not a single character has been created that could inform the reader that Islam has nothing to do with honour killing. It does not allow such transgressive practices and apart from Muslim societies it has also been part of many non-Muslim cultures (Javed 144). Pakistan and Islam have usually been slammed for honour killings. He disperses images of such killings in the text and makes a simplified image of Muslim mind. A Muslim father has killed his daughter in Gaza. In Pakistan, a man has run over his sister-in-law many times because he thinks of her as immoral. Thus honour killing has been ascribed to Islam as if Islam legitimizes it. Use of descriptive vocabulary or adjective is essential to make stereotypes. Aslam does not only spread so many images of honour killings but he also uses constricted adjectives to make mental images of Pakistani Muslims as he call Pakistan as 'a wife-beating' and 'wife murdering' country (226).

Another typecast character is Mahjabin's husband. His name has not been mentioned in the text. Not a single detail of his physical features has been told to the reader. He is a Pakistani man and Muslim. Aslam seems to suggest that being a Pakistani Muslim means to have a certain traits automatically. He has categorized Pakistani men as members of a backward culture. He is living in a village and being a fundamentalist character does not consider Mahjabin to be divorced under British law. He is a Muslim man who has the right to divorce his wife not the vice versa. He is introduced to the readers through his letter to his wife that he has sent from Pakistan. He writes the letter to instill in her the fear of Allah so she can return to him. It does not look like a letter to a wife from her husband but it is more like a religious lecture by some priest. The character of the husband can easily be deciphered from this letter. Several lines have been included here that speak volumes of his character,

The television keeps informing us... that we have been defeated yet again [...]. They say we are defeated, irrelevant, finished. And the reins are now in the hands of those who neither say their prayers nor keep the fast... our women have become disobedient [...] (306; Italics in Original).

Whose 'defeat' is he talking about? It will be worth remembering that the novel under discussion came to market in 2004 right after 9/11 that follows America's raid of Afghanistan. At that time, news regularly informed about killing and surrendering of Taliban leaders in different places and about Karzai's newly formed government. Pakistan was labeled as a fundamentalist and terrorist breeding country. International media referred again and again that Taliban have connection in Pakistan. It can be deduced from here that Aslam is referring to this man as one of the many connections of

Taliban or terrorism in Pakistan. This man could be a man who is possibly involved in terrorist activities as he is grieving the defeats of Talibans.

Being a fundamentalist Muslim man, he has no doubt of inferior position of women. It is clear that he feels that women are born to serve men and their only place is home as he says, we, the men who were submissive to Allah, and women who were submissive to their men (308). He thinks that Allah has given him permission to do anything with Mahjabin because she has been made to serve him. And what entails to be subservient to a Muslim man is very clear from his treatment of his wife as he further adds, 'Remember the tip of my cigarette on your skin, Mahjabin? Keep that fire in mind. The fires of hell are a thousand times hotter? Remember the sewing needles in your thighs, Mahjabin?' (306) He is a sadist who mercilessly tortures her and shows no remorse. On the other hand he thinks that it is his wife who is at mistake in leaving him and tries to call her back by instilling in her fear of Allah because she is being 'disobedient' to him in leaving him. He thinks himself to be a lawful master of his wife who can treat her even worse than animals.

Muslim men are morally depraved. Being a fundamentalist Muslim, he should be austere in his manners but he does not hesitate in asking Chanda to sleep with him who strictly refuses him. He does not think of his sinful thoughts and misbehavior but about her 'sinning' with Jugnu and writes, 'Allah [...] saved me from polluting myself in that polluted stream!'(306).

Another cousin/husband from Pakistan is Suraya's spouse. He is another rustic and uncultured man. He is a son of a dyer. Like other Muslim male members, he is also

deprived of individuality by not giving him name but he has rough and hard hands which suggest his cruel nature. He beats his wife regularly. He terrorizes her and from the start of her marriage she lives in fear of him. He is an alcoholic who brutally abuses her in drunkard state. Like Barra and Chata he is another representative of a society who is drenched in shame. Although he knows that nothing happened to her in enemy's house, he is unable to control his rage especially when he is drunk. He becomes abusive and also becomes suspicious of her character. People talk about her wife's virtue and he is unable to cope with it, he cannot resist drinking and loses all control when he is drunk. His sense of shame is so deep that he does not meet anyone. Out of shame, he even does not want to see himself in the mirror. On seeing women's *dopattas* he feels that they have become shorter and that is sign of women's being morally corrupt. He calls her bad names and regularly beats her. He even considers thinking of killing her by waving a knife at her and tells her, 'The role of women is to give life, the role of a man is to take it' (159).

Shamas' elder brother's character, who is also Mahjabin's father-in-law, has reminisces of Aslam's uncle who used to snatch toys from his hands. He is also an offspring of mixed blood. Unlike Shamas he is a rather strict Muslim because he attends a mosque based on extremely stern and fundamentalist teachings of Islam. These teachings have made him grave, severe and violent as 'his jaws are working in rage and his eyes are aflame' (84). He has become so intolerant that he spits in the plate if he does not like the food. Here again Aslam is probably referring to terrorist breeding madrassahs and mosques in Pakistan that are capable of brainwashing people and change them altogether.

Teachings at the mosque have brainwashed him as he has become so aggressive that he does not allow children to play with toys such as playing with a ball or flying kites or even blowing a whistle because he considers them grave sins. Toys cause so much revulsion in him that for playing with them, he beats his child so severely that he becomes unconscious.

There is no mercy in him for his fellow human beings. He calls his father a Hindu. The clerics have told him that relation between his parents is not legal. This makes him sick because he considers his brothers and himself as illicit. He becomes furious when he comes to know that his father wants to be burnt like Hindus instead of being accorded a burial. While his father is on his death bed, he heartlessly tells him that on the Day of Judgment he would be enchained and dragged in front of his children by Allah.

In Aslam's world, Islam has become the reason for organized crime. Islam has constrained Muslim lives so much that second generations of immigrants are running away from houses to have freedom and liberation for themselves. Pakistani Muslim 'bounty hunters' (250) are there to bring back those children and women as English law is unable to help Muslims for bringing back adults.

Some Pakistani mobsters appear in the novels who are also brutal in nature. Like many other characters not much has been told about them. Shamas has been attacked by such hooligans. They have been made a little bit different by giving them physical appearance. They are three in numbers and are criminal from top to toe. The first one is the leader of the gang, has a moustache and like gangster in films, he also has a bandaid in his finger. His appearance tells about the menace they have within them. Second man

has mark of acne on his face. He forcefully shakes hands with Shamas. No description is given of the third. Unlike others they have been attributed with some physical details but here physicality is not important. They are Pakistani Muslims and that is the main point. Their Muslim mentality is the same as that of others. The leader of the pack thinks that they are performing a great deed in bringing back children and women to their families. Like other men of Muslim community, he also thinks that women should accept the life offered by her husband as he says that woman should accept the poison offered by her husband than honey offered by strangers. There is no difference in religious and cultural mores of common men and gangsters because all belong to one category_ Pakistani Muslim men. Like rest of the Muslim men they are also incarnation of brutality. They have brutally tortured people in 'Pakistani way' as they brutally torture Shamas, 'They are obviously people who understand the reality of violence and inflicting pain (251).

Aslam has made stereotype of Muslim men. They have been represented as if they are alike. All men have almost same traits. All of them belong to villages and are uneducated and above all they are Muslims. The word Pakistani Muslim itself becomes a stigma in *Maps*. If some of them have been given names that does not make difference because being Muslim automatically provides them fixed characteristics of being barbaric and backward. Their affiliations with an orthodox religion have made them incarnation of brutality.

There are several non Muslims characters which are worth mentioning. Although they have also been made different from whites by describing their ethnic mores but as compared to Muslims they are much better. Unlike Muslims, they are quite liberal and are ready to mix with people of other religion.

Poorab ji is a Hindu pundit who is much softer than Muslim clerics. He takes care of the birds that are wounded by crashing against windows or by Asians especially Muslims' 'quail fights' (20). Though he also feels disgust for sex but he does console Shamas for the murders. He is the first one who informs him about the founding of bodies and tries to console him by hugging him. He does not shrink from hugging or touching Shamas like Muslims do.

Another worth mentioning character is a Hindu boy who has an affair with the Muslim girl. He has been shown as kind and loving towards his girlfriend as compared to Muslim men who treat their women as animals. Reader has not been informed about their religious views on inter-religion marriages/relationships but they have been shown mixing with other races smoothly. There is doctor Verma who is trying to inform Muslims about genetic defects of cousin marriages and in return has been severely disrespected and ridiculed by Muslims for idolatry. On the contrary, many nameless Muslims have been described as disrespecting non-Muslims. By implication it also suggests that people of other religion do not have issues of fundamentalism in them. Only Muslims have drawn boundary line around them on the basis of religion.

There is a Sikh woman Kiran and her father. Kiran falls in love thrice with men belonging to religions other than her own. Once she wants to marry Kaukab's brother but is unable to do so because Kaukab's strict Islamic family does not allow it. She even goes to Pakistan after him but has been refused by his family members. This also shows that women of other religions are quite independent and her father has not been shown even once raising an eyebrow on her affairs in comparison with Muslim parents who kill their girls for behaving in the same manner. Her father also has good relations with people of

other religions. He is great lover of music. It is he who has familiarized the rest of the community to Jazz including Shamas.

Certain characters have been used as commentators on Islam. It is important to notice the description of these characters. Their description tells that they have been distinguished from the rest of the lot. They have been bestowed with humanity. It seems that Aslam wants Muslims to adopt such norms and attitude towards religion. They are different from the rest of the society. Whether they have broken the stereotyped image of Islam, this is still to be decided.

In Shamas' character probably the writer pays tribute to his own father whom he admires a lot. Just like Aslam's father, Shamas is a poet and communist for whom life became difficult in Zia regime and they had to leave Pakistan. Shamas is Kaukab's husband and totally opposite to her fundamentalist wife. To make him different from the rest of the characters, Aslam has described his facial feature quite positively. He is a sixty five years old man and an intellectual and poet. Aslam perhaps made him a moderate Muslim's voice but he is an embodiment of all those characteristics that perhaps Western leaders want to see in Muslims. He is the only one in *Dashte-Tanhai* who is educated and has got an office at Community Relations Council (CRC).

Aslam has so craftily incorporated race in his text that a careless reader might ignore it completely. Although Shamas is a rather liberal character but at least there is an intellectual man in Muslim community who could have easily broken the stereotype image of Muslims but very strangely like Kipling's Kim, Shamas is a hybrid. Being a director of the CRC, he is a link between Asians and British government, and helps

Muslims, Sikhs Hindus alike. Just like Kim, he moves within all ethnicities with ease and respected by all. His father, a Hindu, lost his memory in childhood, brought up by Muslims, and thus 'drifted into Islam' (48). He married a Muslim woman but in later part of his life he regained his memory and instead of being buried he cremated himself like Hindus. Therefore Shamas, his three children and his younger brother Jugnu would be considered racially and culturally impure. It seems that Aslam is celebrating hybridity but in this light Muslims become racially inferior because there is no other voice in the text that could be called a moderate Muslim's voice.

Like many postcolonial writers, Aslam perhaps is celebrating hybridity in these characters. In ex-colonies, it had been seen that usually minority groups disappeared genetically and culturally when they came into contact with the white. In cultural hybridity, minorities are influenced more by the stronger class. Today England has become a hub of people from ex-colonies which has formed a hierarchy of classes. In these classes, British racially, culturally, religiously, economically and politically still hold the most powerful and with media on their side the most influential position. On the other hand, Muslims are minority who are statistically considered the most subjugated group in England (Poole 31-6). Although there is need to mix with main stream British culture because in many places Muslims have been ghettoized because of their cultural mores but seeing from the point of view of religion, contact with British mainstream culture can also put them into more vulnerable situation.

Aslam is hailing hybridity but it is important to see what cultural traits Aslam is celebrating in his hybrid characters. Shamas is the most humane of all among his characters who feels for the well being of all ethnicities. Shamas is the ultimate

representative of Western liberal thought that perhaps the writer wants Muslims to adopt. Although he is culturally Muslim but he is not a believer of Allah. Being a non-believer he does not believe in life after death. He drinks occasionally. He does not like Islam as he thinks of it as 'repulsive' because it allows a man more than one wife (226). He knows it is important to indulge in mainstream British culture and thus he would not mind sending his children to discos. He is an ultimate believer in romantic love and falls in love with Suraya and does not mind committing adultery with her because this is what love entails. He would not have any problem with Stella being pregnant with his son out of wedlock because he thinks that two lovers in bed is the most beautiful phenomenon.

Jugnu is one of the missing characters. He is handsome and 'civilized' (47). He is a lepidopterist by profession who did his bachelors from Russia and his doctorate from America. Being Shamas' younger brother, he is also racially and culturally hybrid who has travelled in many countries to collect butterfly samples. Just like his brother he is also a very liberal character and has also been used to demean Islam. He thinks himself to be a culturally Muslim. Instead of religion he is an ultimate believer of science and says if Prophet had come to him with the message he would have refused it. It is he who doubts the prophethood and disrespects Prophet Muhammad (P.B.U.H) by calling him 'an illiterate merchant-turned-opportunistic- preacher' (388). He believes that he can trust scientists because there are so many inventions around him which make him admire the scientists instead of Prophet (P.B.U.H) or religion.

He also drinks wine and has many girlfriends before falling for Chanda. Aslam seems to be an ultimate proponent of romantic love and in Aslam's text religion and romantic love are at loggerheads with each other. Jugnu is always surrounded by moths.

Aslam valorizes this character that lost his life because of his love as moth does in love of fire. But it is important to consider what Aslam is valorizing in his character. In Aslam's text, love entails adultery which is questionable on religious grounds. He wants to marry Chanda and tries to consult many scholars to get her divorced but that is only to satisfy his sister-in-law and Chanda's family. He himself has no problem at all in living with her outside marriage.

Charagh is Shamas eldest son. Like Mahjabin, he has been brought up under conservative and orthodox thinking of Kaukab. Being a strict Muslim mother, Kuakab tries very hard to keep him under her control as he thinks, 'The magnifying glass through which he was kept in sight was burning him' (128). He wants to be a painter but his parents want him to be a doctor. When he did not get enough marks in A-level, he was made to reappear in exam but could not get enough marks enough. Anything that gives pleasure to him was forbidden to him. When he first met Stella, he is rather scared of approaching her. She is a woman of a culture that is free of such restriction for individuals and provides the liberty of self will that has given her tremendous confidence but that is not available even to a man in Muslim society.

He has seen youngsters trying to hook up with girls and boys. This is what he wants to do but being a Muslim he is unable to find such liberty. For Charagh too, London provides liberation that is barred in *Daste Tanhahi*. London is a place of freedom. There are no reservations and reticence. Being a part of Muslim society that is based on segregation, in London, he feels embarrassed having no sexual life.

Contact with the white girl has made him leave his constrained life that has made his life miserable. Stella, who has very deep blue eyes, becomes the source of inspiration that is unavailable to him in his own culture and religion. It is she who tells him that he is ruining himself in BSc degree. He should give it up immediately and take up colours. It is the white girl that has given him the freedom to find his true self. Aslam is full of admiration for liberalism of the West and wants Muslims to put Islam aside that he seems to think as faulty and thus has caused many problems in society.

Religions perform various roles in individual and communal lives of human beings. All religions foster certain codes of conduct on which societies are based. A human society cannot exist without such ethics. Even in societies with religious liberties such as US, there is always an agreement on a general code of conduct, for example, cheating on one's spouse will be considered a bad/sinful act by both church goers and non-church goers. These ethics are usually associated with, and to some extent rely on religious ideas. These ethical principles bind all those people who follow them. If religion is to be followed, there are certain restrictions to be followed, for instance, all great religions prohibit sex outside wedlock. Aslam portrays sex as if it is the single most reality. His novel is full of examples which show that he equates liberty with freedom of sex. It suggests that his attitude towards religion has become English more than English. In England and America political parties officially do not follow any religion but it is also a fact that Republican Party of US and Conservative Party of UK are right wing parties which are supported by church goers. Aslam recognizes such religious tendencies in the white society as he describes a Christian Priest who has barred people to meet a couple who have left their spouses to live with each other. But he immediately informs that it has

generated a 'controversy' (247) in white people because the priest's attitude has put a question mark on England's liberalism and the priest has to clarify his position.

Relativism of the west remains untainted in Aslam's text.

Ujala is the youngest son of Kuakab and Shamas. He is a minor character. He started drinking at the age of twelve and felt sick of his mother's Islamic practices. He was so disgusted that he disappeared from the house in his teenage. Therefore he does not come in the main action of the novel but re-enters the scene after eight years to have another fight with her mother on Islam. He slams Islam and leaves the scene again. He hates Islam and wants to change his religion. Teachings of Islam are 'idiocies' for him (302). He claims that he has read Quran and what he learns that Women in Islam cannot marry outside religion. Their evidence in court has less value than man. In a Muslim society, non-Muslims will be considered inferior to Muslim and a non-believer is to be killed. Ujala questions the greatness of Islam as he sarcastically asks her mother, "A religion that has given dignity to millions around the world? Amputation, stoning to death, flogging-not barbaric?" (321-322).

This perhaps is the gist of Aslam's view on Islam as a religion. He has not used adjective such as fundamentalism but it is Islam that is a fundamentalist religion. Aslam has shown characters (as Mahjabins's father-in-law and husband) following even stricter forms of the religion that Kuakab follows. A woman stops Kuakab from going to a shop of Jews. A university boy has turned towards radical Islam. But the problem is that the Islam that Kuakab and rest of the community are shown to be following is already rather strict and distorted versions of Islam. Aslam does not represent the spirit of compassion

and tolerance that underlies Islam to differentiates between the true essence of Islam and the distorted version.

Aslam has made some characters that have gone against the status quo of orthodoxy in Muslim society. Theoretically, it could be argued that the stereotype of Muslims as 'a violent bigot' is broken here but it is to be considered that Shamas, his brother Jugnu and Shamas' kids are the progeny of mixed blood. There is ambivalence about the status of his fathers' religion who was a very soft man. In racial hierarchy, English almost hated the children of mixed blood. In some cases women were accepted in English culture but in such cases patriarchy was always with the white blood. This point is very important in understanding racial prejudices. Almost all major characters in the novel are Pakistani Muslims but quite strangely fatherhood is not accorded to pure Muslim blood as Muslims are called 'hairy race' (209). Shamas's father was a Hindu and was a very pious and tender-hearted man, contrary to Muslim parents such as Chanda's who have given birth to Barra and Chota. Charagh has fathered a child with his English girlfriend Stella and child is described as 'half human, half Pakistani' (10). Being Pakistani is not being human. Though Charagh is already hybrid but perhaps Aslam wants Pakistanis to continue hybridity for many generations to come so that they can ultimately get rid of their Pakistani and Muslim selves.

Moreover Aslam is at pains to differentiate these characters from the rest of the Muslims as if there is something unnatural within them. He describes them as unconventional time and again. They have been referred to as unconventional by the community people which means that they are not representatives of general public. Aslam has used these characters to denigrate Islam because they never say anything

positive about Islam. Instead they abuse it. It represents Islam even more negatively because it seems to imply that the educated section within Muslim society knows that Islam is the worst religion that has made the lives of people miserable. Thus text makes Islam a religion of illiterates.

These characters could easily be used to break the stereotypical status of Islam, had they been made by Aslam to defend Islam or had they been shown practicing Islam differently from the rest of the community. But they despise Islam. They are not believers. The text suggests if they had practiced Islam they would have been like the rest of the community because teachings of Islam are same for everyone. Aslam suggests that Islam is such a horrible religion that even its followers want to leave it. There should be fine balance between orthodox and moderate Muslims but Aslam has represented two extreme views: one is extremely orthodox and the other is extremely liberal and thus Islam is lost. Such characters have become quite common in today's literature in english. Like Ali and Kurieshi, Aslam has also created two types of characters fundamentalists and liberals. Liberals do anything which is forbidden by religion but they justify it in the name of liberalism. These characters should also be considered as stereotypical characters having regular characteristics of demeaning their own religion as backward and following liberalism. Fundamentalists are rather stern in their adherence to religion and their view of Islam is usually distorted. Both views are distorted view of Islam. Islam will lie somewhere between the two. There is no moderate Muslim's voice in the text which could be called corrective to the present status quo of Islam. Aslam's representation is complicit with popular fundamentalist stereotypes of Muslims and Islam.

CHAPTER 5

STEREOTYPES OF MUSLIM FEMALE CHARACTERS

In popular Western discourses on Islam, status of Muslim women has frequently been criticized. Islam is presented as a supporter of patriarchy in which women are not given equal rights to men. Male figures are shown to be representatives of Islam who have authority over women. Women are portrayed as victims of patriarchy in Muslim societies such as Pakistan. Aslam not only shows Muslim men as fundamentalists but Muslim women are not much different for him.

Women are natural 'reproducers' who increase the member of a community, nation and ethnicity. They not only reproduce children but they are also responsible for the reproduction of culture. They are prime mentors or educators of new members within a society. Mothers introduce children to the cultural mores and values. They are responsible for inculcation of traditions and cultures. Therefore they are symbolic of cultural differences (Reyes 4). The principal character that represents Islam and whole Pakistani culture is not a man but a woman, a mother--Kaukab. She is the mother of Ujala, Mahjabbin and Charagh and wife of Shamas. In *Maps*, Kaukab is a symbolic figure of Islam and Pakistani culture. She has been described as a fierce believer of Islam. She is an epitome of Aslam's version of Islam. Her Islamic beliefs render her a complete misfit in England. Due to her Islamic beliefs and practices her children have deserted her.

field was steadily declining, but from late nineties onwards an array of young writers emerged on the scene. Some highly subversive books have been published since then. Many Pakistani writers are living in diasporas and have chosen english by choice as a medium of expression. Shamsie (2007) recognizes that not much people know about Pakistani english literature but various writers belonging to Pakistan such as Kureishi, Kamila Shamsie, Mohsin Hamid, Nadeem Aslam have been widely read by people of national and international communities. Their subject matter broadly covers from national to transnational issues (256-7).

This review of the researches gives a comparison between two groups of writers. The first group includes Kureishi and Ali. Both have spent their entire lives in England. Kureishi was born and bred there and Ali left Bangladesh at the age of three ("Monica Ali"). Hamid and Sidhwa, though now expatriates, have been raised in Pakistan. Present review of the literature shows how Kureishi and Ali have lost the sense of balance that Abdul Jan proposes and have produced reified view of their nation and religion but Sidhwa and Hamid have their loyalties intact.

Islam and issues concerning Muslims are recurring theme of postcolonial Pakistani fiction. Islam is a recurrent theme in Kureishi's works. Holmes shows many parallels between Kureishi's novel *The Black Album* and Rushdie's novel *The Satanic Verses*. This literature review includes only those parallels that are related to Islam and Muslims. In his book, Kureishi questions the authority of religion. Both books celebrate postmodernity and say that religion has no particular value in a postmodern world. Islam for both writers is a 'story', 'a grand narrative', like any other 'literary activity' say a novel (qtd in Holmes). Protagonist of Kureishi's book is in search of a place in British

culture which is not available to him. Shahid (the protagonist of *The Black Album*) gets temporary solace with his Islamic fundamentalist friends. But in Kureishi's novel Islam is too constraining to bear with. Thus, instead of sticking to Islam, he moves on with his English girlfriend to the so called life of liberation i.e. full of alcohol, drugs and sex. In the protagonist's search of identity, Islam comes like any other phase and passes on (Holmes). Kureishi does accept that in this postmodern world Islam has the power to provide 'identity' but for Kureishi, Islam is merely a book of rules that constrains human life (Holmes 1-7). Holme's paper is uncritical of Kureishi's portrayal of Islam and provides sympathetic description of it. Like Kureishi, he also labels Islam as fundamentalist as he concludes that Kureishi is critical of Islam because it is "totalistic and monistic religion" which does not allow "innumerable ways of being in the world" (qtd. in Holmes).

Contrary to Holme, Roy contends that Kureishi's description of Islam is stereotypical and unjust. He is of the view that Kureishi's approach towards Islam is biased. Roy finds faults with Kureishi's reasons of rise of Islamic fundamentalism in young generation, for instance, in Riaz and in his fundamentalist friends. He evaluates Kureishi and Ali's fundamentalist figures and asserts that such fundamentalist identities have not been created because of Islam but because of the racism present in British society. He finds no logic in British born children of Pakistani and Bangladeshi Muslims to revert to the religion of their parents' country. He questions why would these youngsters who have never visited their parents' countries and do not know any language other than English revert to Islam so staunchly. To him characters such as Riaz and Karim (fundamentalist characters of *The Black Album* and *The Brick Lane* respectively)

are products of secular West and not Islam. When British racism rejects them then out of grievances they took to fundamentalism and feel drawn towards the people of Iraq and Chechnya who are also suffering because of West. According to him, Islam has mistakenly been related to local cultures of particular communities and writers do not understand universalism provided by Islam called *ummah* with which Riaz and Karim identify themselves and find comfort in seeing themselves as part of a larger community who could provide an alternative to secular West (Roy).

The point to be noticed is that both works have shown a conflict between secular and Muslim fundamentalist characters. Ali also portrays a struggle between secular values and Islam. Shahid and Nazneen represent secular and westernized liberal values in *The Black Album* and *Brick Lane* respectively. Those characters representing Islam or the Asian communities, usually lapse into stereotypical images such as Riaz in *The Black Album*, Channu and Karim in Ali's novel. Narrative point of view always shows weight in the viewpoints of secular characters. No weight is given in the arguments of Muslim characters. They are usually shown quoting scriptures which are out of place or devoid of reason. Thus Islam becomes an outdated system which offers nothing in a postmodern world.

In contrast to Hanief Kureishi's stereotypical portrayals of Muslims, Mohsin Hamid's *The Reluctant Fundamentalist* (2007) is a breath of fresh air. Boehmer and Morten contend that Hamid's narrator Changez (a fundamentalist) presents counter-discourse to American imperialist agenda. They assert that Changez demonstrate the ways in which US-led war on terrorism serves economic and geopolitical interest at the expense of human lives in Iraq, Pakistan and Afghanistan (Boehmer and Morten 14).

This novel does not directly relate to the issues of Islam or of cultural clash in diaspora but it would be useful to compare Chengaz to Kureishi's fundamentalist characters. Firstly unlike Kureishi's fundamentalists' character he is a man of intellect. Though fundamentalist yet he has his own account/story to tell which subverts the discourse of US "war on terrorism." Chengaz also subverts the stereotypes because he does not quote Koran or teachings of Islam to excuse for becoming fundamentalist or terrorist. He used love his life in New York but becomes fundamentalist because of America's hegemonic enterprise.

This literature review would not be complete without discussion on Bapsi Sidhwa's *American Brat* (2005) which deals with the expatriate experiences of a Parsi girl Feroza. This novel is important for the image that she seeks to project of Zoroastrianism. Though Sidhwa also seems to promote certain changes in her religion such as their need to marry outside Parsi community but she never in the least denigrate her religion. Her novel shows a deep sense of pride in their religion and its rituals. This sense is nowhere to be seen in Kureshi and Ali's books. Her novel is also important for discussion of Islam. She has criticized politicization of Islam in Zia period. When Feroza is influenced by fundamentalist strain, her mother asserts 'Zia is inflicting her', she does not say Islam is inflicting her. There is a particular intertextual allusion to Hudood Ordinances. She criticized how callous and cruel certain sections of Hudood Ordinances were (247). She criticizes Zia regime for its Islamization and puts the blame on politics and not on Islam. Her text clearly shows where her loyalties lie.

Aslam is a contemporary of Ali and like her migrated at an early age. This study seeks to examine to which group Aslam belongs. Pakistani literature in english is an

emerging discipline. There is a continuous effort on the part of scholars such as Muneeza Shamsie to make a canon of Pakistani literature in english and include certain writers as representatives of the Pakistani public. Aslam is one of those writers who have been referred as Pakistani writers in english. Excerpt from his first novel *Season of Rainbirds* has been included in *A Dragonfly in the Sun: An Anthology of Pakistani Writing in English* (1997) by Shamsie. Time and again he has been reviewed as Pakistani writer by national and international critics. Several appraisals of Aslam's works as well as his interviews have appeared in Dawn's "Books and Author" sections. This study seeks to explore how does he represent Islam and Pakistani Muslims? Whether he is a representative of Pakistani public or not? Aslam has also won Booker Prize for this novel. His novel has been considered as having insider's view on Islam by British media but Kalra (2009) claims that *Maps for Lost Lovers* (2004) has not got much attention in Pakistani diasporas (12). Aslam has published three novels and Islam is a recurrent concern of Aslam's writings.

CHAPTER 3

METHODOLOGY

This research is a qualitative study. It involves a close textual analysis of Nadeem Aslam's novel *Maps for Lost Lovers* (2004). The text is closely studied in the light of postcolonial theoretical framework. This research analyzes Aslam's representation of Islam and Muslims.

Discussion on representation or image making is incomplete without Edward Said. Therefore his views on representation of non-European cultures and Islam have been considered suitable to make theoretical postulations for the present study. In analysis of texts, Said concentrates more on surface features of them. Text's surface is important because it comprises of ways of representation. He discovered many constant characteristics in European texts (21-22). He argues that such regulations in textual practices are the result of centuries old prevalent discursive structures in Western society. He recommends analyzing everything that makes the surface of texts such as images, themes, motifs, narrative voice because these are the "deliberate ways of addressing the reader, containing the Orient and finally representing it or speaking in its behalf" (Said, *Orient* 20). The following regular characteristics identified by Edward Said provide the basis of present study:

Said identifies generalization as one of the major discursive strategies in Orientalists' works. To construct stereotypes, Orientalists usually make sweeping statements about non-Western cultures and people. Generalizations represent Orientals in collective terms. Said contends that Orientalists are unable to write of non-Europeans in individual terms. Orientals are frequently portrayed as a big crowd who lack individual characteristics (154-55). This research explores whether Aslam has used sweeping statements in relation to Islam and Pakistani Muslims.

In addition to generalizations, typecast characterization is another common feature of Orientalists' works. A type is representative of rest of the group/category to which it belongs. In stereotyped characters only few traits are given prominence. Said asserts, 'a type had a particular character which provided the observer with a designation. These types and characters belong to a system, a network of related generalizations' ("Orient" 119). Such characters do not represent themselves only but a single character stands for the whole class because 'discursive confinement' of that character makes it a standard type for the rest of the people belonging to the same category (Said, "Orient" 66). This research mainly consists of analysis of characters. It explores how Aslam has portrayed his characters. Does he stereotype Muslims? If yes then what type of traits are highlighted in his Muslim characters?

Orientalists also used 'is' to make non-progressive and timeless image of non-Western societies (72).

Said also recommends analyzing how an author locates himself vis-à-vis East (Orient 20). In Orientalist texts, categorization of East and West does not simply indicate

a geographical difference. Distinctions of land accompany social, ethnic, religious differences that eventually lead to division of people in “us” and “them” (43-6). It is the construction of ‘self’ and the ‘other.’ For Orientalists, anything belonging to West was superior to its Eastern counterpart. Eastern cultures and people are represented in terms of ‘lack’ (306) or being deficient. The geographical split gives a sense of dominance to the Europeans over their Eastern material. It provides them with an attitude that they come from a part of the world which is advanced. Hence Orientalists’ representations of Eastern cultures and people generate negativity towards non-Western cultures and people. Just because non-Europeans were outside Europe, they were continuously degraded in texts. Such representations show that East and West are absolutely dissimilar to each other. Europeans representations of Islam have portrayed Islam as the indicator of difference between Western societies and Muslim countries. It has been seen an antithesis to Western civilization. This study explores whether Aslam has dispelled misconceptions about Islam or as an insider he confirms them.

Said informs that geographical difference or categorization in term of East/ West leads to use of ‘constricted words’ (44). Use of limited vocabulary puts limitations on thought (43-5) such as ‘the Asian’ brings to mind a generalized or typical view of Eastern people.

This research explores how Aslam has described Islam, Pakistan and Muslim. Whether he is able to bridge the gulf between East (Pakistan) and West (Britain) or Islam is the marker of difference between two geographies. His description, his characterization, vocabulary towards a Muslims and Islam will inform volumes about his perception of Islam. It will inform whether he has readymade notions of Islam which are

part of popular imagination of the West or as a postcolonial writer he has inverted them.

Is Aslam able to go beyond from the negative portrayals of Islam that is a part of Western representations of Islam for centuries?

CHAPTER 4

STEREOTYPES OF MALE CHARACTERS

Maps for Lost Lovers (2004) is a story of a Pakistani family as well as of a Pakistani community living in a community named as *Dashte-Tanhai* by immigrants. It is mainly the narrative of loneliness of Shamas and Kaukab. Honour killing is an important theme of novel that also gives the book its title. Shamas' younger brother Jugnu and his girlfriend Chanda have set up home out of wedlock. After some time, the lovers disappear. Rumours say that Chanda and Jugnu have been killed by Chanda's brothers for bringing disgrace to them by living with a man outside marriage. The novel starts in January when her brothers are caught by British police and ends in December when the trial is to be held for the murder. Narration has linear progression, and unfolds the suffering of the bereaved families who are awaiting trial, but occasionally jumps back to past years.

The story is not only about Kaukab and Shamas but also shows the sufferings of the migrant people living in England. Like the writers of exile, Aslam deals with certain exilic problems and also explores inner lives of Pakistani Muslims. It is Islam that delineates the lifestyles of people in Pakistan and *Dashte Tanhaii* which is a small part of Pakistan in England. Aslam shows that Pakistani migrants are facing problems because of

their religion. It implies that Islam has not only choked the lives of people living in Pakistan but also outside it.

Said informs that representations of non-Westerners in Orientalist discourse are affected by the fact that a European is describing it. Orientalists viewed themselves outside East. They were aware of the fact that they represented the powerful geographical sphere. This self consciousness of belonging to a power block was quite obvious in their writings (Said, "Orient" 20- 1). *Maps* suggests that Aslam like his Western counterparts views himself outside the East. Narration is important to decide the position of the author in relation to his subject material (Said 20). Aslam uses third person narration and detaches himself from the Asians and especially Pakistani Muslims. Like Europeans he also views himself as a part of the superior Western society as Pakistan is a remote and backward place for him but England is 'here' (348).

Western writers' description, vocabulary or subject matter always kept East and West afar and described the non-Europeans in negative terms in their texts. Like a European writer, Aslam preserves the East/West partition in his text. He describes that toys imported from East are noisy. Keeping with the traditions of Europeans, Aslam describes Britain as a rich and prosperous place. The book is packed with the beauty of England. He describes Pakistan as a poor state. Thus Aslam retains the distinction between two countries. Said informs that use of 'copula is' is a way to construct an unchanging image of people (Said, "Orient" 72). Aslam uses 'is' to make a static picture of society (9). Human cultures are liable to change, but such a description portrays Pakistan in an unchangeable state. It represents Pakistan as a country of atrophy from the time immemorial. He further intensifies this ageless and negative conception of Pakistan

as he describes it 'a harsh and disastrously unjust' country. History of Pakistan is packed with 'sad stories' (9).

Right after the introduction, the narrator mentions a cleric from Pakistan and suggests the role played by Islamic fundamentalism within Pakistan and migrant communities. In the novel Pakistan is a paradise for migrants, a country of their reveries and memory but actually 'life is a trial if not punishment' for the people of Pakistan (9). It is a living hell for the people.

Aslam represents Pakistan as a country of religious bigotry and thus reinforces the stereotypical image of it as having a fundamentalist culture which is based on segregation. In Orientalist kind of rhetoric, time and again it has been assumed that Islam inculcates segregation of sexes and divides realms of men and women. In this regard, the notion of veiling has been exaggerated a lot in West. For West, it has become a marker of separatism of sexes in Islam. The veil shows the constraint lives of Muslim women. It suggests their lack of independence in Muslim society. They are confined in home and their main job is to rear the children and serve their husbands. In various Muslim countries, separate schooling and parks for women signify in West the limited lives of Muslim women. For Aslam, culture of Pakistani is based on segregation of sexes where everything is divided into "His and Hers" (45). Such descriptive words homogenize the whole society as fundamentalist. These words implicate that Islam prohibits mixing of men and women. These words signify separate realms of women and men.

Said disregards the need to see associations between word used and reality in European texts, not because of the fact English language as a different cultural system is

inappropriate 'but because it is not even trying to be accurate' (71). It is true of Aslam's text. His vocabulary is abusive and offensive towards Pakistan as he calls her 'a big toilet' in which 'you get the shit the moment you land' there (45). He makes a static picture of Pakistani society as he is unable to transcend the Zia regime that he left behind in 70s.

His attitude towards Muslims remains like that of an Orientalist who has surety of Islam's being non-progressive and has full faith in liberalism of West. Thus he makes his one of his principal characters say that people of West don't object to any such thing that does not affect fellow beings but 'to all Muslims- there was always another party involved-Allah' (43). Here Aslam not only speaks as a part of the British society but also as a representative of the whole west. In Aslam's world, Allah is the third party that should be get rid of as early as possible.

Aslam's Muslim characters are shown to be following very harsh principles in the name of Islam. Such practices cannot be part of Islam. The problem with Aslam's representation is that it does not differentiate between the two. There is no use of descriptive words to separate Islam from fundamentalist Islam from Islam. Contrary to it, he uses expressions such as 'Islam', and Allah' (55, 42); thereby, relating such practices to Islam. Therefore whatever image is made of Islam in the text is of Islam and not of Islamic fundamentalism.

Dashte Tanhaii is a cultural diaspora in which even names of streets and roads have been changed according to the ethnicities occupying the places such as 'Allah Bux Street.' (42). In 'these Asian streets' lifestyles are shaped by Asian mores and religions

(132). Geographical differences have been bridged as all Asians and English are living on the same land – England. Religiously and culturally, they are still poles apart.

East and West are different from each other in Aslam's text but the ultimate gulf is between Western liberalism and Islam as Aslam suggests 'The crescent faces the cross squarely [...]' (9). Being a postcolonial writer, he should be corrective to misconceptions about Islam and Muslims. But *Maps* shows that Muslims are followers of an isolationist religion and abhor white people and society. He spreads many sweeping statements about Muslims such as 'women' do not take the name of the Bible in front of children because they do not even want them to think of it (47), so they can evade any chance of their becoming Christian. Aslam suggests that Islam does not allow conversion of religion. Change of religion can lead to killing of the person as a teenager boy has been beheaded in Saudi Arabia. This represents Islam as a barbaric religion. Aslam in another generalization implicates Islam is an isolationist religion as Muslims keep separate clothing to go outside because they think that meeting/touching white can make them dirty. Aslam's statements describe Pakistani Muslims in collective terms. They implicate that Muslims do not meet non-Muslims because their religion does not allow so.

Maps consists of large number of characters. To understand this work it could be compared to Kipling's *Kim* (2000). In *Kim*, central characters are Indians but *Kim* shows that Kipling has no doubt above British superiority over Indians. Just like *Kim*, *Maps* too is replete with countless named and unnamed Asians such as Kuakab, Kiran Souraya, countless nameless clerics, many unnamed women and men, and Poorab ji. All major characters are Pakistani and very few white appeared on the scene, for instance, Stella.

Since Aslam's concerns are societal problems, he has aptly chosen a woman but he uses this character to brutally dehumanize Islam. Everything she stands for whether religion or culture looks bizarre and unnatural on English soil. As she signifies Islamic values, through her Aslam represents Islam as 'the other' in Britain.

She has been shown as staunch follower of Islam as she is born and bred in a mosque and time and again she is referred to as 'a cleric's daughter' or 'daughter of mosque' (42, 23). She only knows how to read and write because she could not get further education beyond eleven years of age. If Islam is to be discussed in a European text it is impossible to ignore the veil of women which in Europe has been seen as a constraint in Muslims women's lives so Kaukab has covered herself since the age of twelve.

Kaukab is an old woman of sixties and has 'wrinkles' and 'deep pores' on her face (42, 23). Moreover she has also reached the age of infertility. As she is symbolic of Islam, her old age signify that Islam is incapable of growth. Aslam has used several epithets to describe her. She has been called a 'child' and 'foolish' (239). Aslam's choice of words has reminiscences of Orientalists' descriptions of Eastern people. In Orientalists texts people were usually described as 'childlike' or having less mental growth. The word 'child' suggests that just like Kaukab, Islam is a fundamentalist faith that has not matured or developed since the time of its origin. Moreover Pakistani Muslim society, which is based on Islamic principles, is a choked system in which people are living suffocated lives. Through Kaukab, Aslam has suggested that Pakistani Muslims are culturally, religiously, and even mentally are in a less developed phase than English people and culture.

Although a stern believer, Kaukab also has bouts of dissatisfaction with Islam. She finds many principles of Islam devoid of reason but keeps on following it. Therefore 'foolish' suggests that Muslims like Kaukab are fools in their adherence to Islam that is incapable of satisfying even its staunchest of believers.

Kaukab is a typecast Muslim mother. Aslam describes mothers as 'dangerous lunatics' (118). Aslam gives a generalized view of Muslim mothers as he writes of them in collective terms. Aslam's text shows an aversion towards Muslim mothers. Perhaps it has something to do with the Aslam's mother who belongs to 'a Tablighi Jamat family' (Saiyid). Kaukab is a disturbing image of motherhood. She and many other Pakistani Muslim mothers are terror incarnate for their children. Animal imagery is noticeable in accordance with her character. She is the 'the most dangerous animal' (111). In almost all cultures, mother figure is an archetype of love and kindness. Like mothers of other cultures, Kaukab also loves her children dearly but at the same time being a Muslim mother she has to play the role of a monster in her children's life. Kaukab is similar to mothers of other cultures yet being a Muslim she is different. Hence text implicates that Pakistani mothers are mothers like any mother but they are not exactly like them after all because they are Muslims.

Prior to *Maps* such characters could not be seen in Pakistani english literature. Such images of strict Muslim mothers are present in Caribbean writings in which women have turned into patriarchs (Donnell 193-194). In Pakistani literature in english, Kaukab could be called a prototype of fundamentalist Muslim mother which helps patriarchy maintain its position.

Mothers play a vital role in building a society. They are the ones from where kids (boys and girls alike) learn their primary lessons about life. Therefore they should be well-educated. Perhaps Aslam has made this character to achieve aforementioned ends but his overt aversion towards Islam had marred his purposes. Writers create type characters to criticize certain societal issues but a strict balance is required in such creations otherwise they turn into propaganda images. Aslam is unable to provide such balance in his characterization as he puts the blame on Islam for each and every thing.

Kaukab's children are born and bred in England. She is an extremely religious character while the rest of her family represents values of liberalism. Kuakab and her faith in Allah are ultimate scapegoat for societal problems in the novel. *Maps* suggests that it is her Islamic beliefs that have caused problems in families and in larger societal milieu.

She symbolizes the typical Muslim's behaviour. In Kaukab's character Aslam shows Islam as an isolationist religion whose followers do not mix with people of other religions. Aslam make use of generalization as he states that Kaukab and Muslim around her are not comfortable in mixing with people of other religions, as she and people of her neighborhood have very few meetings with British in a year. She does not know people beyond her Muslim neighborhood. While travelling in buses, she even avoids sitting with white people. Another generalization informs that Kuakab and many like her have separate set of clothing to go outside because they think that coming into contact with white can make them dirty.

Through her character Aslam has told the reader that Muslims have stereotyped image of white people, therefore, they do not mix with white race. Aslam implies that Islam has made them think of others especially white as immoral and lecherous. Jugnu's white girlfriend comes home whose legs are bare below knees. To Kaukab, who is a member of a Muslim culture in which sense of propriety demands to fully cover the body, she looks obscene and vulgar. She imagines her to be dirty who must have stopped next door to have sex with Jugnu. She is fundamentalist to the extent that she thinks if she will touch the girl she will become polluted.

In European texts, sexual attitude of Muslims was always described as aberrant. In accordance with the picture of Islamic fundamentalism the traits that have been attached to Muslim societies, repression in sexual lives is quite common. *Maps* describe Muslims as if Islam inculcates in them abhorrence for sex. *Maps* implicates that natural instincts of human beings are curbed in Islam and it is the white world that recognizes them and is more humane than a Muslim society. Being a Muslim, Kaukab is the representative of a culture that is 'based on denial of life of the body' (133) and shows repressive attitude toward sex as she denies intimacy to her own husband. For her and rest of the Muslims sex is so dirty that they have to take bath immediately after it. Offering food to a sinner is forbidden that is why she does not even offer food to her brother-in-law. She is strictly against the people of other religion and does not allow her son Charagh and brother in law to be friendly with white women. Her son's girlfriend is pregnant and she is the only one who sees it as depravity.

Aslam suggests that Muslims do not take the name of pig because it contaminates their tongues. As Kaukab euphemistically calls it 'that ...thing' (25), which

is a replacement for a phrase that may upset or imply something objectionable to the recipient, or it can be alternative to something that is awkward or embarrassing for the sender. Kuakab uses 'thing' as a euphemism because taking the animal's name can contaminate her tongue as it is a forbidden animal. She does not wear prints of living beings because picture of living beings are also forbidden. On seeing wine/alcohol she feels disgust and revulsion and does not allow her husband to touch her with wine smeared hands. She even hides the pictures of the bottle of whisky.

Kuakab is the type representatives of believers therefore it is important for her to believe in djinns and holy spirits because Quran has stated it. She is superstitious to the core as she believes that Prophet (P.B.U.H) has said that Satan spends the night in the nose of humans when they are asleep and it is important to sneeze thrice to get rid of it. Just because her son Ujala was born near Ramazan, Kuakab and rest of the community believe him to be a holy child. He is a child who could possibly teach Arabic and Quran to djinns and would be able to convert them to Islam. She is so orthodox a Muslim that she stops feeding a few days old child during day time because she considers him to be holy who is fasting and thinks it will not affect his health but he becomes ill. In a religion in which women, who feed their children, are themselves allowed to leave fasts during Ramdan, has been presented as sick and dehumanized that they can make a few days old child fast.

According to Aslam, Islam is a backward religion which wants women to remain in submissive position to men. Therefore Muslim women are not to be educated as their place in house is to take care of men, children and cook for them. Muslim society has usually been portrayed as patriarchal society in which men are all authority. *Map* has

somewhat subverted this image and has generated a new image of strict matriarchal power.

In Pakistani culture women are not to be educated because they are supposed to be chef of the family. Whenever Kaukab appears in the text she is surrounded by exotic images of food. She is always busy doing something physical that also refers to the less mental activity of women folk in Muslim society. Women are to be remained at home and become a cook of the family. Islam has choked the society so much that it is producing the same type of people. That is what Muslims are breeding in their system. This is what was taught to Kaukab in her childhood by her mother. This is how she has raised her own daughter and many other women are doing the same. She has taught Mahjabeen to cook food since the age of twelve so that she can serve her husband and her family well.

Mothers are delivering their daughters to the same hell in which they have spent their own lives. Kuakab's 'vigilant mother' brought her up in strict control (66). In her childhood, she wanted to ride a bicycle but was not allowed by her mother. Sometimes she also regrets having no education but the same woman have denied education to her own daughter and married her off at sixteen. Mothers are taking full part in curbing the freedom of children and are even capable of using violence. Kaukab often beats Mahjabin in her childhood because she thinks that the Prophet (P.B.U.H) allowed beating of children to make them obedient and in the twenty seventh year of her life Mahjabin is beaten by her mother,

The hard open palm of Kaukab's hand lunges at Mahjabin and in striking her face takes away her breath. The force the impact knocks Mahjabin off the chair...Kaukab's hand alights and grips the girl's hair like a claw and slams the head many times against the wall with all her strength. (112)

She thinks that a good Muslim woman has to serve her husband, ignoring whatever his behaviour might be toward her.

Mothers are equally strict towards their sons and they are the ones who inculcate shame in their sons. Charagh has been such a child whom Kaukab has brought up in strict control. When he cannot get enough marks for admission in medical college, he refuses to retake A- level exams for medical admission. To emotionally pressurize him Kaukab beats Mahjabin that forces him to retake exams. *Maps* shows that men are the authority but power has been given to them by women themselves as Kaukab has given Shamas the role of the head of the family because Islam requires them to do so.

Kaukab embodies all type characteristic of being a Pakistani Muslim mother. She has to make sure that her children are 'Allah's servants' (43) which means her daughter should be made subservient and a cook at home, her son should have shame in him, Muslim mothers have to arrange marriages of their children usually without their consent. These are the type characteristics of Pakistani mothers.

As Said contends that discursive capturing of type characters make them stand for a whole class, thus Kaukab represents a type Pakistani Muslim mother. Aslam's text itself becomes the discourse in which repetition of such characters make them stereotyped characters. His characterization works like motifs which keep on occurring in

the text. He has spread such images in the text. Aslam suggests that Pakistani society has been breeding the same type of characters for generations: Kuakab, her mother, Suraya's mother, matchmaker, mother of the girl with Hindu lover etc. Many of them have not been given names because they have the same characteristics. Islam has made them so sick that a mother asks her daughter's husband to rape her, because she does not want to consummate her marriage with him. To reprimand and inculcate shame, another mother tells her daughter that she will give her brother to the white people 'who will make him sit in the back seat while you drive. Do you want a eunuch like that for a brother? a househusband [...]'(221). Barra's wife is also worrying all the time over the marriage of her five daughters because of her Chanda's reputation (her sister-in-law, who has set up home with Jugnu without marriage). It seems that these images are caricatures of Muslim mothers.

There are certain characters that have been used by the author to criticize certain tenets of Islam. Islam is such a wretched religion that it does not offer anything but misery to its believers. Suraya is one of them who are in misery because of orthodox beliefs of Islam. She is a believer in Allah and is another type representative of Islamic society. Suraya is in her late thirties and is described as 'extremely beautiful' (131). A physical characteristic of a person tells about character's positive or negative values. She is gorgeous who also has human faults such as pride and vanity. Although she is a 'personification of *Eastern* beauty' (239) yet unfortunately she is an 'Allah fearing woman' (243) which means in Aslam's text to be less human. Her beauty does not make her human enough to be equal to women in Western society. She is indeed an exotic beauty but member of an inferior race. Thus the writer has described her 'as belonging to

the hairy race' (209) which could be traced back to European texts in which dark or non-white people were described as apes or descendents of monkeys. These images of race also inform volumes about author's identity, how he has become detached and unsympathetic towards the people of his origin. The people who follow Islam are different and inferior in every respect whether it is their culture, ethnicity, religion or their race.

In the novel under discussion religion becomes 'an index of or a metaphor for racial, cultural and ethnic differences' (Loomba 106). Like many Pakistani girls she was born and bred in England and then married off to Pakistan. In her childhood, she was sent to a co-education British school but her mother took her out and sent her to a 'wretched Islamic School' where she was taught traditional Muslim values such as modesty and obedience (225). In any society education provides the means to help one people improve their conditions but Muslims' schools are unable to do them any good. Islamic education has not enlightened her mind instead it has made her mind 'pedestrian' (225). Her knowledge of Islamic beliefs does not help her in leading a dignified life. *Maps* shows that had Suraya remained in British schools she would have saved herself from such traumatic life. It is the English school and education that could provide salvation to these people.

Being a Muslim woman is to wear Muslims clothes and so she does. Veiling represents the inherent difference between woman of East and West. In *Maps*, Muslim women are unimaginable without a veil, so Suraya does not appear without dopatta and scarf. Veiling also represents her conservative and orthodox thinking. In the West, veiling symbolizes the lack of independence among women in Islamic societies. It also

represents much quoted culture of segregation in Muslim societies. She is unable to talk to strangers or pursue a career like a woman of West because she thinks that a lifetime is required for such task and even then there is no surety of success. Being a Muslim woman she is unable to talk with strange men without apprehension.

Before going to Pakistan she was even considered courageous and bold but Islam and Pakistan has sucked that out of her. As a Muslim society, Pakistan offers nothing but misery to women. It is such a fundamentalist country that she was fired from her job for shaking hands with a man. Violence is part of every household in Pakistan as she was beaten by her husband in drunkard rages.

Her husband's family has a feud with another family, in which a man was raping his fourteen years old niece, who is unable to go to police because in Pakistan such laws prevail that protects the rapist not the raped. According to Aslam, Islam requires four men as witnesses for rape, or else she would be sentenced to stoning. Aslam is referring to Hudood ordinance of Zia regime which basically has nothing to do with Islam. Since the time of its implementation, it has been widely criticized within Pakistani society, and it was repealed in 2006. Instead of discussing the political context of the law, Aslam presents it as part of Islamic law. Suraya who has 'the confidence of English life in her' (157) tries to help the girl but is caught by men of the enemy house. Though they let her go but spread the rumours of her rape by the men of enemy house that ultimately results in her divorce. And Suraya now thinks of her courage as being equal to foolishness.

Aslam brands Muslims' beliefs as retrogressive as they do not consider women equal to men. Aslam has used his characters to question the authority of certain concepts

of Islam and also the position of women in Islamic society. In a drunkard state, her husband uttered '*Talaaq*' thrice and this was it, and the next morning he does not even remember anything, 'That's Allah's law and who are we to question it?' (42) She wants to go back to him because she loves her son dearly and unlike West in Pakistan laws do not support her. But as per the conditions of *halala*, she is first required to marry another man. If she gets divorce from her, only then she can remarry her first husband. Aslam's discourse on Islam involves metaphors of silence and rules out certain essentials of divorce as well as *halala* without which both will be inapplicable. It shows Islam as a fundamentalist and totalistic religion whose rules are inflexible. They have been devised once and there is no possibility of change in them. Aslam shows that Islam has put Suraya and many women like her in a clumsy situation. First she was required by Islam not even talk to stranger now she has to 'proposition' (43) herself to many men as she tries to coax Charagh to marry her for a small period.

Rejected by Charagh she ends up committing adultery with his father Shamas. She loathes herself and even contemplates suicide. *Maps* shows that she has to go through the humiliation to reach his son because she has to coax him to marry her by hook or crook. She is being made a prostitute in her search for men and thinks that Islam is responsible for her predicament. Sometimes she thinks of Islam as devoid of reason as she cannot understand why it is her who has to go through this humiliation instead of her husband who divorced her as she thinks, 'Allah is not equally compassionate towards the poor woman [...] when he made some of his laws, thinking only of men but she has banished these thoughts as all good Muslims must' (150).

Suraya is another type character whose adherence to Allah/Islam has led her to suffering. She is another woman who is subjected to the inferior position prescribed by Islam and has full capability of becoming a mother like Kaukab as she also thinks of beating her son. Though she is unable to understand the logic behind the laws but she keeps on follow them because Islam has barred the questioning of laws. It could be argued that Aslam is raising certain question through her character but he could have also informed the reader that Islam does provide solutions to these problems. Instead of providing such information, he makes the strongest believers in the novel think that Islam has flaws in it, for example, according to Kaukab Stella's pregnancy is something natural she thinks that West allows people to act on their natural impulses whereas Islam forbids them. Exclusion of such information has made the text say that even its staunch believers are troubled by the thoughts of insensitivity of Islam's illogical stances in many matters but being a good Muslims requires a non-critical attitude. No one is allowed to question because 'Allah's law is Allah's law and that cannot be questioned' (46). Aslam suggests that Islam has wreaked havoc in the lives of even its believers; therefore, it is important to get rid of it as early as possible.

Another next typecast woman is Matchmaker. She appears twice in the novel. Firstly she appears to borrow veil from kaukab. She is also a type representative of Muslim women as she thinks of honour killing in terms of religion. She questions Kaukab why she, whose upbringing is of mosque, allowed Jugnu and Chanda to live together. Just like kaukab, she views killing as a noble act. She puts the blame on Chanda's shoulder for being killed. According to her, it became obligatory for her brothers to kill her because she was without shame. Matchmaker is also looking for a

groom for Suraya's re-marriage. Secondly she has also been described in terms of djinns which makes her superstitious too.

Some characters have been made to discuss certain concepts of Islam. Aslam has raised certain issues that are hot topic in discussing the problems of exile such as marriage of Muslim girls to the non Muslim man and also the issue of Muslim divorce laws because Muslim do not consider divorce under British law. It seems certain characters are only made to raise such issue. Islam does not allow its followers to marry outside religion therefore in diaspora communities such as *Dashte Tanhaii* there is trend among Muslims to marry their children against their will to their cousins. *Maps for Lost Lovers* says that children do not have a say in choosing their life partners. Girls are married off to their first cousins at a very early age. Such practices in Muslims have led to dissatisfactions at personal, family and societal level. Cousin marriages have led to various disabilities in children.

Mahjbin is twenty seven years old daughter of Shamas and Kaukab. Like rest of the Muslims women, she has also been described as 'beautiful' (108). Being an Asian she has 'dark black hair' which were 'very very long' once (239, 108). Being a Muslim girl she was not allowed to wear Western clothes because they were considered indecent by Muslims. She wore pants if they were loose like *shalwar kameez* and was not allowed to wear skirts because they were 'an easy access garment' (93). She has learnt cooking from her childhood. Kuakab has inculcated in her so called Muslim values such as 'your husband beats you and you beat your children in return' (166). Each sign of independent thought in her has been curbed by her mother.

Maps shows that Islam provides a way of life in which a girl or even a boy has not got much choice. A woman without a man is unimaginable. And it is unable for Muslims to go beyond such life. Being a part of such a system, she was married to her first cousin in Pakistan at sixteen. Two years of marriage was a living hell for her. Had she not been the daughter of Shamas she must have met the same fate as Chanda. She has divorced her husband under British law, but for her mother, her husband, and rest of Muslims, she is still married to him because 'their religion is not British legal system, its Islam' (115). Her mother still wants her to go back to him.

After coming back to England, she shifts to London where she has got enrolled in university. In *Maps*, London remains an ultimate place of enlightenment. Frustration is in Dashte Tanhaii, but London offers freedom. She has cut her hair which is the assertion of will. She even sheds off her Muslim clothes and wears jeans and skirt. London has liberated her from the shackles that Islam puts on her. She is able to shed off signs of her ethnicity and religion that barred all thoughts of liberty. Regular beating of childhood kept her in constant fear of her mother but now she is able to question her authority. She asks her mother why she had not saved her from such a disastrous life. At sixteen she fell in love with a boy on the pretext of which she was sent to Pakistan to marry her cousin. Now she knows that falling in love was quite natural but she is part of a system in which even 'natural and instinctive' is barred to people.

Chanda is another victim of Islamic orthodoxy who could have been saved had she been part of Western liberal society. She is another exotic beauty whose eyes change colour with the change of the seasons. Being a part of a cruel system she has been married twice to her cousins in Pakistan but divorced by each, she had to return to

England. Her family arranged another marriage for her with an illegal immigrant who obviously is more interested in British citizenship than the girl. After getting it he runs away without giving her divorce. Now her life is stuck because according to Muslim jurisprudence, she will not be able to marry for several years. Different sects have fixed different time period for the divorce. If the Muslim husband gives her divorce she can marry anyone though she is still married to a man under British law. She is unable to legitimize her relation with Jugnu until she gets the Muslim divorce because Muslims do not consider divorce under British law. She was made to commit sin because of rigid rules of Islam.

She has been declared as a 'despicable' (15) woman by her community who is so sinful and fallen that her brothers have to kill her. According to the matchmaker it is not the fault of the brothers but it is the fault in Chanda that she has been killed because she was 'living in sin' (15). Thus honour killing has been ascribed to Islam. Although Aslam is right in his criticism of such vicious practices in Pakistani society but his portrayal of honour killing is based on distortion as it relates such killings to Islam. Aslam's representation works on the basis of exclusion as he excludes the facts that killings for honour are related to cultural aspects rather than religious ones. Moreover he leaves out the fact that honour killing was already there before the dawn of Islam which has nothing to do with such ill practices. Islam does not legitimize such killings and Muslims are wrong in committing such crimes. On the contrary, they are strictly forbidden in Islam. Exclusion of such information shows Islam in a bad light and represents it as a backward religion. To understand race, it is important to consider the differences in images of male and female natives in colonial texts. In theories of race, paternity has always played more

dominant role than the maternity. Hence a male member was taken as a proof of a different culture but female could be assimilated in white society (Loomba 59).

Description of women folk is very important to consider in Aslam's text. They represent the exoticism of the East. In *Maps*, all women are very beautiful. Chanda is an exotic beauty whose exotic eyes change colour with the change in season, Mahjabin and Chanda are also stunning beauties. Even kaukab is described as very pretty in her youth but now her rigid beliefs has reduced her to a dehumanized monster. Chanda dies because of Islam, Suraya is in misery and Mahjabin has suffered a lot. These stunning beauties have been put in vulnerable situation because of their religion and culture in which men are beasts. Hence *Maps* implies that within Islam a woman's life is under stake. If Muslim girls are not saved from Islam, they will be next victims like Chanda, and Suraya. Moreover they could also become next Kaukab who is suffering because of her own faith. Aslam implies that Muslim girls should be saved from Islam and Muslim men. These women could easily be assimilated in Western culture by white male members as Aslam shows in the text that many Muslim girls are marrying white men. Chanda's mother sees the list of couples outside registrar office in which many Muslim girls are marrying white boys. She laments Chanda's death who had been married to Muslim boys thrice and was killed in the end. Therefore Aslam's text confirms the inferior status of women in a Muslim society.

Though white characters are very few and apparently seem marginal but their presence is significant in understanding the differences between two cultures. Stella being the member of white society is so full of confidence that on his first meeting with her Charagh feels terror of her. It gives clear indication that cultural aspects of white society

promises freedom and liberation for women that is not available even to men in Muslim lives. On the other hand, Aslam stereotypes Muslim women as shy and modest. Muslim mothers teach their daughters to be humble. They teach them to serve men of the house. Aslam shows that women, who are brought up in Pakistani Muslim society, lack confidence and are unable to pursue any career such as Suraya. *Maps* also has sweeping statements that suggest worse condition of women in Muslim society, for example, Muslim women live in incessant fear because even an ordinary conversation with a man (who is not their *mahram*) can lead to their death. Aslam spreads many such examples in the texts such as Suraya feels 'consternation' on meeting Charagh and Shamas and looks around her to make sure that nobody is watching her (135). After each meeting, Shamas is always worried for Suraya's life. When Chanda's mother comes to visit Shamas, both of them are cautious that they should not be seen by someone. Hence Aslam creates a generalized image of Pakistani Muslim women who lack confidence and are always dependent on men for survival.

Aslam shows Islam as a backward religion which grants no rights to women. They have been denied education because their place is at home. They are subjugated to men to serve them and even bear their brutalities. Moreover Muslim men are brutes as they can behave as brutally as they can with their women and children.

Today problems of fundamentalism and orthodoxy are present within Muslim society. It can be argued that Aslam is criticizing such practices but Aslam's text shows only fundamentalist trends within Muslims. Islam as practiced by the major characters such as Kuakab is already rather stern, and based on distortion. Instead of showing liberal tendencies or sections of Islam, Aslam is showing even stricter forms of Islam such as a

woman (who is of different sect) disapproves of Kuakab's buying a particular brand because Jews are the manufacturer of it. A university boy has turned toward 'radical Islam' and has decreed toothpastes, shaving creams and soaps as forbidden in Islam. Kuakab's elder brother in law has also turned towards a rather strict sect. Exclusion of liberalism within Islam makes it a religion full of fundamentalist tendencies.

A woman from the Pakistani elites has also appeared on Aslam's stage which abuses the residents of Dashte Tanhaii for killing daughters. She could have easily broken the negative stereotypes attached to the religion but she abuses them as 'mosque going,' and 'daughter killing' and brackets both together. It suggests that a mosque going man cannot be a liberal. Hence Aslam suggests that all practicing Muslims are fundamentalists. If you want to be liberal or modern like aforementioned woman, leave religion aside because going to mosque or following Islam does not provide a chance of being liberal. In the novel, following Islam is to follow an outdated religion.

Aslam has taken under scrutiny certain problems in Muslim communities but he represents them as if Islam offers no solution for such issues. Like Orientalists's discourse, Aslam also uses metaphors of silence and silences the liberal Muslims' voices in his text. His representation curbs the fact that Islam offers concepts such as *Ijtihad* and can be renovated according to modern times. It makes Islam a fundamentalist and totalistic religion.

CHAPTER 6

CONCLUSION

The present study is a postcolonial analysis of the novel *Maps for Lost Lovers* by Nadeem Aslam. It seeks to explore the representation of Islam and Muslims in the text by applying Said's model of Orientalists' techniques of representation. This study attempts to investigate whether Aslam as an expatriate writer has perpetuated Western stereotypes of Muslims and Islam or attempted to subvert them.

Representations are descriptions of the world. They make the world understandable. It is known now that representations are not replicas of things out there but all representations films, photographs, paintings, and textual are re-presentations of their originals. Representations are cultural constructs and are used by societies to standardize certain ideas/values as appropriate/true. Hence they are not neutral because it is impossible to separate them from the culture that manufactures them. Representations are powerful tools to construct images. They played a pivotal role in subjugation of non-Europeans as they enabled Europe to construct East as its 'inferior other' and set her image as superior that provided the basis and rational for colonizing project. Hence analysis of representations is an important agenda of postcolonial criticism.

The first question that the study addresses is how Said's theory is relevant to study representations in postcolonial context? Orientalism was a learning field that

generated knowledge about East. Said re-describes it as a discourse which spreads negative stereotypes of non-European nations. He argues that Europe makes use of representations to create an elevated self- image and to create its low grade others. This discourse about East consists of centuries' long archive of representations. Discourses such as Orientalism allow limited ways of understanding the world. This tradition has also generated specific ways of seeing the non-Europeans (especially Muslim world). Writers, who wrote of East, were constructs of Orientalism's constricted structures; hence, they produced more or less same images of East.

In his analysis of Orientalists' texts, Said has identified a set of common representational strategies to describe non-Europeans. One of these strategies is to make generalizations. Non-Europeans are deprived of individual characteristics and represented as essences. Another technique of representation is typecast characters. Said asserts that discursive confinement of such characters makes them represent a whole class. One more frequent representational strategy was use of 'is' to describe non-Western nations which renders them in eternally primitive stage of life as compared to West.

This study shows the continued influence of Orientalist structures on an expatriate writer's writing. Aslam has used many discursive strategies that were specific of Orientalists' representations of East. In describing Pakistan, Aslam uses copula 'is' and describes whole nation living in a backward state. Like Orientalists, Aslam's textual attitude is also negative toward people of his origin as he has stereotyped Muslims as fundamentalists. He has used generalizations and typecast characters to describe Muslims as Aslam has created many images of type Muslim clerics, fundamentalist Muslim men

and women. Aslam is unable to see anything positive in Islam and Muslims. Hence he retains discursive negativity of Orientalists' writings.

The second question that the study deals with is how the text represents Pakistani Muslim characters? Does Aslam stereotype Muslims as fundamentalists or does he subvert them? Like Westerns representations, Aslam also stereotypes Muslims as fundamentalists. To show Muslims as fundamentalists he uses generalized statements such as Muslims do not take the name of Bible in front of their children because they fear that children could be influenced by the Bible and may convert to Christianity. Aslam suggests that conversion is strictly forbidden in Islam as he shows a sixteen year boy has been beheaded in Arabia for conversion.

Aslam does not subvert the conventional stereotypes of fundamentalism in Muslims. On the contrary, he retains them. Keeping with the traditions of popular Western media, Aslam also creates type fundamentalist Muslim characters. There are many fundamentalist Muslim men characters such as Chota, Surraya's husband, Naveed Jamil, Barra and a lot of unnamed clerics. Aslam portrays them as typical of fundamentalist men who keep their women under control. They do not allow their children especially girls to have life partners of their choice. Shamas' elder brother and his nephew are iconic fundamentalist figures. Shamas' brother curses their father Chakor on his deathbed just because he used to be a Hindu as a child. Chakor lost his memory in his childhood and brought up by Muslim parents. Shamas' brother feels that he is still a non-Muslim. He is being informed by Muslim scholars that he and his brothers are progeny of illicit relations between his Hindu father and Muslim mother. Therefore he ill-

treats his dying father who is suffering from cancer and tells him that his condition is Allah's way of showing his anger.

His son is another example of fundamentalist Muslim man. He thinks that his wife Mahjabbin should be servile to him because Islam requires women to serve men of the house. Like the representations of Orientalists, Aslam has presented Muslims as men of brutality. Most of them are involved in domestic violence such as Surraya and Mahjabbin's husbands. They are capable of killings, for example, Barra and Chota has killed Chanda.

Aslam has also dispersed images of typecast fundamentalist cleric who is the source of fundamentalism among Muslims. Instead of creating some enlightened religious leaders, Aslam has shown many fundamentalist clerics who are uneducated. Aslam also criticizes character of Prophet (P.B.U.H) as Chiragh raises questions on the character of Holy Prophet (P.B.U.H) by sarcastically commenting on his marriage with Hazrat Aysha (RA) and portrays him as a man who consummated his marriage with a nine year old child.

Aslam not only represents Muslim men as fundamentalists but also creates new images of fundamentalist Muslim women. Thus he adds new images in an already built in archive of images. Surraya, Kaukab and matchmaker are following very strict forms of Islam. All of them justified Chanda's killing because according to them, she was living a sinful life. Kaukab is one of the central fundamentalist women characters. She thinks that Hazrat Muhammad (P.B.U.H) allowed beating of children to give them good training and beats her daughter regularly. She does not allow her daughter to have education because

she feels that a woman's duty is to serve her husband. She does not feed his twelve days old child during Ramadan and makes him fast. She does not approve Mahjabbin's Western clothes and considers them indecent.

Moreover Aslam also describes Pakistani Muslims in terms of racial stereotyping. In Aslam's novel ethnicity conflates with race. Pakistani Muslims have been described as having 'dark hair' and 'dark complexion.' These are markers of racial differences. Hence he stereotypes Muslims as racially different people that is characteristic of Orientalist representations.

The third and last question that the study at hand investigates is how does Aslam represent Islam as a religion? He represents Islam as a fundamentalist religion that has constrained the lives of its followers in Pakistan as well as in Britain. For Aslam, Islam does not allow its believers to change religion as conversion leads to death penalty.

Aslam does not offer solution to problems of exile as Mahjabbin has taken divorce under British law but her mother and rest of the Muslims thinks her to be the wife of a Muslim boy back in Pakistan. According to them, Islam requires of her to take divorce from her Muslim husband then she will be considered divorced. Aslam also suggests that Islam does not allow Muslims to marry non-Muslims. He has spread examples of Muslim parents who married off their daughters to Pakistanis at a very young age. Even boys are married off to first cousins in Pakistan fearing that they might end up with white girls. Marriage to white girls is considered a worst possible calamity that can befall Muslim parents. Women curse each other as may your son marry a white girl.

He uses his certain characters as a mouth piece to abuse Islam such as Shamas Jugnu, Chiragh, and Ujala. Aslam portrays them as educated and refined such as Shamas is the only educated man with an office in *Dasht-e-Tanhaii*. These characters keep on criticizing Islam. Aslam's characters view Islam as the root cause of all problems in their lives. Aslam uses Shamas and Jugnu question the prophethood and character of Holy Prophet (P.B.U.H). Hence undermines the authority of prophethood and Quran. Shamas finds Islam loathsome. In the text, majority of characters who follows Islam is uneducated such as Kaukab and Matchmaker. Hence text suggests that Islam is the religion of illiterate and educated section knows that Islam is inherently a faulty religion.

Aslam retains many negative stereotypes about Islam in his text such as fundamentalist religion, and underprivileged position of women. He also makes some new images of strict Muslim mother such as Kaukab. Although there are no large scale terrorist activities in the text but here threat is of different kind. It has threatened the personal realms of its believers. Islam as portrayed by Aslam has made life difficult for the Muslims. Islam has permeated violence in each household. Islam is such a religion that even its strongest believers are not satisfied with it such as Kaukab and Suraya. Aslam's portrayal of Islam shows it as a choked system which has been ruining the lives of people for generations.

Aslam shows Pakistan as a fundamentalist country which is fully capable of producing terrorism. He does not subvert any stereotypes and confirms the negative status quo of Islam, Muslims and Pakistan and puts the stamp of authority on previous images of fundamentalism in relation to Islam and Muslim. He also portrays Islam as a backward religion that is full of superstitions.

To sum up, in portrayal of Islam and Muslims, Aslam has used Orientalists' ways of descriptions as he has made use of sweeping statements, use of copula is, and typecast characters. Aslam does not subvert Western stereotypes of Islam and Muslims. On the contrary, he retains them. He has represented Islam and Muslims in negative terms. In *Maps*, Islam is seen as a regressive and fundamentalist religion and Muslims as fundamentalists. It shows that Aslam has become a construct of Western discourses. He is unable to break free from the centuries' long sphere of negative exteriorization that has been built around representation of Islam and Muslims by European scholars. Aslam's representation shows that he is not a representative of Pakistani Muslims; therefore, *Maps* should not be considered an authentic voice in describing Islam and Muslims.

This study analyzes the representation of Islam and Muslim in *Maps*. As an area of further research into Islam this novel can also be analyzed from perspective of historicism. It can also be read from postmodernist point of view. Islam is the major concern of all Aslam's novels. As an avenue of further research, Said's model can also be applied to Aslam's other works.

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